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MOTION PICTURE PROD. & DIST. OF AMERICA, 28 W. 44TH ST., NEW YORK, N. Y.

MOTION PICTURE HERALD

3 JUL - 5
Copy 1941

REVIEWS:
(In Product Digest)

How Green Was My Valley
Appointment for Love
Top Sergeant Mulligan
Blues in the Night
Swing It Soldier
Zis Boom Bah
Public Enemies
Billy the Kid Wanted
Hard Guy
Lone Rider Ambushed

PITTSBURGH IS No. 1 box-office beneficiary from war-and-defense developments, in America's 'arsenal' of war materials.

ARMY FILM BOOKINGS hit 2,210 weekly. U. S. has plans for another war circuit, at 'enemy' concentration camps.

BERNHARD and KALMENSON take over as general and sales managers at Warners, when Sears and Leserman resign distribution posts.

ANOTHER $3,500,000 is added to exhibitors' bill for studio labor costs, from continuing demands for wage increases.

BLOCKS-OF-FIVE goes back to the courts as Paramount opens fight to break clause to permit selling in Minnesota.

VOL. 145, NO. 5 NOVEMBER 1, 1941

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The ASTOR COLUMN FORMS TO THE RIGHT



He's co-starred with A GLAMOROUS NEW SINGING STAR

RISE STEVENS

(SHE LOVES HIM →
SHE LOVES HIM NOT)
(SHE'S BEAUTIFUL)
(SHE SINGS LIKE A LARK)
(SHE ACTS DIVINELY)

THE CHOCOLATE SOLDIER

IS something entirely different in intriguing romance!

IN FACT IT'S A TRIANGLE WITH ONLY TWO SIDES!



A JEALOUS HUSBAND DISGUISES HIMSELF AS AN ARDENT LOVER

and it is anyone's guess if he fools her or she fools him

IN FACT SHE'S Magnificent Gorgeous Melodious



IT'S A MUSICAL MASQUERADE with the tantalizing, teasing plot of FERENC MOLNAR'S stage hit, THE GUARDSMAN set to the enchanting music of

OSCAR STRAUS'

THE CHOCOLATE SOLDIER

"MY HERO" • "SYMPATHY"
"THE CHOCOLATE SOLDIER"
"SPY SONG"
plus "EVENING STAR"
"SONG OF THE FLEA"
— and more



A NEW

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HE'S MORE WONDERFUL THAN EVER
P.S. AND SO IS HIS VOICE

(continued above)

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CONTINUOUS PERFORMANCES
POPULAR PRICES
DOORS OPEN 10 a.m.

The Chocolate Soldier, starring Nelson Eddy, Rise Stevens with Nigel Bruce, Florence Bates, based on Ferenc Molnar's "The Guardsman". Screen Play by Leonard Lee and Keith Winter. Directed by Roy Del Ruth. Produced by Victor Saville. An M-G-M Picture.


AN EXHIBITOR
IS KNOWN
BY THE COMPANY
HE KEEPS!


Sergeant You
KEEP COMPANY WITH TH
TARGET FOR TONIGHT
ONE FOOT
"INTERNATIONAL SQUADRON"
blue

NAVY BLUES

THE MALTESE FALCON

E HIT COMPANY

N HEAVEN

night



BUY WISELY!

BUY WARNERS!

NEW SEASON!
NEW BOXOFFICE HIGHS!

4 of a series of advertisements on "How Green Was My Valley



20TH CENTURY-FOX BUILT THE WORLD'S LARGEST SET TO BRING "HOW GREEN WAS MY VALLEY" TO THE SCREEN!

An entire Welsh village faithfully re-ereated! One of the most monumental tasks ever undertaken in Hollywood! Token of the great care and immense resources lavished without stint by 20th Century-Fox to bring a great book to life!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 145, No. 5 November 1, 1941

MARKET NOTIONS

SOMETIMES trends, influences and movements, like the weather, get so broad and prevalent that they escape the attention they deserve, or perhaps require. Perhaps it was in that area that this journal last week presented a piece entitled "War-and-Defense No. 1 Influence on Grosses".

That examination of the box office scene, reported in considerable detail, indicates that the over-all picture is as spotty as the map of employment under the war-plan. There is, so far, no nationwide adjustment to the wartime economy. The motion picture manifestations are particularized.

All this means, in final effect, that more than ever the individual exhibitor, operating his own retail situation, is rather much on his own—and that the total success of the box office is to be controlled by the sum total of the individual showman's skill and efforts, rather than by any nationally designed campaigns, drives or other hoopla.

Further and considerably larger effects of the war effort on the pattern of industry and payrolls are indicated.

In a special dispatch from Washington by Mr. W. H. Lawrence, the New York *Times*, under a Washington dateline, said last Saturday: "Defense officials predicted today that adoption of the new 'victory' military program would mean the virtual cessation next year of the manufacture of durable goods for consumers. . . . "

That will be notice to any showman who offers his screen wares in any community that depends on payrolls, or the production of materials for manufacture, to have a look about as to where the buying power of his patronage is to come from.

In theory the development would mean that those who work on the wares of peace would be working on munitions of war; but, as the employment maps of today, and the relief map, too, show, the national picture is not the local picture—and the theatre of the screen is made up of some fifteen thousand very local points. Each is an operation special unto itself.

IN broader prospect one may see opportunity for some of the more lightsome and frivolous merchandise, including fleeting shadows on the screen, when the wage earners' money cannot be spent for motor cars, trick washing machines and self-timing cook stoves, and especially not on the installment plan.

It is just possible that as guns take over and butter goes to war, the wage earners, where they get the wage, will be finding more quarters heavy in the pocket at the show hour. Hungry retailers in every order of business permitted to operate, from feathers to soda pop, will be after those quarters. It will be necessary to indicate that the seat at the movies is a big value.

This will be turning the pictures more and more to the mass and volume market.

There is more than a hint in that direction appearing currently in an institutional campaign addressed at the motion picture exhibitor in the pages of Motion Picture Herald by Republic Pictures Corporation. It dwells on the screen service of the great common people, at movie prices with movie product.

Another expression of significance comes to hand in a brochure presenting a dissertation from Mr. Kerwin H. Fulton of Outdoor Advertising, Inc., who, while urging pictorial appeal, color, contrast, repetition, remarks that two-thirds of all food products, seventy per cent of automobiles, "are bought by people earning less than $40 a week. Mass consumption by families with low incomes is the backbone of your market. You can't get rich selling the others, because there are too few of them".

APPARENTLY there is in progress a new empowerment of the least sophisticated strata of box office buying power and by reason of strictures, direct and indirect, in taxation and other pressures on higher bracket consumers, no encouragement of their spendings.

In consequence, one may expect that the motion picture makers will be turning more to the pabulum of the mass magazines, the comic strips, and the like, less to the socially conscious drama of the minorities, less to the books of the reading few.

The boys from the assembly line, and the girls that go with 'em, want action.

△ △ △

THE Appeal Board, known as the "supreme court of the motion picture's arbitration machinery," in overruling an award on clearance to a New Hampshire showman said in the course of a lengthy dissertation:

"Complainant's opinion is based on some twelve years of experience as an exhibitor, which has been his only connection with the motion picture business. . . . "

You can write your own headline on that one.

△ △ △

A CROSS-SECTION of a decidedly positive sector of political and social thought is represented by the New Canaan express plying between sub-suburban Connecticut and New York's Grand Central. An eminent barrister and solicitor who travels that way is observed always to turn first to the obituary page of his morning *Times*. In answer to "Why?" he has replied, "I am ever aware that a few good obituaries might have a large bearing on what is ahead in the news section."

△ △ △

PLEASANT to record, that Rockefeller Center garden, down in the bottom of the canyon off Fifth Avenue, concerning which we have complained of Mexican cactus and Siberian crabapples, is now heartily all-American with a field of shocked corn and pumpkins. Mr. Merle Crowell, impresario of that fitful and ever-changing piece of landscape, has been petitioned to add a flurry of snow and some rabbit tracks.

—*Terry Ramsaye*

This Week in the News

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Bundles from Britain

GREAT BRITAIN, in London, on Monday formally approved a new monetary agreement with American motion picture producers permitting them to withdraw up to $37,500,000 in blocked currency and future revenue after November 1st. Almost immediately home office lawyers, foreign managers, and executives of the eight majors met at New York to discuss how the released funds will be divided.

Fifty per cent of the frozen film holdings may be withdrawn starting November 1st and up to $20,000,000 in current revenue will be released during the ensuing year. An immediate withdrawal of $5,000,000 in current revenue is permitted, with subsequent quarterly remittances in a like amount. Removal of the fifty per cent of blocked funds can take place in two equal installments, on November 1st and April 1st, the agreement specifies.

Wednesday, the eight major distributors announced an agreement to leave one-eighth of the newly unfrozen money in England as a revolving fund. A total of $12,000,000 will be removed immediately, it was said. Seven million dollars represents blocked funds, $5,000,000 is from revenues.

Estimates of the amount of American film money frozen in Great Britain range variously from $20,000,000 to $35,000,000. The unremitted balances were accrued under the 1939-41 agreements. The $20,000,000 withdrawal limit for current revenues increases the 1940-41 quota by almost $7,100,000. The total amount which Britain will release this year is estimated at from $30,000,000 to $37,500,000.

Indications are that the $20,000,000 in new earnings will be divided next year, as last, on a percentage ratio based on each company's billings.

Division of the blocked funds is said to be more complicated inasmuch as some American companies have used a part of their frozen balances to pay English debts, purchase rights to British films, buy theatres, conduct business enterprises, and produce in Great Britain.

WAR AND DEFENSE activity shows irregular box office effect: Part II Page 13

BIOFF'S defense accepts the action but changes the script Page 16

BLOCKS - OF - FIVE clause back in court; Paramount seeks Minnesota relief Page 22

BERNHARD, Kalmenson take over at Warners; Sears, Leserman resign Page 24

DISTRIBUTORS move toward approval of Allied seven point unity plan Page 25

BRITISH plan preservation of production nucleus for after the war Page 30

ARMY now making 2,210 film bookings weekly; has plans for "enemy" camps Page 36

ARBITRATION appeal board approves local decisions in full for first time Page 37

82 CASES pending on arbitration docket; list of where cases stand Page 41

$3,500,000 added to exhibitor's bill for studio labor by recent raises Page 47

NAVY again lends a hand for a premiere, aids "How Green Was My Valley" Page 48

SERVICE DEPARTMENTS

Asides and Interludes Page 33

Hollywood Scene Page 46

Letters Page 40

Managers' Round Table Page 53

Reviews (Product Digest) Page 65

What the Picture Did for Me Page 50

PRODUCT DIGEST, including Reviews and Release Chart Page 65

Aid for Russia

CABLE reports from London last week revealed that continued protests against Metro's "Comrade X" as "untimely ridicule of Russia," resulted in withdrawal of the film in England. Australia and New Zealand are expected to follow. MGM had inserted a foreword which pointed out that the picture was all "in good fun" and intended as "good-natured entertainment, in no way reflecting upon the gallant and heroic struggle the Russians are now waging against the Nazis," but the protests continued. Meanwhile, in Mexico, the film was shelved after trade unions there voiced disapproval.

Film, stage and radio stars joined with politicians and diplomats, Monday, in launching a "Russian War Relief" campaing in New York's Madison Square Garden.

Viscount Halifax, Great Britain's Ambassador to the U. S., and Joseph Davies, American Ambassador to Russia, headed the speakers. Diplomats from most Nazi-conquered countries were present.

Plans for a mammoth "V" for Victory dinner for the benefit of 49 anti-Hitler refugees, currently in French concentration camps, were launched this week in Los Angeles and Hollywood under the auspices of the American Committee to Save Refugees, the Exile Writers Committee and the United American Spanish Aid Committee.

The dinner will be held at Ciro's in Hollywood, on November 10th. Ida Lupino, film star, and Louis Bromfield, author, will be co-chairmen. Principal speakers will include Walter Duranty, Sir Cedric Hardwicke, Philip Merivale and Heinrich Mann.

The Ontario Board of Motion Picture Censors this week lifted the embargo on Russian films, after a three-year prohibition, passing the Soviet musical, "Volga, Volga," with minor deletions. The feature is booked to open at the Hollywood Theatre in Toronto on Monday.

Flying Talent to Army

FIRST of a series of camp shows for servicemen stationed at outlying defense posts, and arranged by the Citizens Committee for the Army and Navy and Hollywood, will get off to a "flying" start on Monday, in an Army transport plane. A ten-day tour of camps and stations at Caribbean bases was announced Wednesday by the War Department. The shows are being arranged with the cooperation of the Motion Picture Committee Cooperating for National Defense.

Puerto Rico is the first port of call for the entertainers—John Garfield, as master of ceremonies, Oliver Hardy and Stan Laurel Chico Marx, Mitzi Mayfair, Jane Pickens, Benay Venuta, et al.

Active operation of the shows will be handled by Camp Shows, Inc., which filed incorporation papers in New York this week, and of which Eddie Dowling, Broadway producer, is president, and Bert Lytell and Y. Frank Freeman are directors.

A talent pool composed of leading film stars is being established by the Committee in Hollywood and a pool of stage and variety talent is being formed in New York. Entertainment provided by these two sources will supply 186 Army camps and naval stations at the rate of one show every two weeks on a grand circuit.

The story of where the Army stands as a film customer appears on page 36.

ASCAP Back on Air

WEDNESDAY afternoon, at 4:00 o'clock, in the offices of the American Society of Authors, Composers and Publishers, at Rockefeller Center, New York, the nation's longest, costliest and bitterest music-war was terminated. ASCAP formally signed contracts with National and Columbia broadcasting systems, which returned ASCAP music to both networks for the first time since last December 31st, at midnight, Wednesday.

Signing for the Society were Gene Buck, president; for NBC, NilesTrammell, president; and for CBS, Mefford Runyon, vice president.

Terms of the contract agreed upon by all the parties in August, remain unchanged. Basic provision is blanket payment of two and three-quarter per cent of net time sales to ASCAP for network programs which are cleared at the source, and two and one-half per cent for stations managed and operated by the networks. The deal also provides for a two per cent payment on telecasts of ASCAP music. Affiliated stations and independents will make their own agreements in buying program music with the ASCAP, or with Broadcast Music, Inc., the organization set up by the networks last winter when the ASCAP catalog-ban became effective.

Clark Postpones

RESUMPTION of Senate subcommittee hearings on motion picture propaganda was postponed indefinitely at Washington on Wednesday. The four majority members of the investigating subcommittee of the Interstate Commerce Committee have dropped the inquiry for the time being, it was announced, in order that they might join fellow isolationists in the fight against revision of the Neutrality Act by the Senate.

Senator D. Worth Clark, of Idaho, chairman of the subcommittee, announced the postponement after a conference Wednesday morning with Senator Charles W. Tobey, of New Hampshire. It was planned to resume the hearings on November 3rd, but Senator Clark said, "The Committee met Wednesday and decided that they would not hold hearings until the neutrality debate has been completed because it is of transcendent importance."

Washington observers predicted that the Senate debate would continue through next week. They considered it unlikely that the propaganda sessions would resume until after the middle of November—if and when.

Charges last week by Senator Burton K. Wheeler, Montana isolationist and reported sponsor of the propaganda probe that coin-in-the-slot film machines exhibit "lewd and lascivious" films brought denials this week from sponsors of the "juke box" machine and its product. Sam Coslow, president of RCM Productions, which makes films for the James (President's son) Roosevelt-Gordon Mills "Soundies" machine, offered to screen any of his pictures for the Senator and pointed out that they were all reviewed by censors. John F. Barry of Minoco Productions, and other coin film producers, indignantly joined in the denials.

Shows for Soldiers

FILM theatres in the South, principally Louisiana and the Carolinas, long darkened to Sunday shows, are opening Sundays to entertain servicemen on Army maneuvers. The United Service Organization has succeeded in inducing many Southern communities to relax Sunday film taboos in those locations near maneuver grounds for the period of Army operations. A USO spokesman pointed out that soldiers on maneuvers have virtually no means of entertainment while in isolated sections where war games are being held.

Circuits, AFM Agree

CIRCUIT executives of Warner Brothers, Paramount, and RKO on Wednesday agreed with James Petrillo, president of the American Federation of Musicians, to sign standard union contracts, with certain amendments subject to future revision. A dispute over payment of social security for theatre musicians prompted strike threats in Pittsburgh and other cities in which the union and circuits had contracts. See page 47.

Agreement is still to be reached on amendments to certain clauses of the Form B contract, it was reported. These amendments will be the subject of further discussions, the circuits said, and the contracts will be revised in accord with the eventual agreement. The union's Form B provides for payment of social security by the employer, but it is reported that this is still open to discussion under the terms of today's agreement. Mr. Petrillo said telegrams had been sent to 98 locals authorizing bands to play the circuit theatres.

PICTURES ADVERTISED THIS WEEK

"The Chocolate Soldier", MGM, Second Cover
"How Green Was My Valley", Twentieth Century-Fox, Page 6
"Smilin' Through", MGM, Pages 19 and 20
"Texas", Columbia, Pages 26 and 27
"Down Mexico Way", Republic, Pages 34 and 35
"Dumbo", RKO Radio, Pages 38 and 39
"Target for Tonight", Warners, Pages 56 and 57
"Ellery Queen and the Murder Ring", Fourth Cover

International Ladies

THE melting pot of showmanship did a bit of blending for the cause of internationalism, and the box-office, when Morris Rosenthal, manager of Loew's Majestic theatre, in Bridgeport, Conn., promoted his engagement of "International Lady" with a committee of local women representing the various nationalities, and called, oddly enough, "International Ladies." The group served Mr. Rosenthal in welcoming the stars of the picture, in town for the opening, and in other directions reflected in sizable newspaper attention, all of which is detailed in this week's Managers' Round Table starting on page 53.

Installment Buying

DAVID SELZNICK, producer-partner of United Artists, has worked out an unusual deal for the purchase of screen rights to "Keys of the Kingdom," Dr. A. J. Cronin's novel.

Terms of the agreement include a basic price of $100,000 with payment spread over a year. An initial $10,000 payment goes to Dr. Cronin for four weeks' work on the screen treatment. If, at the end of six months, Mr. Selznick still desires to hold screen rights, he must pay $40,000 to the author; at the end of a year if he still intends to film the story, an additional $50,000 is to be put on the line, a total of $100,000.

"Keys of the Kingdom" was published by Little, Brown and Company, which says 436,000 copies are already in print, 300,000 copies having been sold.

Mr. Selznick is considering Ingrid Bergman for the part of Maria Veronica, the nun, in the story. However, there have been no other selections for feature roles.

No Theatre Television

THAT widely-touted 'new medium' of theatre television appears increasingly remote. The first effort to place a large-screen receiver in a theatre, at the Arthur Mayer's Rialto, in New York, ended this week in litigation.

The Midtown Theatre Corporation, of which Mr. Mayer is managing director, filed a suit in New York Supreme Court against Scophony, Ltd., of London, which installed an experimental large-screen receiver in the Rialto last July.

The action asks the court to confirm an arbitration award of $1,891 against Scophony for an alleged breach of contract to supply equipment at the Rialto, the British engineering firm being charged with failing to adapt the receiver to revised FCC television standards effective on July 1st. Paul Raibourn, Paramount executive in charge of television, arbitrated the case which was begun several weeks ago.

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THIS WEEK
the Camera observes





NEW PARTNER in United Artists, David O. Selznick, meets his former partner, John Hay Whitney, just back from South America, at the opening in New York of the Disney-RKO cartoon, "Dumbo".

By Metropolitan



GUESTS also at the "Dumbo" premiere were Lillian Gish and Mary Pickford, who shows a special interest in the star of the picture.

HALLOWE'EN is this week and up to Tuesday there were no entries in the regular pre-holiday publicity race to place cheesecake pictures. Then this one of Barbara Britton arrived from Paramount just in time. RKO won the race last Fourth of July. Studio photographers ought to be casting about now for nice plump turkeys.

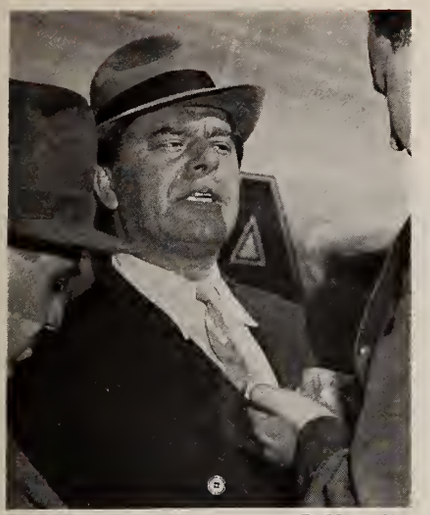


By Staff Photographer

MAUREEN O'SULLIVAN, of "Mrs. Tarzan" fame, christens the MGM Showbuilder car at its official world premiere, this time for the press in New York. Spectators are William F. Rodgers, William Ferguson, Henderson Richey, Howard Dietz and Edward Saunders.



AT THE Paramount studio commissary luncheon, right, for field men and New York executives are Y. Frank Freeman, Barney Balaban, Neil Agnew.



By Metropolitan

BEING INTERVIEWED at LaGuardia airport is Gabriel Pascal, arriving from Hollywood where he signed Ginger Rogers and Cary Grant for the leads in the RKO production of Shaw's "Arms and the Man", the producer's third Shavian venture.



By Cosmo-Sileo

JESSE LASKY arrives in New York from the coast for story conferences on "The Adventures of Mark Twain", his second production for Warner Brothers. His first, "Sergeant York", will gross $8,000,000 this year, he said.



VARIETY TENT 22 welcomes Frank Walker, Postmaster General, to Oklahoma City. The host is L. C. Griffith, chief barker. Left to right: Joe Morris, Oklahoma City postmaster; Mr. Walker; the host; J. H. Cooper, Standard Theatres; Bill Hightower, Chamber of Commerce president, and Mayor E. J. Hefner of Oklahoma City.



Press Association, Inc.

READY FOR DUTY. Lieutenant (Junior Grade) Douglas Fairbanks, Jr., reports for duty in the U. S. Navy to Captain Howard G. Copeland, personnel officer of the first naval district, Boston. Watching, is his friend, Ensign Franklin D. Roosevelt, Jr.



By Staff Photographer



By Staff Photographer

ALL OUT FOR "BUTCH". Among the 1,800 who attended a luncheon in the New York Astor given by the Theatrical, Screen and Radio Committee for the Reelection of Mayor Fiorello H. LaGuardia were Stanton Griffis and Walter Vincent.

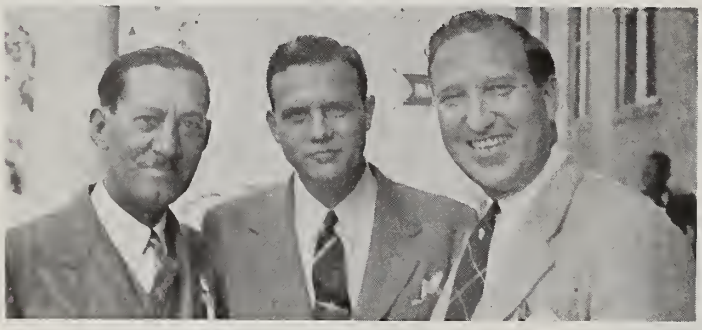
ON THE DAIS at the luncheon, left, are Luise Rainer, Louis Nizer, chairman; the host and principal speaker, and John Golden, honorary chairman.



By Metropolitan

AT LUNCHEON in New York are Morris Epstein, Republic New York branch manager; Gene Autry, who appeared in the World Championship Rodeo, and William Brandt, New York circuit operator.

OFFICERS of the Independent Theatre Owners of Arkansas who presided at the convention in Little Rock last week are: W. E. Malin, president; L. F. Hanen, Jr., secretary, and C. C. Mundo, vice-president.





By Staff Photographer

JOSEPH GOLTZ, United Artists manager in China, in New York this week on furlough, told the press that American companies in Shanghai this year doubled last year's business, but that funds were blocked by the British-American Stabilization Board.



BENJAMIN KALMENSON is the new general sales manager of Warner Brothers, having been promoted to that post succeeding Gradwell Sears. (See page 24.)

JOSEPH BERNHARD, on Tuesday was elected a vice-president of Warner Brothers Pictures, Inc. He retains the presidency of the Warner Circuit Management Corp.







By Staff Photographer

HARRY KOSINER, above, has been transferred from the Walter Wanger organization to United Artists where he is assistant to Haskell Masters, western sales manager.



By Staff Photographer

ON THE 30th floor of the RKO building in Radio City, where he arrived by elevator at the Quigley Publications offices, is George Hopkins, parachutist, who landed on the Devil's Tower, South Dakota. With him is his manager, Leo Peterson, for many years manager of the Black Hills Amusement Co.

BROADCASTING from the emulsion coating rooms of the Eastman Kodak Company at Rochester on national defense, left, are Graham MacNamee, Dr. C. E. Kenneth Mees, vice-president in charge of research, and Brig. Gen. Dawson Olmstead.

PITTSBURGH IS NO. 1 BOX OFFICE BENEFICIARY FROM WAR-AND-DEFENSE

Although Second Group of Territories Surveyed Shows Theatre Attendance Lagging Behind Other Business Indices

Pittsburgh, capital of the nation's heavy industries, and a center of the defense arsenal, about tops the list of cities in which defense expenditures have increased entertainment incomes by as much as 25 per cent. The Iron City is a typical example of the booming centres of heavy industry, where, a MOTION PICTURE HERALD survey reveals, new munitions factories, shipyards, airplane plants, army and navy base construction and other defense activities have added millions of dollars to payrolls.

Showmen in the western Pennsylvania area and in other centers of heavy industry, which received the initial rearmament appropriations, anticipate record boxoffice grosses during the coming season. Many, however, report that boxoffice receipts, to date, have failed to keep proportionate pace with expenditures for consumer goods and other indicators of rising business.

Attendance Up 20 Per Cent

Although Pittsburgh exhibitors estimate that boxoffice incomes have risen by 20 per cent they report that they have failed to match the upward curve of department store sales, auto purchases, home building, luxury expenditures and many competitive entertainment activities. This has been true in other heavy industry cities, too. Payrolls in many heavy industries, in Pittsburgh and elsewhere have doubled and tripled, it is reported. Also, many thousands of new workers have been attracted to the areas.

Cities engaged in other than heavy manufacturing, or in agriculture or specialized production have been slower in adopting themselves to the new "defense economy" the HERALD survey indicates. Except in cities adjacent to new or expanding military posts the rise in theatre grosses has been much less. Exhibitors generally are hopeful, however, that the policy of subcontracting and the eventual wide circulation of heavy defense industry wages soon will reach their ticket windows. There are indications of this in a number of cities already, including Philadelphia, Boston, Atlanta, Birmingham, St. Louis, Kansas City and the Pacific coast cities.

Other manifestations in the motion picture trade of the defense program include the replacement of ushers of draft age, the sale of defense bonds and stamps by theatres, cut rate admission prices for members of the armed forces and shifts in matinee and evening screening times to meet new factory schedules. These effects, are shown to vary widely, according to the section, by the HERALD survey.

Theatre Grosses Up

Motion picture grosses are up 15 to 20 per cent in most locations throughout Pittsburgh's industrial arsenal district, due primarily to national defense manufacturing. Even so, film increases are lagging behind gains shown in other branches of the entertainment business.

With total payrolls in metropolitan Pittsburgh now averaging about 75 million dollars monthly, and 22,000 more jobs to be created in new and enlarged defense factories during the next 15 months, the majority of exhibitors expect the coming season to be the best in history.

Paradoxically, skeptical theatre men point to the industrial boom as prime reason for pessimism. Believing that factory workers are so busy that they have few hours in a day for amusement, some exhibitors claim that theatres are suffering while night clubs, pinball machines, and radio occupy the wage-earners' scant spare time.

Except for occasional bookings that receive critics' and customers' thumbs down, the eight downtown first-run theatres have been enjoying above-average grosses for the past two months. Their percentage increases, however, are smaller than those of most neighborhood and suburban houses, because more families than ever are going to the newest theatres when they want to attend a movie.

150 Theatres Play Daily

Pittsburgh is the center of a metropolitan area of more than 50 boroughs and townships whose total population is nearly two million. In this territory, more than 150 theatres are in daily operation. Warner Brothers Circuit Management Corporation, managed by Harry Kalmine, operates 31 houses, the Harris Amusement Company, headed by John H. Harris, operates nine.

Thus far only one theatre has changed its opening hours to fit in with defense plants' working shifts. It is the Harris Jeannette in suburban Jeannette, site of rubber and glass factories, where opening time has been moved to noon from 1 P. M.

Warner Brothers experimented recently with changed opening hours in Ambridge and Johnstown, but discovered that attendance remained approximately the same.

"Workers have from 7 to 12 hours at their jobs, consume five to eight more hours sleeping, and they'll use the remainder of the day in whatever way they prefer," Warners' publicity director, Joe Feldman, said. "If they want to go to a movie, they'll fit it in, and if they don't, our revised opening and closing times won't change their minds."

One house, the Harris Newsreel, downtown, opens at 9 A. M., but its schedule has been in effect for several years.

Most theatres close at midnight, or before. Only the Casino, burlesque theatre that includes an hour's film shorts on its program, is regularly open during early morning hours, once a week, with a Sunday midnight show. On holidays, most theatres present programs at midnight.

Independent theatres have not changed schedules, because they believe that the potential boxoffic gains would not pay for the added operating costs, according to Fred Herrington, secretary of the Allied Motion Picture Theatre Owners of western Pennsylvania.

"Rare is the theatre that can show 30 per cent increases during the past three months over the same period a year ago," said one of the major distributors. A consensus of Film Row executives, independent exhibitors, and officials of the Warner and Harris offices considered the 10 to 20 per cent gain as average. Paradoxically, the larger increases are in areas where white collar employment is as important as factory labor, rather than in strictly mining or mill towns.

Neither high defense payrolls nor the Army draft has caused much of a change in theatre operation, yet. Naturally, in a thickly populated market of almost 2,000,000 people, theatre personnel has been affected by Selective Service and regular Army calls. No major executive changes have been necessary, and in only a few instances have house managers been called. Most draftees and enlistees have ben ushers or ticket-takers. However, the houses have had few employment problems, because most of the ushers in this district are of high school or college age and ineligible for military call.

Only four theatres in the district have replaced ushers with usherettes, All Weiss' three houses in McKeesport, and the Casino.

Very Few Reopenings

New theatre building or old theatres' reopenings are also sparse, with exhibitors believing that present seats can handle anticipated patronage increases.

Warners reopened the Arsenal a few weeks ago after having closed it for several months for remodeling. Last spring they took over the new Shadyside theatre after it was built by the Finkel-Mervis interests. In Wheeling, Michael Halm has reopened the Marsh theatre.

Unlike past years, few houses were closed for the summer this year. In the small mining and agricultural communities, where exhibitors formerly shuttered except for Saturday trade, the theatres remained open throughout the week. In certain Pittsburgh neighborhoods, where a similar practice prevailed, exhibitors likewise decided to stay open and and risk summer losses.

Military activities have affected theatre policies somewhat. Both Warners and Harris have established reduced admission fees for men in the armed services. They charge 20 cents plus defense tax on tickets that retail up to 40 cents, and 25 cents plus tax on tickets above 40 cents. Some independent exhibitors are adhering to the same price scale. Some are admitting uniformed men without charge, while others are assessing them the same admission as civilians pay.

Attendance by uniformed men in this territory is an almost negligible part of the total audience. The only servicemen in Pittsburgh are those home on furlough or awaiting call to duty. The nearest Army camp is at Indiantown Gap, 200 miles away.

Most exhibitors, particularly the chains, emphasize defense angles of full-length and short subjects, as well as the newsreels.

The Harris company is offering bank night winners their choice of defense bonds or cash. Some exhibitors have discussed selling defense

(Continued on following page)

HOW DEFENSE EFFORT AFFECTS BOXOFFICES

The reaction of boxoffices in every section of the country to the nation's widespread defense program is the subject of this special MOTION PICTURE HERALD *survey. The accompanying article is the second of a series revealing the reaction in the entertainment field to defense expenditures, the draft, new working schedules, labor migrations and other manifestations of the national emergency in every section. The third article in the nationwide study will appear in* MOTION PICTURE HERALD *next week. The first appeared on page 13 of the issue of October 25th.*

INDIANA, ARKANSAS REPORT GAINS

(*Continued from preceding page*)

stamps in their lobbies, but as yet, the U. S. stamp and bond business has been confined to the postoffice, banks, credit union offices, and certain retail stores.

Entertainment entrepreneurs other than exhibitors are expecting their best season, too. Moreover, many are expanding clubs, cafes, bowling alleys, etc., to take care of the bigger patronage anticipated. Many are increasing their budgets for talent and operating personnel.

Under the new resident management of owner Sam Nixon, the Nixon theatre began its season September 15th, the earliest opening in years. The city's only legitimate theatre on a full-time basis, the Nixon has booked attractions through the middle of January, seven of them for a fortnight each. American Theatre Society subscriptions, too, are passing last year's sale, according to Dorothy O'Connor, secretary. Last year's gross at the Nixon was approximately $350,000.

In November, Pittsburgh, will get a second legitimate theatre for the first time in eight years, when the Harris Senator is converted from a picture house for two weeks of "Life With Father." The drama circuit here this winter will also include the Pittsburgh Playhouse, presenting 21 weeks of amateur casts under professional direction, and more than 30 little theatres.

New Night Clubs, Ballrooms

After being closed for three months, dance rooms are being reopened by the William Penn, Schenley, Roosevelt, Webster Hall and Ritz hotels, while the Fort Pitt hotel restored dancing after a lapse of several years. Bars with entertainment are also flourishing.

More than a dozen large night clubs, and a score of smaller bright spots, are enjoying packed houses several nights weekly. They present headline shows, and advertise more heavily than ever. Ballroom operators likewise are expecting their biggest year, and several dance floors that formerly opened only occasionally will be on a regular schedule this fall.

Ten roller skating rinks are open six nights weekly, some of them on afternoons also. Two ice skating rinks, one indoor at the Gardens and one outdoor, are also expected to reopen.

Motion pictures are given other competition by the Buhl Planetarium, which produces four shows daily at 25 cents per admission, three college football teams and the professional Steelers grid outfit, weekly boxing matches, dances sponsored by dozens of fraternal and racial organizations, and scores of semi-public bingo games.

Changes in the radio network outlets in Pittsburgh, plus the opening of three new stations in suburban communities, may also cut into theatre attendance. With KDKA taking on NBC-Red, KQV getting KDKA's NBC-Blue, WCAE airing Mutual exclusively after years with NBC-Red, WWSW with its new FM station W47P, and WJAS pushing Columbia, radio listeners are in for a season of fancy program promotion by all stations. WISR opened September 26th in Butler, 30 miles away, and new stations are expected in McKeesport and Washington.

Camps No Help Yet To Carolina Film Men

Theatres in the Charlotte, N. C., area, which includes the big Army camp at Fort Bragg and the Charlotte air base, have not made cut rates for servicemen, nor have they noticed any appreciable box-office increase because of defense activities.

Neil McGill, manager of the Carolina theatre, says that, while business has not shown appreciable gains because of the air base and Army camps, it will probably pick up as more men come in. Mr. McGill says the draft has not caused any theatres to substitute young women for men as ushers.

Charlotte theatres have not yet undertaken to sell defense stamps and bonds.

An interesting sidelight on box-office receipts in colored theatres in this tobacco growing state, is the effect of "oodles of money" on the Negro population in some of the tobacco centers. It is said by theatre operators in Winston-Salem that as long as the Negro makes a medium wage he is a regular attendant at the Negro theatres. But when the peak season is on in tobacco harvesting and marketing and money flows freely as water the Negro will go in for a bigger time, including plenty of "refreshments," and not go near a theatre.

At Belmont, N. C., yarn mills, as a part of their entertainment program for employees, sponsored a new theatre which has been installed by E. E. Wade, in a North Belmont recreation center. Mr. Wade, who operates two motion picture theatres in Belmont proper, has installed $7,000 worth of equipment for the mill workers. North Belmont is 14 miles from Charlotte.

Engine Factory Payroll Spurs Indiana Business

Indianapolis' defense industry—led by the Allison division of General Motors Corporation—has contributed to a huge rise in business at Hoosier boxoffices. Payrolls have increased 50 per cent in a year.

The city's 50-odd theatres are taking in several thousand more dollars each week this fall than they did a year ago. Many of the defense workers live in surrounding cities and towns, and, presumably, spend their movie money in those communities also.

No changes in schedules to accommodate night workers are reported, nor has the proximity of Fort Benjamin Harrison, which has its own theatres, had any effect on business. No new theatres are rising.

All the principal downtown houses, the Indiana, Circle, Loew's and Lyric, charge men in uniform 20 cents, plus tax. Regular admissions are 25, 30, 40 cents, plus tax.

Defense work and the draft have taken many ushers and many assistant and student managers, but these have been replaced, both in the neighborhoods and downtown, without too great hardship. The Lyric, which used to have usherettes, now has ushers.

Indianapolis theatres are not selling defense stamps and bonds.

Receipts in Arkansas Aid Building, Repairs

Arkansas has come in for its part of the national defense projects. A number of film theatres have been constructed, some reopened, and much remodeling has been done. There has also been a noticeable increase in boxoffice receipts.

At Little Rock both the chains and independents are doing an overflow business. Soldiers at Camp Robinson and those employed on defense projects are responsible for this increase. Exhibitors in small towns over the state say that business has increased only to a small extent.

Little Rock theatres are observing the usual hours, closing about 11:45 or midnight. No usherettes are employed. They are not selling defense stamps.

At Hope, Ark., construction of the Government's proving ground employs approximately 800 persons. Cost of this project is said to be $10,000,000. It is also reported that $1,300,000 will be spent for an airport at Hope.

The Saenger theatre at Hope, said to be the largest theatre in the state, has been remodeled and redecorated and was recently reopened.

At Jacksonville, Ark., a fuse and detonator plant has been started which will cost $33,500,000, it is reported. About 8,000 persons will be employed on this project. Jacksonville is 12 miles from Little Rock.

S. A. Arnold and L. U. Cassinelli, Little Rock theatre men, are scheduled to construct a 600-seat house at Jacksonville soon.

A munitions plant, which will employ 1,000 persons and cost $8,000,000, has been started at Marche, Ark., between Little Rock and Conway. At Adams Field, Little Rock, a quartermaster corps army motor depot, employing 300, is under way. Annual payroll for the project will amount to more than $300,000.

One of the largest projects in the state is at Barling, a few miles from Fort Smith, second largest city in Arkansas. This is where Camp Chaffee is to be constructed at a cost of $20,750,000. About 25,000 soldiers will be stationed at the completed camp, it is reported.

In this section several film houses, which have been closed, have reopened and most have been remodeled.

Camp Joseph T. Robinson, near Little Rock, was constructed at a cost of about $14,500,000. About 25,000 men are to be stationed here. A shell loading plant, to cost about $45,000,000, and an ammunition storage depot, which will cost $9,000,000, is under way at Texarkana. More than 200 will be employed on this project.

Box office receipts in the Little Rock area have shown a considerable increase, it is reported. A film theatre has also been established at Levy, Ark., between Little Rock and Camp Robinson.

Five Per Cent Increase In Albany Territory

Despite a big increase in employment in Albany, N. Y., the unanimous answer to questions on what this has meant to the box office is "negligible" or "nothing at all."

The few exceptions report a very slight increase, less than 5 per cent in Schenectady, where General Elctric is employing more men than ever before, and in the small city of Watervliet, where the U. S arsenal's boom has spurred two independent subsequent runs. Al-

WAR EXTENDS PLAYING TIME IN TURKEY

In an effort to conserve film stock, theatres in Turkey are holding films for a far greater length of time than was the practice before the current European conflict, according to a report from the United States Department of Commerce in Washington.

The loss of the French product has caused an increase of the number of English-speaking films shown. Theatre attendance is holding up well. Admission tickets are taxed a total of 20 per cent, but exhibitors are required to absorb the levy. The United States is still the most popular source of product exhibited in Turkey, supplying 108 films of the 164 exhibited in Turkey during the first six months of this year.

EXTRA SHOWS TRIED IN FAR WEST

(*Continued from preceding page*)

bany, Troy, Utica, Hudson, Glens Falls and Saratoga, report that people are spending money otherwise or saving, rather than increasing amusement budgets.

The only army camp in the exchange territory, located near Watertown, has aided the boxoffice in the few Schine theatres thereabout.

No early-morning or late-night performances are held for defense workers as the territory is not largely industrial. For the same reason, no new theatres are being built.

A survey did not disclose any Albany territory theatres selling defense stamps and bonds.

All circuits and the majority of independents have made special rates available for men in uniform. The Warner and Fabian circuits, for instance, charge 20 cents plus tax on 44 cent admissions and 25 cents straight on 50 cent admissions. Most independent houses have a straight 10 or 15 cent admission for service men.

The draft has not as yet caused replacement of male ushers by usherettes. Most ushers are young men attending college or high school.

Philadelphia Early Matinees Popular

National defense matinees, inaugurated by the Warner theatre circuit in Philadelphia, continue to spread to other areas. In southern New Jersey, Harry Orlow, manager of Warner's Levoy theatre at Millville, has introduced the early afternoon shows. Workers reporting for work at 3:30 P.M. come to the theatre at 1 P.M. and see a complete show. Regular matinee patrons come at any time up to 2:10 P.M. and see the same complete show. Cards were planted at all industrial plants in the area calling attention to the matinee.

At Bethlehem, Pa., defense matinees were introduced by Harold Hirschberger, manager of the Palace theatre. In Camden, N. J., Joseph Murdock, manager of Warners' Stanley, introduced midnight shows on Fridays for workers who have unusual hours.

Two more Philadelphia houses have fallen in with the policy of scheduling special feature showings for the convenience of defense workers. The Stanley-Warner Stanton and the Studio theatre, both downtown, have special late showings Saturday nights. Gil Fradeneck, manager of the Rialto, upstate at York, Pa., has inaugurated defense matinees.

Warner theatres in Philadelphia, in addition to the early afternoon matinees, have added special late performances for the benefit of workers in defense industries. The last complete show starts at midnight, in defense shows introduced on Fridays at the Stanley theatre, Camden, N. J., and on Saturdays at the Victoria theatre, Philadelphia.

Three Philadelphia theatres, the Warner Family and Savoy and William Goldman's News are operating all night.

Workers' early matinees, introduced at the Philadelphia theatres, has been spreading to the upstate territory. The early matinees were introduced for the first time in York, Pa., by George Flicker, manager of the Hiway theatre. The week previous, Al Ritz, manager of the Ritz theatre, inaugurated the matinees in Allentown, Pa.

Women will replace the males as ushers, it is expected by Philadelphia houses, both circuit and independent, if present circumstances continue. A shortage of replacements for those called for military service and lucrative employment in the national defense industries represent an acute problem for theatre owners. A number of exhibitors have indicated that they are seriously thinking of employing a female service staff.

A Kiddies' Club developed at Saturday matinees was enlisted in the defense saving program by Max Kuperstein, manager of the Tioga theatre, Philadelphia. At the Saturday sessions he called up six youngsters who had birthdays during the week and presented each with a booklet containing a 25-cent stamp "to start the saving habit, so they can help themselves and Uncle Sam."

Extra Evening Shows For Portland Workers

Speaking of defense, as it affects the theatre business in the Portland, Ore., area, Albert J. Fink, representing the Evergreen Theatres, advises that various houses for some months have been running extra evening shows, but no early shows for defense workers.

Box-offices, especially in the first-run houses, are showing a steady increase, principally on account of the defense industries, although shipyards and machine shop orders were received late, as compared to other parts of the country.

RETAIL SALES TOP LAST YEAR'S MARKS

Indicative of increasing circulation of defense dollars, according to financial statisticians, are reports of rising department store sales, bank clearances, and wholesale orders in many cities. The Federal Reserve Board this week reported that department store sales in 12 *large cities during the four weeks ending October* 18*th were* 20 *per cent above* 1940. *The largest gains were reported in Ceveland,* 29 *per cent, St. Louis,* 26 *per cent, San Francisco,* 24 *per cent and Chicago* 22 *per cent.*

The New York Times *also reports increasing sales, capacity factory operation, and large wholesale orders from many sections. Three shift operation is reported from many New England factories. Philadelphia dry goods wholesalers are shipping* 46 *per cent more orders than last year. Chicago wholesalers are up* 10 *per cent and department sales* 5 *to* 7 *per cent. Minneapolis retailers say they are* 10 *to* 12 *per cent ahead of* 1940. *Kansas City wholesale volume averaged* 24 *per cent over* 1940, *last week, and furniture and hardware lines were* 40 *per cent ahead.*

California retail sales were 18 *per cent better than last year. Apparel, furniture, radios and household wares rose over* 30 *per cent while lumber and building supplies were up* 52 *per cent over* 1940 *last week. Texas department stores report gains of* 3 *to* 25 *per cent. Cleveland last week reported the heaviest coal loadings in history by lake steamers. Apparel, furnishings, electrical appliances and furniture were among New York leaders last week.*

Theatres have generally used usherettes, and therefore no changes have been made on account of the draft.

Army camps at Glatsop, Wash., and Vancouver, Wash., house several thousand men who find their way into Evergreen houses in both Vancouver and Portland in increasing numbers. Soldiers are given a 30 per cent reduction.

No additional houses have been contemplated by this chain as the result of defense spending.

Defense stamps were put on sale at various houses, but managers report sales only fair, although extra efforts were made to sell patrons during the week of September 15th to 21st.

Hamrick-Evergreen's Music Hall theatre in Seattle dark for several seasons, is being reopened for week-end film programs to meet the tremendous increase in week-end theatre business there as a result of the defense boom.

The Music Hall will be operated on Fridays, Saturdays and Sundays, showing return engagements of the bigger productions of the last season at regular first-run prices of 58 cents top. "Gone With the Wind" is the opening attraction under the new policy. Subsequent week-end programs will be double-feature bills, it was announced.

Early Night Shows for Milwaukee Workers

Although payrolls in the Milwaukee area have reached their highest point in years due to defense work, theatres only within the past several weeks have begun to feel any marked improvement at the box-office as the result of this new ready cash.

The employment trend has been steadily upward for the past year. The number of wage earners on Wisconsin factory payrolls increased by 6,600 from July 15th to August 15th to a high of 291,400. This was an increase of 2.3 per cent, while payrolls over the same period rose from $8,899,000 to $9,406,000, or a 5.7 per cent increase.

Exhibitors anticipate that with fewer outdoor attractions to occupy the public's attention, theare business will continue to tend upward into the winter months.

While there are no Army camps in the immediate Milwaukee area, there are numerous industrial concerns engaged in defense work. To woo workers on night shifts, Fox attempted a policy of continuous matinees at key houses. With the exception of the circuit's Paradise, however, which is located in West Allis, home of Allis-Chambers Manufacturing Co., the policy was dropped after several unsuccessful weeks.

Other exhibitors are following a policy of starting shows at 6:30 P. M. so that men on night shifts can leave early enough to get to work. Fox has also spotted Saturday midnight shows at various neighborhood houses with only fair success.

Central Illinois Business Unaffected by Defense

Business in Central Illinois has been stimulated but little by the national defense program, a survey of representative houses around Springfield reveals.

Chief reason that the Central Illinois theatres have not reflected the results of the industrial increases is that there are few plants in the area with defense contracts. There are no military camps located in the area.

Reports received in Springfield from other sections of the state, however, indicate that box office receipts have increased substantially in those parts of the state where military camps or big defense industries are located.

[To Be Continued Next Week]

WILLIE BIOFF DEFENSE ACCEPTS THE ACTION BUT CHANGES SCRIPT

Admits Handling More Money Than Witnesses Charged but Says He Carried It as a 'Messenger' for Executives

October winds were stripping little brown leaves from little trees in New York's Foley Square this week, scurrying them across the steps under the looming facade of the white stone Federal Court building. Soon the trees would be very bare.

Up there a jury and Judge John C. Knox, sharp-eyed and carefully quizzical, heard Willie Bioff, on trial with George E. Browne on an indictment charging labor racket extortions from motion picture companies, taking the stand for his own defense, recite a million dollar tale in which he cast himself as just a little carrier pigeon flying between New York and Hollywood with bundles of money that he said Nicholas M. Schenck was asking him to take to his brother Joseph M. Schenck, to deal with "sandbagging legislatures."

Bioff pictured himself as pal, friend and oft-time guest, including a trip to Rio and Paris, of the motion picture industry. He retold that often told story of that matter of the $100,000 that Joseph M. Schenck loaned him in a real estate matter, and revealed that he had been thwarted in an ambition to be an alfalfa farmer. He raised the figures of prosecution testimony on the money handled to above a million dollars—certainly no hay.

Trend of Defense Shown

True to the trend indicated for the defense by straws of direction in the prior cross-examination of prosecution witnesses, Bioff's testimony aimed at establishing a status of collaborator with the accusing picture executives.

Direct intimation was given first last week when Major Albert Warner quoted a Bioff statement about "splitting up with the boys" and George Breslin, of counsel for the defense, leaped in with: "Who were the boys—the Schenck boys?"

That was the defense keynote.

Wednesday came with Bioff on the stand for the third day and with Mathias F. Correa, prosecutor, leading him into a morass of conflictions of sworn statements, aliases, geneology, marriages and associations on the Chicago labor front.

The contradictions gave point to that interjection of the judge late Tuesday when he asked Bioff if he knew "the sanctity of an oath."

"I certainly do," he told the judge.

More and more as the examination and cross-examination of Bioff went on it was indicated as principally the trial of Bioff. Even he had put into testimony that George Browne, of whom he had boasted, according to testimony, as union president of his own making, was "never present" when money was handled.

Bioff, garbed ever in his subdued executive tailorings, sharply pressed, carefully knotted matching tie, bore on the stand and off his manner of a half-stolid nonchalance. Browne in his habitual blue and gay as to scarf, sat somewhat rumpled, decidedly poker faced.

At midweek it appeared possible that the trial would end in a few more sessions, unless the government were to find occasion to call more rebuttal testimony than seemed indicated. It was said that the defense intended to offer but two or three more witnesses after Bioff, only one of them, perhaps, Charles Russell, tax expert, of major importance to the story.

The Government had rested its case, conditionally, Wednesday, October 22nd, with the calling of seven witnesses, who, like predecessors, testified about money payments to Bioff.

Those witnesses were Austin Keough, vice-president and general counsel of Paramount; Samuel Carlisle, Warner comptroller; Eileen Forman and Shirley Frankel, secretaries to Major Albert Warner, vice-president and treasurer of Warners; Henry Herzbrun, former studio attorney for Paramount; A. C. Martin, the company's studio comptroller, and Arthur Israel, Jr., a Paramount attorney.

Government Testimony Concluded

Previous principal witnesses in approximately two weeks of the Government's case were Nicholas M. Schenck, president of Loew's; Major Albert Warner; Harry M. Warner, president of Warner Brothers; William C. Michel, executive vice-president of Twentieth Century-Fox; David Bernstein, vice-president and treasurer of Loew's; Louis B. Mayer, vice-president in charge of the Loew studio; Norman Thor Nelson, Bioff's brother-in-law; Nicholas Nayfack, Loew studio executive; John Wesley Smith, of Smith and Aller, California raw film distributors.

These and other corroborative witnesses testified to paying Bioff a total of $828,877. He and Browne are charged by the indictment with extorting $550,000. Mathias F. Correa, United States Attorney, estimated they had asked $2,000,000—may even have received that much.

Conclusion of the Government's case, with the accompanying assertions by major executives that they paid tribute to keep their companies in business, brought three stockholders' suits, two against Twentieth Century-Fox and one against Loew's, asking accountings and charging the money was "improperly" spent.

At the same time, the Government hinted it would ask an income tax accounting of the monies admittedly paid by the majors to the two labor leaders.

Thursday morning began routine legal moves; arguments for dismissal, by the defense. The jury was excluded.

The arguments contended that the Federal anti-racketeering law, upon which the indictment was based, was unconstitutional; that the evidence did not disprove every reasonable hypothesis of innocence; that crimes charged were committed three years before the indictment, and, hence, barred by the statute of limitations; that no evidence was presented showing crimes by Browne.

John Burling, assistant U. S. Attorney, retorted that the extortion charged was one continuing scheme; therefore, if one company made a payment within the past three years, the limitations statute not only was invalid for that company, but for all; and he thereupon pointed out testimony that Twentieth Century-Fox vouchers to raise money for the defendants, had been prepared as late as 1940.

In this argument, Mr. Burling disclosed the Government's theory on RKO's absence from the case. RKO was "under the Federal court jurisdiction (in receivership) at the time, so that it couldn't be victimized," he said.

Browne's attorney, Martin Conboy, argued that payments to Smith and Aller, up to the date of the indictment, in a commission arrangement previously outlined during the trial, did not bar dismissal of the case, because the raw film distributing firm was not a complainant, nor was it victimized.

Judge Knox ruled that the arrangement with Smith and Aller could be extortion, part of the intimidation of Loew's—"equivalent to taking money out of it's till." He said the jury would decide the issue.

Casey Tells of IATSE Meetings

Principal defense witness Friday, its first day, was Pat Casey, producers labor representative, whose testimony in essence was that the IATSE grew, and wages of its members increased, under the leadership of George Browne.

Immediately before he took the stand, Emily Pote, Postal Telegraph employee, certified that Bioff received a bon voyage telegram February, 1938, presumably from Harry Warner, "presumably" because records indicate transmission but do not confirm the sender's identity. This evidence was given to bolster defense evidence that Bioff and the major executives were friendly.

Mr. Casey asserted that when the IATSE withdrew from the studio basic labor agreement in 1933, after a squabble with the electricians' international, its membership dwindled from 5,000 to 150.

He then described a meeting between labor and film industry leaders in the Drake Hotel, Chicago, following the 1935 projectionists' strike. He said he suggested the Alliance re-enter the basic pact. He added Nicholas Schenck supported the idea.

Browne had succeeded William Elliott as IATSE leader, and also wanted re-entrance. The other labor men demurred, whereupon, according to the Casey account, Browne declared he was "tired of being kicked around," and rushed from the room. Mr. Schenck ran after him, persuaded him to return and then per-

(Continued on opposite page)

INDUSTRY PAID BIOFF $828,977

Willie Bioff tapped the industry's pocketbook for at least $828,977, the executives of four major producers have testified for the prosecution at his trial for extortion. The indictment on which Bioff and George E. Browne, IATSE president, are standing trial, mentions $550,000 as the sum allegedly collected as the price of labor peace. U. S. Attorney Mathias F. Correa, however, has estimated the total demands at $2,000,000.

Following are the payments and the years of payment reported by witnesses:

Nicholas M. Schenck, Loew's	
1935	$150,000
1936	50,000
1937	50,000
Mr. Schenck testified that to settle the theatre strike RKO paid in 1935	$50,000
John W. Smith, Smith & Aller, 1937-41 (MGM film purchase commissions)	236,477
William C. Michel, 20th Century-Fox	
1936-40	90,000
Major Albert and Harry Warner, Warner Brothers	
1936-37	102,500
Austin C. Keough, Paramount	
1936	27,500
1937	72,500
Total	$828,977

SAYS HE WAS INDUSTRY 'MESSENGER'

(*Continued from preceding page*)

suaded the other labor leaders to consent to IATSE reentrance.

It was in Mr. Casey's testimony that the first point of factual difference with the Government story was raised. Mr. Casey said that Mr. Schenck was not present at a basic pact meeting April 18th, 1936.

During the Government's case, Mr. Schenck has testified it was at the April 18th meeting a deal was made by the companies to pay $50,000 annually.

Subsequent cross-examination brought explanation that Mr. Casey had given the dates to Mr. Moskowitz, had told him Mr. Schenck was present.

Mr. Casey denied that any executives had told him of the "shakedown."

Of Browne's "attitude" from 1936 until the present, Mr. Casey remarked he had not noticed any change. He said Browne had been "pugnacious" at all basic agreement meetings, and had always pressed for wage increases which, granted periodically, have gained the union's members $5,000,000 more annually than they received in 1936, he added.

Cross-examination elicited from Mr. Casey the admission that Browne, by control of projectionists, had the power, from 1936 to 1940, to put the companies out of business. He asserted later that better business, with consequent reserves by the majors, has placed them in a position now to withstand a strike.

Also, later in the day, to newspapermen, Mr. Casey asserted that the recent wage increases, to seven internationals with studio unions, and pending increases to studio locals of the IATSE, would cost producers from $3,500,000 to $4,000,000 annually. (See labor story, page 47.)

Monday came the surprise of the case: the disclosure of the defense line. Willie Bioff took the stand in his own defense—and limned a new story.

Says He Was Messenger

Every cent of more than $1,000,000—he admitted this sum—was collected by him, in 1936, and 1937, from other producers, for the use of Joseph M. Schenck, former chairman of the board of Twentieth Century-Fox. Mr. Schenck, he added, he "was told," was to use this money for appeasement of legislators in various states —legislators who, to use the words of Nicholas M. Schenck, as "transcribed" by Bioff in testimoney, were "sandbagging the industry."

Bioff said he had made approximately a dozen trips to Mr. Joseph Schenck, in Hollywood and New York. He added, when Judge Knox asked how much money he estimated he had "delivered,"

"I would say over a million dollars."

Then he qualified: "I took the figures used by the defendants on the stand, and added to them some others they didn't mention."

Reminded that the "defendants" were really witnesses, Bioff acknowledged the correction, smiling.

Bioff said he delivered the money to Joseph Schenck as a "favor" to Nicholas Schenck, with whom he had been "friendly" since 1934.

Mr. Schenck had testified he first met Bioff in 1936.

The request for a "favor" came in late summer of 1935, according to the Bioff tale, part of which follows:

"He told me about conditions in the industry and said that I could be very useful to him by helping in the transfer of money to his brother Joe on the west coast," the witness asserted. "I was to call on certain people to make pickups and then to make the transfer. He told me that the industry was being sandbagged in different parts of the country through legislation. That they used to be able to handle their affairs differently but they now have to use cash money and they can't show it on their books."

Bioff readily fell in with the suggestion, the story continued. After several other discussions with Mr. Schenck on the same subject, Bioff said, he received instructions from the film executive to call on John Balaban of Paramount and James Coston of Warner Brothers, both of whom were stationed in Chicago. Mr. Schenck had made arrangements for Mr. Balaban to have $60,000 in cash ready and Mr. Coston $30,000 which was to be transferred to Joseph Schenck on the coast, Bioff averred.

Said "Nice Things"

This done, Bioff hurried to the Coast home of Joseph Schenck, who greeted him with the remark that "Nick" had said "nice things" about him. They ate breakfast leisurely, with no mention of money. They then went upstairs for "business." When Mr. Schenck finished counting the money, he said, according to Bioff:

"People in this industry look upon me and Nick to do things. It's a thankless job if they go right, and if they go wrong, we get the devil."

The story continued: Only a few days after his return to New York, Bioff again was asked to be a messenger—and again in Nicholas Schenck's office, and again by him. According to the labor leader, Nicholas told him Joseph also thought him "a nice fellow." Again, according to Bioff:

"He gave me the impression that neither he nor his brother was getting any benefit out of the money, but that it was strictly for the benefit of the industry."

The second "errand" to the Coast made him collect $62,500 from Marvin Schenck and Charles C. Moskowitz of Loew's, Major Leslie Thompson, of RKO; and Major Albert Warner, Warners, he said, and added Nicholas Schenck warned him not to tell Marvin anything "because he's a young boy, and would talk too much."

Bioff said his last delivery was in March, 1938. He "picked up some money from Mr. Keough."

Prior to this testimony, Bioff was obliged to review his background, thus: On arrival here, from Russia, at five; a permanent truant from school at the third grade; a truant from home at 14; a newsboy, a truckers' helper; an experimenter in other odd jobs; an organizer for the teamsters' Chicago local. He met Browne, in 1923, in that city.

He did not mention his 1922 conviction for pandering; his serving of some weeks then of a six month term, and his serving of the remainder last year. That came out later, with low-voiced reluctance under examination by the Government.

In addition to the above named by Bioff as contributors of money for his errands to Joseph Schenck, the labor leader, in ensuing testimony, also named Sam Brenner, Chicago attorney; Henry Herzbrun, former Paramount studio comptroller; Harry Warner; Sidney Kent, Twentieth Century Fox president; Sam Carlisle, George Skouras; Hugh J. Strong, personal aide to Mr. Kent; Charles Skouras, Jules Ruben, Mort Singer.

Previous to his testimony Monday, the defense put on the stand Stephen B. Newman, IATSE West Coast representative; William C. Elliot, its former president; and Herbert Aller, business agent of the cameraman's union.

Mr. Newman certified that Browne was elected IATSE president in 1934 by 700 delegates' unanimous vote. He added that Mr. Kent had praised Browne at the 1938 convention.

Speech Not Allowed

Defense lawyer Michael Luddy attempted to have this speech referred to by Mr. Newman, further, and also read. The Judge refused.

Mr. Newman, cross examined, agreed that a dispute with Paramount had been used as an excuse for calling out the projectionists in Chicago in 1935 while the real reason for the strike was an effort to return to the basic pact.

Copies of letters received by the IATSE in which various members of that union had notified the international's officials of an intention to resign in November, 1935, were identified by Herbert Aller, business manager of the photographers union, who was the next witness. This evidence was presented to substantiate the defense claim that the Chicago strike was caused by pressure on IATSE members by Paramount which had resulted in a number of resignations from the union.

Mr. Elliott testified the Alliance withdrew from the basic pact in 1933 at his order.

To Industry in 1934

In relation of his background Monday, Bioff disclosed his first connection with the film industry came in 1934. Browne, made Alliance head, asked him to "take over" New York Local 306 affairs. In that work, he made acquaintance of Mr. Moskowitz and other Loew officials—and then Mr. Nicholas Schenck.

These acquaintances, a key of the defense, were again dwelt upon after the main Bioff testimony Monday, that he merely carried money for Nicholas Schenck from other industry figures to Joseph Schenck. The defense has pointed up Bioff's alleged close friendship with some of these figures.

According to Bioff, Joseph Schenck suggested, and paid for, a 22 day Rio de Janeiro trip in 1938. He also traveled to Europe the same year.

Mr. Schenck, he said, said Government agents were investigating Fox accounts, and the trips were to "avoid questioning."

He was entertained well in London by Francis Harley and Robert T. Kane, Fox officials and he was entertained again in Paris. A car and chauffer were given him for a tour of Belgium and Holland, he added.

Following all of which, Joseph Schenck told him "there is nothing to worry about. He advised me to stay out of circulation, however," Bioff added.

The alleged loan of $100,000 to Bioff from

(*Continued on following page*)

THOSE "EXPENSES" MAY BE TAXED

The Government may concede that the majors' "payoffs" to Willie Bioff were "necessary", but it apparently will not regard them as "business expenses", for, over the weekend, U. S. Treasury men were reported at the New York Federal Courthouse tabulating the sums admitted paid by majors' officials, and checking them with their expense vouchers. Their object, it was said: taxation. Undisclosed: whether they will also penalize the companies.

PROSECUTOR CITES BIOFF RECORD

(Continued from preceding page)

Joseph Schenck was described by the witness. According to his story, Mr. Schenck in 1937 extended the loan to aid the defendant in purchasing an alfalfa farm. After Bioff had placed an initial deposit of $6,000 with the seller, Lou Anger, Mr. Schenck's real estate broker, advised against the deal, the witness said. Accordingly the deal fell through, he added. In allegedly obtaining the loan of $100,000, Bioff quoted himself as telling Mr. Schenck, "my receiving money from you won't look good. Let's do it some other way." A loan was thereupon secured from Arthur W. Stebbins, Mr. Schenck's nephew, he said, with the defendant in turn signing a demand note for $100,000.

Stock Deals Made

When Bioff allegedly returned the $100,000 to Mr. Schenck the latter offered to "make some money" for the defendant through the transfer to him of stock, he testified. In accordance with this offer, he said, 1,000 shares of Twentieth Century-Fox stock which had risen to 24½ on the market were given to Bioff at the price of 21½. Through Miss Ruth Nolander, Mr. Schenck's secretary, arrangements were made with the brokerage firm of Mervin Ash & Co., for the transfer to the defendant of 1,000 shares of Consolidated Oil, he testified. Bioff said the note which he had signed for Arthur Stebbins was held by Mr. Schenck as security for the stock transactions.

Bioff's testimony continued Tuesday, on stock deals with Mr. Schenck. The latter's final purchase for him, he said, was 500 shares of Continental Can. But, when in 1938, Mr. Schenck told him to close out the stock because Government agents were investigating that matter also, Bioff said he told the brokerage firm to sell it and credit Mr. Schenck with the result.

Bioff asserted he made "something less than $1,500" on the deals.

There were also deals with others: Harry Warner, for instance, he said. From Mr. Warner, he said he received 100 shares of Hollywood Turf Club stock, after forwarding a check for $10,000. He received a stock certificate in his wife's name. The money was given to Harland Holmden, Alliance vice-president, who had advanced the original money to Bioff, the latter asserted.

Not only did he benefit from stock tips given by industry friends; he was let in on their poker winnings, Bioff insisted. He told of receiving $8,000, cash, from Mr. Schenck in 1937, explaining: "He told me that he had been a pretty good winner in a poker game, and had cut me in on the profits."

He added he had received $4,000 similarly, in 1938; and he noted he reported these gifts in his tax reports, as gambling winnings.

Cites Kent Speech

Bioff then adverted to the Kent speech at the Cleveland 1938 IATSE convention, asserting Joseph Schenck suggested Mr. Kent's appearance, characterizing him as "our front man, and a fine speaker who'll do a great job."

Mr. Kent not only spoke at the meeting; his attendance resulted in his doing a favor for Bioff, according to the latter, who explained that immediately before the convention, he told Mr. Kent how embarrassed he was at the publication of an article charging Bioff had "shaken down Mr. Schenck for $100,000."

Thereupon, Bioff insisted, the Fox president asked his publicity department to attempt to stop the unfavorable publicity.

More favors from the industry's great were showered upon the labor leader, he continued. Thus, Joseph Schenck gave him an ultra-violet ray lamp and cabinet.

That gift was worth $20,000, approximately, he said, to Judge Knox's query.

Mr. Schenck also gave him $2,500 for Senator Sheridan Downey's campaign fund, he said. Further, Bioff averred, he was asked by Mr. Schenck to help defeat Senator William Gibbs McAdoo, Senator Downey's opponent.

Then there was a conference between former United States Attorney General Frank Murphy, Bioff and Schenck attorneys, Charles G. Russell's, Bioff's tax consultant, and Messrs. Bioff and Schenck—at which, the labor leader claimed, Mr. Schenck defended the Bioff character by stating: "I would loan him $200,000 if he asked for it."

Followed evidential introduction of a large photograph of Mr. Schenck, inscribed: "To my friend, Willie, affectionately, Joe Schenck."

Mr. Schenck was not only thus a friend to him, one whom he saw "a hundred times" since 1936; he also was a counsellor, in Bioff's definition. Thus, Mr. Schenck advised to him to resign the IATSE post, in 1938 until "affairs cooled."

Mr. Schenck promised Bioff he would "not have anything to worry about."

So, therefore, the narrative continued, Bioff resigned, "drew a year's salary" for his "accomplishments—with the promise that the door was always open for me to come back." But at the insistence of Browne, he returned in the Fall of 1939, after IATSE advances to producers were fruitless; and demanded an agreement from them by Thanksgiving. The agreement came; but his part ceased with arrest at the request of Chicago police.

Tells of Conviction

What had been avoided in Bioff's relation of his background now came: his justification and explanation of his conviction in 1922 for pandering, and of his rearrest and service of the remainder of the six months Chicago jail sentence.

Bioff said he was about 21 when arrested first; that he was released from the House of Correction in Chicago after several days service of sentence; that he then remained in that city for 14 years without concealment; that, after fighting extradition in 1939, he served the rest of the term.

The tale of friendship with the industry's great resumed. He visited Harry Warner "many, many, times" and his visits were returned. On one 1938 cruise, Mr. Warner presented him with cigars, and Mrs. Bioff with orchids.

Mr. Warner even introduced him to Claudette Colbert, advising her to join "the IATSE, a good union," he continued.

Explaining the Smith and Aller raw film commission arrangement, related in previous testimony, by the Government witnesses, Bioff called it merely an example of another service to his industry friends, thus:

Mr. Schenck had complained that the unfair trade practice laws were preventing Loew's from obtaining 7½ per cent rebates. The arrangement was then made, according to Bioff, to have his brother-in-law made a subagent of Smith & Aller, sales agency of Du Pont, with the understanding that commissions were to be turned over to Joseph Schenck.

Concluding direct testimony Monday afternoon, Bioff denied demanding money or threatening strikes; and insisted Browne did not know of his errands, and never was present when executives handed Bioff money.

Came cross examination Monday, Tuesday and Wednesday, by Mr. Correa, during which at least three times Bioff was forced to admit misstatements. Courtroom observers also noted he lost poise. He floundered first when he admitted he publicly denounced Mr. Schenck for having caused his 1939 arrest, and yet, in the words of the prosecutor, "continued to turn over raw film commissions" to him.

Earlier, he had said his first job with the Chicago teamsters' local was under Jerry Leahy. He was then reminded that at a criminal hearing in that city in March, 1940, he said he was originally employed by Mike Galvin. He said the falsity was at the latter hearing.

Mr. Correa made game of the omission because Galvin is "a notorious labor racketeer." Bioff replied he cited Galvin "because he was a big Democrat" in Chicago.

Judge Knox interjected: "You mean that you used the name because it might influence the judge?"—to which Bioff replied he merely wanted friends in court to be influenced.

Bioff admitted that, in addition to occupations listed, he had been a bartender and superintendent in a brickyard; but he denied having been a bodyguard. The brickyard job was in St. Joseph, Missouri, for "six months on and off," he said.

Policy Exhibited

Mr. Correa showed him his 1926 insurance application, stating he had been employed in that yard ten years.

Judge Knox then asked why he had falsified the application, and Bioff answered he was unemployed then, and wanted a policy for his wife. Employment was a condition of the policy.

Bioff denied he was ever a stagehand, whereupon the prosecutor confronted him with the fact of testimony before the California legislative committee on capital and labor November 17th, 1938, that he had been a stagehand for 14 years.

Bioff countered: "If I made that statement, it wasn't so."

Reminded that falsehood was under oath, Bioff justified it with: "The committee was just a bunch of Communists."

Judge Knox asked him if he felt "at all bound by the sanctity of an oath."

Earnestly, he replied: "Judge, I certainly do."

Wednesday, continued cross-examination of the labor czar by this time "squirming," in the newspaper phrase, brought a surprise in the trial perhaps equivalent to the defense line assumed Monday.

Bioff asserted he was Morris Bioff. He knew nothing of a "William Bioff," listed in an application for citizenship filed in Chicago, January 20th, 1916, by his father, Lazar, who listed Morris as a son, and William as a stepson.

Bioff had signed his passport application in 1938 "Morris W. Bioff."

Mr. Correa developed these facts during Wednesday's questioning, endeavoring to illuminate Bioff's reliability—and identity.

Aliases Examined

Bioff's aliases were the subject. He insisted he was known as William, and that Morris William were his given names.

When Mr. Correa asked who was the Morris, listed by Bioff pere as the full son, Bioff replied: "Morris was me, but I wasn't 17 years old."

When Mr. Correa asked about William, Bioff said he didn't know his father had any other children.

He was forced to admit that for five years he had lived as "William Berg," by introduc-

(Continued on page 21, column 3)



WHEN YOU WEAR THE MANTLE OF LEO—





M-G-M presents with joy—

Jeanette MacDonald
Brian Aherne in
"Smilin' Through"

Photographed in Technicolor with Gene Raymond, Ian Hunter • A Frank Borzage Production • Screen Play by Donald Ogden Stewart and John Balderston • Based on the Play by Jane Cowl and Jane Murfin. Directed by FRANK BORZAGE Produced by VICTOR SAVILLE A Metro-Goldwyn-Mayer Picture

Business is great, thank you. The Friendly Company set out to make the new season a memorable one. The results speak for themselves. We're particularly proud of "Smilin' Through." America adores this love story. How exquisitely it has been told now with Technicolor. And Music! Jeanette MacDonald sings as never before! It is a production that registers with your patrons. And with your box-office. M-G-M is currently topping its all-time high with one glorious entertainment after another. And future releases completed and previewed, in California, assure you that the best is yet to come. **When you wear the mantle of Leo, you're covered with glory and →**



'Volunteer or be Asked', Fitzgibbons Tells U.S. Industry

Urging that the American motion picture industry should organize now "to fully cooperate" in the nation's defense efforts, J. J. Fitzgibbons, president of Famous Players Canadian Corp., speaking at the meeting of the Associated Motion Picture Advertisers, Inc., in New York on Wednesday, said, "If you don't do it now, you are going to be asked to do it later, and the glory will not be near as great as it is when you take the initiative."

Mr. Fitzgibbons, who came to New York from a brief trip to Halifax, N. S., on the morning of the AMPA luncheon, detailed for 300 AMP members at the Hotel Edison, the methods by which Canada's independent and circuit theatre operators had rallied in helping the Government's war-time efforts. He characterized the industry's aid as a "justification of our existence" during the war crisis.

Cites War Burden

Of the 20 per cent amusement tax on theatres and in some sports which his Government imposed on May 19th, Mr. Fitzgibbons remarked, "We don't welcome the tax; it is heavy, but we are hoping for relief." Not a man in the industry, he said, suggested that "because we are in the motion picture business, we should be exempted. The Government is now taking over price regulations, of wages paid to employes and of the amount of money paid for commodities. We expect regulations of our admission prices," he said, and added, "Whatever legislation is successful in Canada will be followed pretty well in the United States."

Mr. Fitzgibbons gave a graphic account of how independent and circuit operators and other film interests in Canada joined together to put across the war-savings' stamp sale. He reported that on July 15th, 600,000 people went to 90 per cent of Canada's theatres for a free show, at the expense of the industry. Their admission was the price of one 25-cent savings' stamp, receipts for which were turned over to the Government. He explained that projectionists and other employes were not asked to give up their day's wages, but that many of them volunteered to buy stamps equivalent to their day's pay.

He expressed the view that "Now, in wartime, institutional advertising is more important than ever before," and urged AMPA members to consider seriously ways and means to spread through advertising the story of industry efforts in behalf of national defense, as Canadian film interests have done for their public.

Mr. Fitzgibbons was introduced by Austin Keough, Paramount general counsel. Jesse L. Lasky, producer of "Sergeant York," the other principal speaker at the AMPA luncheon, was introduced by Mort Blumenstock, Eastern advertising manager of Warner Bros. Mr. Lasky recounted the "inside story" of how he came to produce "York."

Vincent Trotta, AMPA president, and president of National Screen Service, presided. Among those seated at the dais were: Hon. Douglas S. Cole, Canadian Government Trade Commissioner, who made a brief address; Adolf Zukor, Barney Balaban, George Dembow, Stanton Griffis, Mr. Keough, Mr. Lasky and Mr. Blumenstock.



By Staff Photographer

J. J. FITZGIBBONS, right, head of Famous Players Canadian Corp., was guest of honor at the Associated Motion Picture Advertisers luncheon Wednesday at the Hotel Edison, New York. With him is Barney Balaban, president of Paramount.

Greene Appointed to Canadian Board

The National Film Board of Canada announced on Monday that Wesley Greene, formerly of the International Film Bureau in Chicago, had been appointed supervisor of non-theatrical film distribution for the Board in the United States. Mr. Greene takes on the job at a time when documentary production in Canada is developing rapidly. In Ottawa, the Board is in charge of co-ordination of Government film activities. It recently absorbed the Dominion Government Motion Picture Bureau.

A revised policy relating to the circulation and sale of films from the Dominion is being drawn up by the Board and will be put into operation at once.

Mr. Greene will continue his address at 59 East Van Buren Street, Chicago. Inquiries concerning Canadian productions should be addressed to him there.

Hanson Deals

Following the split between N. L. Nathanson and Oscar Hanson, announced in Canada recently, Mr. Hanson established an organization known as Foto-Nite Distributors, Ltd., in Toronto, and then incorporated another firm, Pioneer Films, Ltd., an independent exchange with offices at 277 Victoria Street, also in Toronto. It is reported that he has already applied for charters for two more companies, one of which will function in the 16mm. field and the other which will handle theatres.

Mr. Hanson also has acquired an independent theatre, the Palace, in St. Catharines, Ont., in association with Douglas Fairly. He will continue to hold a stock interest in the Empire Universal exchange controlled by Mr. Nathanson; Esquire Films, which distributes English pictures, and Associated Theatres, a booking group. He also retains his stock holdings in the jointly-owned Nathanson-Hanson circuit of 25 theatres of which he was general manager before resigning.

Bioff on Stand, Accuses Leaders

(*Continued from page* 18)

tion of a Metropolitan Life Insurance Company check of January 10th, 1931, endorsed by Bioff, Mrs. Bioff and an "L. Berg."

Also, Mr. Correa showed Bioff had instructed that company to address all mail to him in care of L. Berg.

Then Mr. Correa pointed up Bioff's affidavit in the California extradition in 1939, that he was employed by the IATSE Local 2 from 1929 to 1934—to which Bioff replied he didn't remember the statement, Mr. Correa then remarking: "If you discussed this (the extradition proceedings) with your attorneys, didn't you discuss that statement with them?" Bioff then denied remembrance of the years mentioned.

Bioff also did not remember telling an "Officer Kehoe" of Chicago police, in 1933 that he worked four years as a Van Heusen Publishing Company linotypist.

His union cards, produced upon request, showed him an Alliance Local 2 member from December 15, 1933; and a Local 476 member. The court was told the Local 2 roster did not confirm this.

Bioff testified his first marriage was in 1925, when he gave his age as 27 while he was 25. Thereupon, Mr. Correa remarked upon a "Mary Bioff," to whom Bioff admitted he was "once married."

Of that, he said it happened in Peoria, Illinois, when he was 17; and that his wife died a year afterward.

Reminded of direct testimony that Joseph Schenck advised him to use "Mr. Link" as a telephone name, he was also reminded he had sworn, in the California affidavit, that he never used assumed names.

Asks Date of Return

Admitting use of the name "Berg" in "some letters," he also then admitted he used other names "maybe in hotels."

When Mr. Correa asked him to date the return of the $100,000 to Mr. Schenck, he exclaimed: "You are trying to put me into the position of making misstatements, and I don't want to do that."

When reminded of testimony before the Sacramento, Cal., County Grand Jury in July, 1938, that he put the $100,000 in a safe deposit box, Bioff admitted this was false. It contradicted his direct testimony in this case, that he drew the money from the bank, returned it directly to Mr. Schenck.

There then arose the civil suit in Los Angeles Superior Court, against the IATSE, by members of Local 37. Bioff had testified, according to Mr. Correa's reading of the report, that Bioff called the assertion that Mr. Schenck gave him $100,000 a "lie," and had denied it directly.

To this, Bioff asserted he was trying at the time to "protect" Mr. Schenck.

Mr. Correa asked him if, in this case, he would lie to protect another. Bioff replied he would not, and that the case differed because "the oath here is different."

Judge Knox asked him what he meant and Bioff replied:

"I have more respect for this court than for Communist income tax committees and those others who questioned me."

When Judge Knox suggested the misstatements in the California affidavit had been to protect Bioff himself, he denied it, thus:

"It was just that I didn't think the little details were important."

Bioff confirmed that he had not recorded his collections of money for Joseph Schenck, but denied this was from fear he would be charged with crime, asserting:

"Joe Schenck would have protected me."

PARAMOUNT LEADS FIGHT TO BREAK BLOCKS-OF-5 CLAUSE IN MINNESOTA

Distributor Applies to Court in New York for Order Allowing Block Sales There; Acute Product Shortage Seen

After barely two months trial the blocks-of-five clause, No. 1 requirement of the Government's film consent decree, is back in Federal Court for loosening, at the specific request of Paramount which is taking the lead in the fight by the major distributors to obtain relief from Minnesota's state law compelling the distributors to offer all of their pictures for sale, rather than the blocks stipulated by the decree.

Paramount's application for relief from the decree was a show cause order, obtained from Federal Judge Henry Goddard, in New York federal court, and returnable before him Friday, at which time Thomas D. Thacher, company sounsel, was to present the merits of Paramount's appeal.

Meanwhile, this week, Northwest Allied, proponent of the Minnesota law, asked other companies to follow Paramount's lead. An official statement said:

"There is no legal reason why any theatres in Minnesota should be forced to close for lack of the latest motion pictures, or why the other four consenting distributors cannot follow the same course of action to meet the requirements of the state law as has now been taken by Paramount."

The unit added that Paramount's position supported the Allied contention, that Section 23 of the decree is as binding as Sections 3 and 4. The latter enforce trade-showings and selling in blocks-of-five films; Section 23 pertains to relief from the decree in the face of state legislation.

Allied also again pointed up the decision of Judge Hugo Hanft, of Ramsey county court, St. Paul, several weeks ago, terming the state law constitutional. In his decision, Judge Hanft ruled there was "no merit" in the argument that obedience to the Minnesota law would be contempt against the New York Federal Court.

Product Situation Acute

The product situation became more acute in Minnesota this week, with no hope of alleviation afforded by the criminal charges instituted last week by the state against RKO, Paramount, and Twentieth Century-Fox; for that case will not be heard until November 24th, and also probably will be lengthy.

Allied's appeal was regarded as evidence, as were admissions previously by its spokesmen, that theatres will begin to close for lack of product, by November 1st. The charges of violation of the law, against Fox, RKO, and Paramount, have admittedly stopped any attempt at sale of new product by the other two majors.

As Minenapolis exchanges operated on a curtailed scale, and industry observers there puzzled over the situation, and hung upon word from New York, in the latter city on Monday it was reported two decree-bound majors might go into federal court Friday, along with Paramount, and oppose that company's attempt to seek decree relief.

The report was not confirmed. It was based, however, on the admitted attitude among majors' counsel that if the New York federal court grants the petitions for decree relief, exhibitor organizations in other states will hammer through legislation similar to Minnesota's, anticipating further court relief from the decree. The Minnesota fight will have "shown the other states how," the attorneys believe.

Tuesday, also in New York, it was not possible to obtain an indication of action from the other majors, whether they would oppose Paramount, seek relief similar to Paramount's, or stand firm until the constitutionality of the Minnesota law is decided by ruling in the criminal violation case now pending.

Decision Delay Expected

The Paramount application for decree relief specifies it shall be until the constitutionality of the Minnesota law is decided.

Decision is expected to be withheld for some time. At hearing Thursday, October 23rd, in Ramsey county court, Minnesota, November 24th was set as tentative trial date. The date may be changed; there will be many hearings and there will be appeals. In any event, product difficulties in the state are expected to develop seriously before the case is ended.

The companies pleaded not guilty in Thursday's hearing. They also preserved privilege of withdrawing those pleas. And they filed demurers to the state's complaints, which charge them with selling in blocks of five and ten films to two theatres in the St. Paul territory.

Trial as far in advance as possible was asked by Joseph Findley, Minneapolis lawyer, for Paramount. He cited distances witnesses must travel. Noting his client's appeal in New York Federal Court for decree relief, he said:

"Paramount does not wish its customers in Minnesota to be without its pictures if they desire to exhibit them while this litigation is in progress in Minnesota courts."

CONTINUE SUIT AS SETTLEMENT FAILS

Considered settled out of court during the Summer, the Harrison Brothers' $250,000 triple damages anti-trust suit against the majors and the Warner circuit will be continued in Philadelphia Federal Court, November 10th. The plaintiff's attorneys charge the settlement is unsatisfactory in practice. They add the circuit will be dropped as defendant; and that they will seek monetary award only, because the Harrisons no longer operate the suburban Lansdowne Theatre. The circuit operates the house under the settlement. The suit was filed in 1939.

Hoffberg Acquires Film

Under the terms of a contract consummated with the producers, J. H. Hoffberg announces that his company has acquired the rights for Latin America to "Les Otages," featuring Annie Vernay. This picture was released in the United States under the title of "Mayor's Dilemma."

Admissions Up In Some Cities

Experimentation in adapting admission prices to varying living costs has led to fluctuations in those prices in the Milwaukee area. Warner Brothers recently announced matinees at its Oriental and Tower theatres, at 22 cents until 5:30 P. M. Fox countered with daily matinees at its Parkway, 17 cents until 6 P. M. Previously, none of these theatres had played week-day matinees. All are neighborhood.

Stiffening admission prices, the Parkway, Lyric, Tivoli, Comet, Liberty, and Violet have agreed to drop dime nights. They have also increased admissions from five to 15 cents. Two theatres in the city, however, the Fern and Atlas, have restored dime nights, after several weeks' abandonment.

Lewistown, Pennsylvania, theatres have raised admissions. Examples are the increase in adult admissions at the Embassy and Rialto to 29 cents for evenings, 28 cents for matinees.

Saturday and Sunday matinee admissions have been reduced by Warners at its Stratford theatre, Chicago. Saturdays it was 30 cents plus tax, until 6 P. M.; now it is 25 cents. Sundays it was 40 cents plus tax, all day; now it is 30 cents from 12 P. M. to 2:30 P. M.

The Loew-Poli New England theatres have raised admissions, except in Springfield.

Toledo, Ohio, houses, with the Savoy and the Esquire the exceptions, have increased admissions.

Service men in Sioux Falls, South Dakota, are receiving passes for two from the Junior Chamber of Commerce. The passes admit them to most amusement places there.

Thompson Heads Georgia MPTO

J. H. Thompson, of Hawkinsville, Ga., was elected president of the MPTO of Georgia at an organization meeting held at the Henry Grady Hotel in Atlanta, this week. Mr. Thompson is a member of Marvin and Thompson Theatres.

Ed Beach, of the Thomaston Theatres, was designated first vice-president; Mrs. Willingham Wood of Wood Theatres, Washington, secretary, and Hobson Johnson, of Brice Theatres, Vidalia, treasurer.

The 34 directors chosen are:

Mr. Thompson; R. E. Martin, Columbus; Ed Beach, Thomaston; Mrs. Willingham Wood, Washington; J. B. Hardy, Thomaston; Hobson Johnson, Vidalia; Mrs. Louis Bach, Atlanta; Hugh Manning, Marietta; Nat Williams, Thomasville; Adolph Gortatowsky, Albany; Mrs. Violet Edwards, Monticello; Charles Powell, Moultrie; O. L. Gaston, Forsyth; T. E. Bell, Trion; Frank Montezuma, J. H. Carter, Brookhaven; E. E. Martin, Columbus; Alpha Fowler, Douglasville; Bill Jenkins, Atlanta; William Karr, Swainsboro; William Collins, Toccoa; Hal Macon, Statesboro; Fred Weis, Savannah; M. G. Lee, Cuthbert; Ellison Dunn, Camilla; Claire Hilders, Albany; Mrs. F. Osborn, Commerce; Tom Bailey, Atlanta; Jimmie Harrison, Atlanta; Fred Coleman, Atlanta; W. T. Murray, Atlanta; O. C. Lam, Rome.

M-G-M TRADE SHOWINGS

CITY	PLACE	ADDRESS	DAY, DATE AND HOURS OF SCREENING (A) KATHLEEN and (B) DESIGN FOR SCANDAL	(C) H. M. PULHAM, Esq. and (D) TARZAN'S SECRET TREASURE
ALBANY	20th-Fox Screen Room	1052 Broadway	MON. 11/10 11:00 A.M.	WED. 11/12 11:00 A.M.
ATLANTA	RKO Screen Room	191 Walton St., N.W.	MON. 11/10 10:30 A.M.	WED. 11/12 10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	MON. 11/10 10:00 A.M. & 2:15 P.M.	WED. 11/12 10:00 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	MON. 11/10 1:30 P.M.	WED. 11/12 1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	MON. 11/10 1:30 P.M.	WED. 11/12 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	(A) only MON. 11/10 10:00 A.M. (B) only MON. 11/10 2 P.M.	(C) only WED. 11/12 10:00 A.M. (D) only WED. 11/12 2 P.M.
CINCINNATI	Palace Theatre Sc. Rm.	16 East Sixth Street	MON. 11/10 1 P.M.	WED. 11/12 1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	MON. 11/10 1 P.M.	WED. 11/12 1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	(B) only MON. 11/10 10:30 A.M. (A) only MON. 11/10 2:30 P.M.	(C) only WED. 11/12 10:30 A.M. (D) only WED. 11/12 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	MON. 11/10 1:15 P.M.	WED. 11/12 1:15 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	MON. 11/10 1 P.M.	WED. 11/12 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	MON. 11/10 1:30 P.M.	WED. 11/12 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	MON. 11/10 9 A.M.	WED. 11/12 9 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	MON. 11/10 1 P.M.	WED. 11/12 1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	(A) only MON. 11/10 10:30 A.M. (B) only MON. 11/10 2:30 P.M.	(C) only WED. 11/12 10:30 A.M. (D) only WED. 11/12 2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	MON. 11/10 1 P.M.	WED. 11/12 1 P.M.
MILWAUKEE	20th-Fox Screen Room	1016 North 8th Street	MON. 11/10 1:30 P.M.	WED. 11/12 1:30 P.M.
MINNEAPOLIS	Sc. Room Warner Buildg.	1104 Currie Avenue	MON. 11/10 1 P.M.	WED. 11/12 1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	MON. 11/10 10:00 A.M.	WED. 11/12 10:00 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	MON. 11/10 1:30 P.M.	WED. 11/12 1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	MON. 11/10 1:30 P.M.	WED. 11/12 9:30 A.M. & 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	MON. 11/10 9:00 A.M.	WED. 11/12 9:00 A.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	MON. 11/10 10:30 A.M.	WED. 11/12 10:30 A.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	(A) only MON. 11/10 11:00 A.M. (B) only MON. 11/10 2 P.M.	(C) only WED. 11/12 11:00 A.M. (D) only WED. 11/12 2 P.M.
PITTSBURGH	M-G-M Screen Room	1631 Blvd. of Allies	MON. 11/10 1 P.M.	WED. 11/12 1 P.M.
PORTLAND	B. F. Shearer Screen Room	1947 N.W. Kearney St.	MON. 11/10 1 P.M.	WED. 11/12 1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive Street	MON. 11/10 1 P.M.	WED. 11/12 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	MON. 11/10 1 P.M.	WED. 11/12 1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	MON. 11/10 1:30 P.M.	WED. 11/12 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	MON. 11/10 1 P.M.	WED. 11/12 1 P.M.
WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	MON. 11/10 1 P.M.	WED. 11/12 1 P.M.

"Kathleen"—*Shirley Temple, Herbert Marshall, Laraine Day*
"Design for Scandal"—*Rosalind Russell, Walter Pidgeon*
"H. M. Pulham, Esq."—*Hedy Lamarr, Robert Young, Ruth Hussey*
"Tarzan's Secret Treasure"—*Johnny Weissmuller, Maureen O'Sullivan*

BERNHARD, KALMENSON TAKE OVER AT WARNERS; SEARS, LESERMAN RESIGN

Blumenstock To Be Appointed National Manager of Advertising; Changes Follow Series of Conflicting Announcements

Joseph Bernhard and Benjamin Kalmenson this week became general, and sales managers, respectively, of Warner Brothers Pictures.

Gradwell L. Sears resigned from the general sales managership last Friday and Mr. Kalmenson, western and southern sales manager, was promoted to fill the vacancy. Mr. Bernhard, president of the Warner circuit management subsidiary, was named a vice president of Warner Brothers Pictures and placed in charge of both distribution and theatre operation.

Carl Leserman, executive assistant to Mr. Sears, also resigned.

Blumenstock in National Post

Promotion of Mort Blumenstock, who has been in charge of Warner advertising and publicity in the east for the past four years, to "more important and extensive duties as national manager of advertising and coordinator of all sales promotion, merchandising and exploitation activities for the company," will be announced by Charles Einfeld, director of advertising and publicity, when Warner branch managers and sales executives meet in New York Friday for their first conference with Mr. Kalmenson.

In his new post, Mr. Blumenstock not only will have full charge of the national scene as relates to the advertising and merchandising of pictures, but will also have complete control of advertising budgets and full charge of the national field promotional forces.

The move will necessitate the appointment of a national publicity manager, according to Mr. Einfeld. Mitchell Rawson, eastern publicity manager, will continue in his present capacity.

The upset in Warner sales department leadership came unexpectedly. It was attended by a unique series of conflicting decisions and counter-decisions by company heads as to who was to be what, and when. Almost a dozen different versions of sales management were reported from the home office on Thursday and Friday before the final realignment was formally announced by Major Albert Warner.

Mr. Sears, it was reported, had submitted his resignation a few weeks ago because of reported differences of opinion. It had not been acted upon. Meanwhile, conversations were reported between Mr. Sears and United Artists pointing to his assumption of the company's presidency. These did not materialize.

Almost hourly through Thursday and Friday reports of shuffles and reshuffles in the Warner sales generalship were forthcoming from the home offices on West 44th Street, New York.

First word of the impending changes came late Wednesday, October 22nd, with the information that Mr. Sears was the number one probability for the presidency of United Artists. At 10:45 Thursday morning Warners commenced to prepare announcements of Mr. Sears' departure and the elevation of Mr. Bernhard to vice-president in charge of sales. The order was countermanded by noon.

Shortly after luncheon Mr. Bernhard was reported remaining in the theatre division and Mr. Kalmenson was being named sales manager succeeding Mr. Sears. A telephone inquiry at 5:30 P.M., however, brought word that Mr. Sears was to remain and that Mr. Kalmenson had resumed his western and southern division post.

Friday morning Mr. Kalmenson was actually named sales manager, and Mr. Sears started removing his personal belongings from the Warner offices. The changes were formally announced late Friday.

Carl Leserman, assistant general sales manager and vice-president of Vitagraph, under Mr. Sears, resigned Monday morning. Major Warner issued a formal statement confirming Mr. Kalmenson's appointment and expressing regret at the departure of Mr. Sears and Mr. Leserman.

Mr. Sears released a statement in which he said his plans for the immediate future were "quite indefinite." He said he planned to rest for two months on a hunting trip. His press release paid tribute to the three Warner brothers, Major Albert, Jack and Harry, and Mr. Sears added that he left the company "with the greatest friendship" and "a great deal of feeling."

The board of directors of Warner Brothers Pictures, Inc., on Tuesday elected Mr. Bernhard a vice president and enlarged his executive duties to include supervision of both distribution and the operation of the company's theatre circuit. He retains the title of president of Warner Brothers Circuit Management Corporation.

To Name Divisional Chiefs

Three division sales chiefs will be appointed by Mr. Kalmenson and Mr. Bernhard it was reported at midweek. An executive assistant in the theatre division will also be named by Mr. Bernhard. He indicated that the posts will be filled from the ranks.

All branch managers meanwhile were summoned to New York by the new sales manager for a meeting on Friday and Saturday to discuss the personnel changes and future sales policy. All home office executives, including Major Warner, Charles Einfeld, Sam Schneider, Morton Blumenstock, Roy Haines, Norman Moray, Arthur Sachson, Al Schwalberg and Mike Dolid will attend the meeting called by Mr. Kalmenson. The field men will stay at the Hotel Warwick and return to their posts on Monday.

The branch managers who will attend are:

Paul C. Krumenacker, Albany; R. L. McCoy, Atlanta; Norman J. Ayers, Boston; Max Roth, Buffalo; John A. Bachman, Charlotte; Rud Lohrenz, Chicago; Robert H. Dunbar, Cincinnati; Charles Rich, Cleveland; F. M. Jack, Dallas; Earl A. Bell, Denver; E. J. Tilton, Des Moines; James Winn, Detroit; Fred Greenberg, Indianapolis; H. C. Borg, Kansas City; Henry Herbel, Los Angeles; W. O. Williamson, Jr., Memphis; Robert T. Smith, Milwaukee; Art Anderson, Minneapolis; Roger Mahan, New Haven; Luke Conner, New Orleans.

Ed M. Schnitzer and Sam Lefkowitz, New York; J. O. Rhode, Oklahoma City; A. J. Shumow, Omaha; William G. Mansell, Philadelphia; Harry Seed, Pittsburgh; Veté Stewart, Portland; William F. Gordon, Salt Lake City; Al Shmitken, San Francisco; William Shartin, Seattle; Hall Walsh, St. Louis; Robert Smeltzer, Washington; Sid Ross, Chicago; Doak Roberts Dallas, and W. E. Callaway, Los Angeles.

Also Wolfe Cohen, Canadian district manager, and Philip Sherman, Montreal, and Joseph Plottel, Toronto.

Major Warner, in announcing the resignation of Mr. Sears, observed that he had been, during his 21 years with Warners, "a vital force in the growth of this company to its present position of prominence in the entertainment field."

Benjamin Kalmenson, the new sales manager, joined Warner Brothers at Pittsburgh in 1927 as a field salesman. Previously he had been with the Crucible Steel Company of America. He later became manager of the Albany and Omaha branches and returned to Pittsburgh in 1932 as branch manager. From 1934 to 1937 he was chief booker for the Pittsburgh area. He was appointed western and southern manager in 1937.

Joseph Bernhard has been with Warners since 1929. Previously he was with the Stanley Company of America, theatre circuit operators. He became head of Warner theatres in 1931 after two years in the real estate division. He will retain his circuit posts in addition to his new duties. He is chairman of the Motion Picture Committee Cooperating for National Defense and has served on several New Jersey state commissions, and the New Jersey Council.

Worked for Schaefer

Mr. Sears, who began his film career as a projectionist, entered sales work for George J. Schaefer at the World Film Company, New York, after his discharge from the AEF. He worked in St. Louis for Republic Distributing Corporation, Selznick and Vitagraph.

He joined the First National sales organization at Chicago in 1920, moving to Cleveland as manager in 1925 and returning to head the Chicago exchange in 1928. In 1929 he became western and southern division manager. In 1931 he was made general sales manager for the area, and four years later was elected to a Vitagraph, Inc., vice-presidency. He advanced to general sales manager in August, 1937, and became president of the Warner distribution subsidiary, Vitagraph, in February, 1938.

Major Warner, in accepting Mr. Leserman's resignation, announced that he did so "with sincere regret. His association with us has been most pleasant throughout the many years of his service," Mr. Warner said. "We all wish him success in whatever new undertaking he is contemplating."

INDIVIDUAL SALES FOR BALLET SHORTS

Warner Brothers in New York claim that for the first time in the history of the motion picture industry, short subjects will be sold separately, according to an announcement by Norman H. Moray, Warner's short subjust sales manager.

The short subjects are "The Gay Parisian" and "Spanish Fiesta." Both were made in color and given the full benefit of feature-length productions the company said.

United Artists Debates Presidency Candidates

With the United Artists partners still engaged in discussion of a number of candidates for the post of president of the company it was reported Tuesday that the company might appoint a temporary operating executive. Two executive counsels, in California and New York, may also be formed, it was said, to administer company affairs. Arthur W. Kelly, vice-president, is acting head at present.

Negotiations with Gradwell Sears, who resigned as Warner sales manager this week, are reported to have ended.

MAJORS MOVE FOR 'ALL-OUT' TRADE UNITY, TAKING CUE FROM ALLIED

Kirsch, Samuelson Confer with Distribution Chiefs in New York on Operation of Plan; 20th-Fox Officially Approves

The probability, in these troubled times, of developing unity of interests and relations between the buyers and sellers of motion pictures now appears stronger than at any time in distribution-exhibition history, with all its codes, committees and commitments down through the years.

Allied States Association, long considered a militant, proposed, several weeks ago, a move for unity in trade practice and operation; spokesmen for the distributors quickly expressed a sympathetic interest even before a document was fabricated; last week came that fabrication, and, this week, came word from official sources in film companies that not only do many of them approve of the blue-print, but some added that efforts should have been directed toward such unity years ago, and attempted by the distributors themselves.

Plan Submitted

Actual official commitment from presidents of majors regarding the extent of their cooperation is expected any day.

Jack Kirsch, president of Allied Theatre Owners of Illinois, and Sidney E. Samuelson, business manager of AITO of Eastern Pennsylvania, of Allied's special unity committee, were in New York this week conferring with leaders of distributing firms, all of which had already received copies of the plan detailing specific proposals for all-industry consideration.

Mr. Kirsch and Mr. Samuelson met with William F. Rodgers, Loew's vice-president and general sales manager on Tuesday. No statement was made following the conference.

The result of the sessions between Allied's representatives and the major distributors probably will be the appointment of a distributors' committee to confer with Allied's group. It is understood that the distributors also would invite other organized exhibitor groups. and production forces, to join in one large joint session for the purpose of rounding out effectively a unity program.

In discussing the need for such unity one leading executive of a major company declared, "Distributing firms should have taken the initiative long ago to develop unity in the industry. From time to time during the years, there have been many exhibitor organizations who voiced complaints and dissatisfaction concerning exhibitor-distributor relations. We should have gone directly to them, talked over their problems. We should have tried to work out, first by setting up a committee of our own group, and then by getting all exhibitor groups to establish a committee representing them, the best method for achieving equitable unity for all branches of our industry. If the distributors had organized on a unity basis first, getting the exhibitors to come in, a common unity program would have been comparatively simple."

On Monday, Twentieth Century-Fox was the first producing company to pledge its cooperation with Allied, based on the specific proposals, for uniting all branches of the industry. MGM and Paramount, through William F. Rodgers, general sales manager, Henderson M. Richey, director of public relations, both of Metro, and Claude F. Lee, director of public relations for Paramount, already have gone on record expressing the need for unity and being in accord with Allied's original move for such unity; the idea also has been approved by A. Montague of Columbia; Arthur W. Kelly, United Artists, and W. A. Scully, of Universal. Fox, however, was the first firm to line up with Allied on the basis of its seven-point program. Sidney R. Kent, its president, wired Abram F. Myers, Allied general counsel, this week, that he approved of the proposed all-industry round-table conferences.

Meanwhile, other producing-distributing firms are studying the plan before making any final commitments.

Early this week, Mr. Rodgers reiterated, "Metro as an organization has always been interested in any move for unity in the industry. As to the individual proposals submitted by Allied, however, these must be explored, considered and talked about."

Mr. Lee said on Monday, "From my point of view, in the interest of public relations for the whole industry, I can only repeat what I said in Philadelphia, that Paramount quite naturally is ready to agree to cooperate with any well-conceived and unselfish plan that seeks to benefit the entire industry. As for what proposals will be made to any one branch of the industry for unity, I am not informed, and any response to such proposals will naturally have to come from the heads of those branches themselves." Mr. Lee pointed out that effort towards unity "has got to be really in the spirit of a round table," and that each branch must come together with a real understanding and recognition of the problems of the other."

Richey Approves

Mr. Richey indicated early in the week that in his opinion the Allied plan was "very constructive and very conservative." He said, "There has been no official announcement that MGM will cooperate with this specific wordage of the plan. That naturally will have to come from Mr. Schenck." He added however, "We are glad the plan has veered in the direction that it has. Naturally, in any consideration of a plan to follow the consent decree, unofficially we would give consideration to the exhibitor's viewpoint." Mr. Richey again expressed the view that "Metro's policy has always been one of continuing public good will and public relations for the industry as a whole. We have always said we would sit down with any group and discuss better relations with them and we have always felt that it was not only desirable but profitable to get along with our customers," he said.

RKO, Universal, United Artists, Columbia and Warner Bros. made no statement concerning the plan other than that it was being considered. George Schaefer, RKO's president, who is expected to return to New York from Hollywood later this week, probably will take up the matter for discussion, it was said. Arthur W. Kelly, acting president for United Artists, said "Any comment on Allied's plan will have to come from the company's new president," whose selection had not yet been determined on Monday. Columbia also is awaiting the return of its sales manager, A. Montague, from Hollywood, before making any statement concerning its probable participation in the Allied plan.

Seven Points Listed

The seven-point program which Allied proposed and which executives of distributing firms are now studying includes:

1. Coordination of policy and action in reference to taxation.
2. Coordination of policy and action in protecting the good name and integrity of the industry as a whole.
3. Formulation of plans for meeting the increasing competition of rival forms of entertainment.
4. Formulation of plans for institutional advertising and other good-will activities.
5. Protecting the necessary priorities ratings.
6. Formulation of an acceptable distribution system to be adopted when the consent decree lapses.
7. Discussion, and if possible, adjustment or modification of the policies or practice of one branch or member thereof which are opposed by any other branch or a substantial portion thereof.

As Motion Picture Herald reported last week, this program was approved by the board of directors of National Allied and by the 15 regional Allied groups which convened in Pittsburgh for the annual convention of Allied of Western Pennsylvania. The committee appointed to set the plan in motion includes Col. H. A. Cole, National Allied president; Roy E. Harrold, Mr. Kirsch, Mr. Samuelson and Martin Smith. It was said at that time that as a party to such a committee, Allied would take no outside action until efforts to adjust grievances within the committee were exhausted.

FRIENDLY RIVALS SIT DOWN TO EAT

For the first time in their history, theatres in Lewistown, Pa., will get together at the banquet table to observe the friendly spirit existing among the personnel and management of the rival houses. A committee representing each of the three theatres has been appointed to handle all arrangements for a fitting feast to be held in November and the theatre owners have agreed to share all the expenses equally.

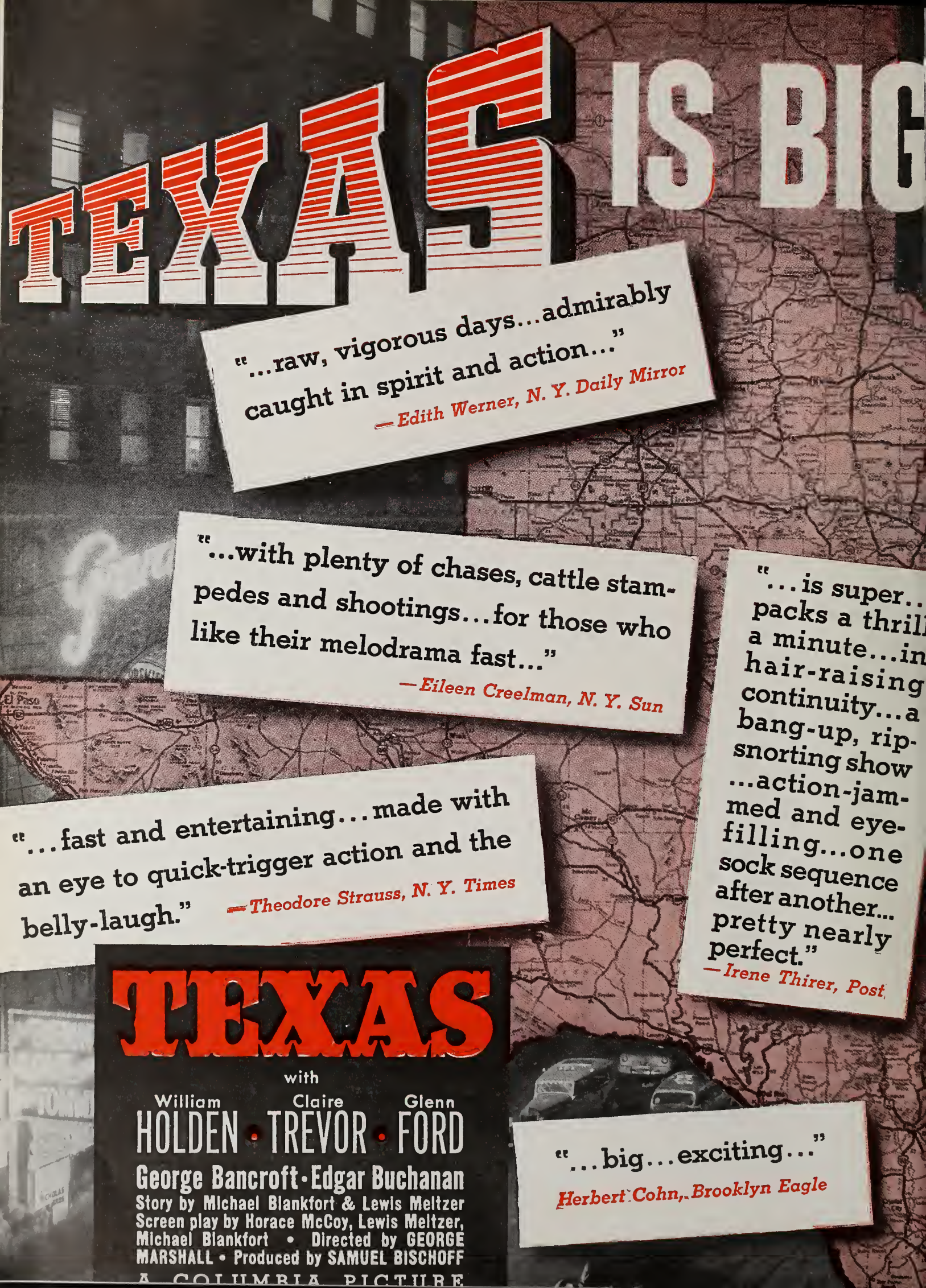
ITOA Plans Meeting In New York

Meanwhile, Harry Brandt, president of the Independent Theatre Owners Association, announced in New York on Monday that the ITOA had canvassed all unaffiliated exhibitor groups and the heads of the two national associations for their reactions to a proposal whereby a general meeting of exhibitors would be held in New York late in November. Mr. Brandt reported that replies to date were favorable and that several acceptances for such a meeting, with unity as its goal, already were received.

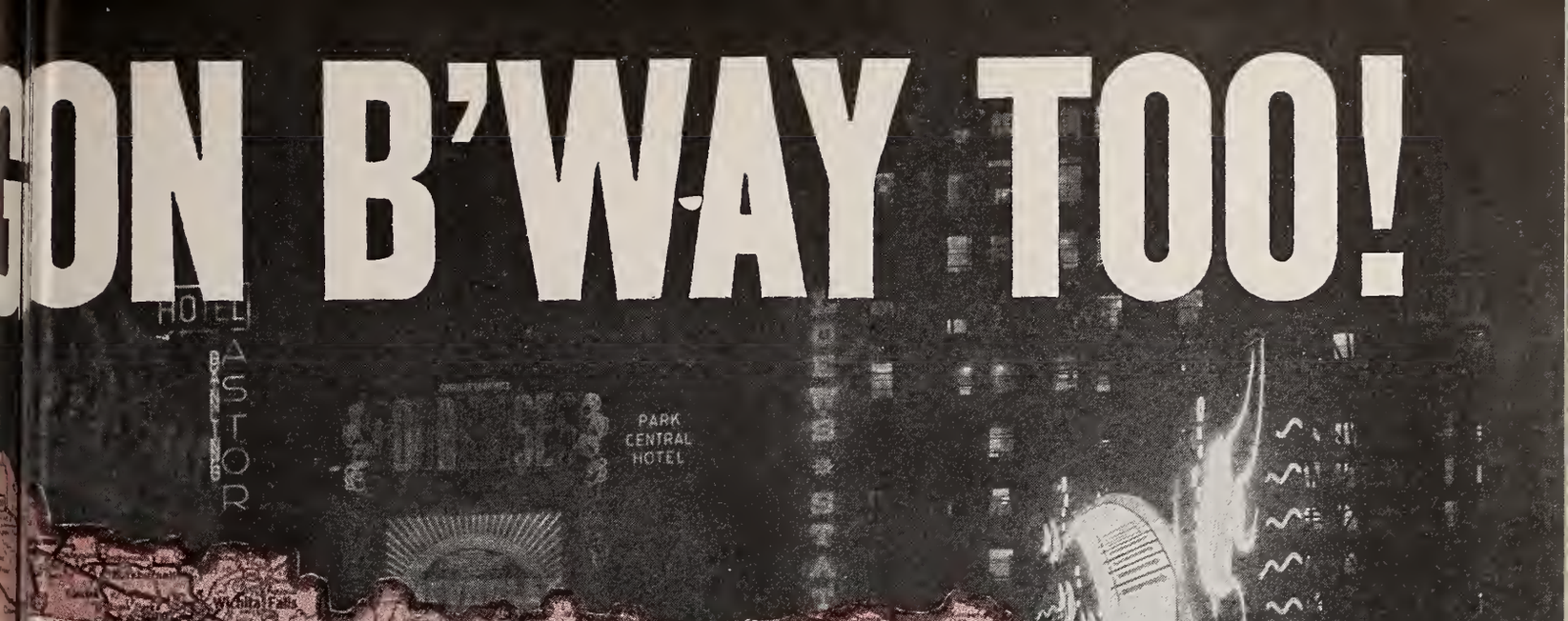
The ITOA chief pointed out that his organization's plan was different from the Allied unity proposal in only one respect: that Allied seeks an all-industry harmony program, but that ITOA hopes to promote an all-exhibitor program. Regarding Allied's unity conferences, he said, "If I am invited, I most certainly will be there."

The New York meeting, it is understood,

(Continued on page 28)


TEXAS IS BIG
"...raw, vigorous days...admirably caught in spirit and action..."
—Edith Werner, N. Y. Daily Mirror
"...with plenty of chases, cattle stampedes and shootings...for those who like their melodrama fast..."
—Eileen Creelman, N. Y. Sun
"...is super... packs a thrill a minute...in hair-raising continuity...a bang-up, rip-snorting show ...action-jammed and eye-filling...one sock sequence after another... pretty nearly perfect."
—Irene Thirer, Post
"...fast and entertaining...made with an eye to quick-trigger action and the belly-laugh."
—Theodore Strauss, N. Y. Times
TEXAS
with
William HOLDEN • Claire TREVOR • Glenn FORD
George Bancroft • Edgar Buchanan
Story by Michael Blankfort & Lewis Meltzer
Screen play by Horace McCoy, Lewis Meltzer, Michael Blankfort • Directed by GEORGE MARSHALL • Produced by SAMUEL BISCHOFF
A COLUMBIA PICTURE
"...big...exciting..."
Herbert Cohn, Brooklyn Eagle

ON B'WAY TOO!



"...never slows down to less than a trot..."

—*PM*

"...very real quality...grand comedy and plenty of action..."

—*Robert W. Dana, N. Y. Herald-Tribune*

"...full of speed, action, humor, invention and freshness...action at breakneck speed."

—*William Boehnel, N. Y. World-Telegram*

"...bang-up Western..."

—*Rose Pelswick, N. Y. Journal-American*

"...the best that's been in these parts since 'Stagecoach'..."

—*Wanda Hale, N. Y. Daily News*

COLUMBIA PICTURES

Distributors Move To Approve Allied Trade Unity Plans

(*Continued from page 25*)

would aim to develop a unity drive and in addition would open for discussion all current exhibitor problems such as the consent decree, sales policies, et al.

Mr. Brandt remarked that past legislation against the industry and attacks from within and without have been "pink tea parties" compared with what may come unless all exhibitor groups get together.

It was understood that Ed Kuykendall, MPTOA president, had expressed a willingness to attend the ITOA proposed November meeting.

Weekly "round table" discussions of the New Jersey Allied are reported much favored by members, who feel they help in negotiating film contracts. The next such conference will be held next Tuesday at the Walt Whitman Hotel in Camden.

Myers To Speak At ITPA Meeting

Abram F. Myers, general counsel of National Allied States Association, is among those scheduled to address the convention of Independent Theatres Protective Association of Wisconsin and Upper Michigan, in Milwaukee, November 4th and 5th, at the Schroeder Hotel. Others scheduled to speak are: Sidney E. Samuelson, business manager, Allied of Eastern Pennsylvania, Inc., and J. E. Flynn, Chicago district manager for MGM; Charles M. Reagan, assistant general sales manager of Paramount.

Jack Kirsch, president, Allied Theatres of Illinois; William A. Scully, general sales manager of Universal, and S. S. Broidy, vice president and general sales manager of Monogram, are also expected to participate.

Iowa Group To Protest on 16 mm.

A committee recently appointed of Iowa film industry members to investigate the 16 mm. and portable circuit situation in that state, were to meet this week in Des Moines to discuss this problem. F. E. Judd, Monogram local franchise manager, is chairman. Other members are: E. J. Tilton, Warner manager; Joseph Manfre, Paramount manager, and Mrs. C. S. Hoffman, W. H. Eddy, W. P. Grossman and A. B. Pettit, exhibitors.

The committee was formed recently when theatre interests voiced concern over the large number of portable film units which were operating in Iowa.

Illinois Allied Holds Meeting

Fifty exhibitors representing 105 theatres were present on Monday at the meeting of Allied Theatre Owners of Illinois, at the Congress Hotel. New season's sales policies were principal topics of discussion. Following the meeting, Jack Kirsch, president of ATOI, left for New York to confer with distribution officials on National Allied's unity plan. Mr. Kirsch was joined in New York by Sidney E. Samuelson, also a member of the Allied unity committee.

Gould Sails for Trinidad

Dave Gould sailed Thursday for Trinidad to represent Republic's new branch. In the pictorial section of last week's MOTION PICTURE HERALD, a photograph of Mr. Gould was inadvertently captioned Dave Prince.

SCHOOL CHILDREN CRITICIZE FILMS

At a preview showing of educational films to members of the sixth grade in the Horace Mann School in New York City, the children chose "lifelike Indian raids" in the films showing the life of Kentucky pioneers, and "more action" on the part of Joan of Arc.

To allow children to express their opinions regarding the suitability of films for use in the country's schools, officials of the H. W. Wilson Company, a distributing concern, brought five 10-minute educational films to the school auditorium where the "reviews" of 50 12-year-old students were recorded.

National Decency Legion Classifies Nine Pictures

Of the nine motion pictures reviewed by the National Legion of Decency in its listing for the current week five were found unobjectionable for general patronage and four were approved for adults. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Down Mexico Way," "Gauchos of Eldorado," "Riders of the Timberline," "Roaring Frontiers" and "Silver Stallion." Class A-2, Unobjectionable for Adults: "Appointment for Love,' "The Chocolate Soldier," "How Green Was My Valley," and "Suspicion."

Home Office Delegates At RKO Branch Opening

A delegation of eleven RKO home office employes attended the formal dedication ceremonies for the company's new exchange building at Philadelphia on Wednesday. The party, which left by train that morning, included Ned E. Depinet, Andy Smith, Cresson E. Smith, Bob Mochrie, Harry Michalson, S. Barret McCormick, A. A. Schubart, Bill Savage, M. G. Poller, Harry Gittleson and W. J. McShea. C. Zagrans is RKO's branch manager in Philadelphia.

Kansas City Safety Trailer

The first fall meeting of the Kansas City, Kans., Theatre Managers Association was held this week, with all local theatres represented. The association decided to run a series of trailers on safety in all theatres, in cooperation with the Chamber of Commerce and the local safety council.

Brinck Plans Theatre

Ben Brinck, theatre operator at West Point, Iowa, whose theatre was recently destroyed by fire, has made plans for construction of a new $12,000 theatre building to be completed for opening at the Christmas holidays.

William Mason Promoted

William Mason, former district manager in Eureka, Cal., for the Mann Circuit, has been named assistant general manager. He replaces D. P. Isabella, who resigned to operate the Vacaville theatre in Vacaville, Cal.

Film Conference Set for Worcester

A conference of organizations interested in promoting the best in motion pictures, is scheduled for Thursday, November 6th, at the Hotel Bancroft in Worcester, Mass.

The Worcester Better Film Council will co-operate with the Child Welfare Committee of the Massachusetts Civic League and the Boston Chapter of the Motion Picture Research Council in presenting prominent people in the motion picture field, and in sponsoring a Round Table for the exchange of ideas and the discussion of the problems and accomplishments of the various film groups.

Mrs. Robert T. Bushnell, chairman of the Research Council, will preside at the conference, and the following speakers will address the group: Mrs. Katharine V. Lyford, Civic League; Mr. Stephen P. Cabot, Research Council; Mr. Arthur K. Howard, independent exhibitor, and others from the Affiliated Exhibitors and from Film Councils.

McKenzie Back in Films, Joins Col. Joy at Fox

Maurice McKenzie arrived in Hollywood over the weekend to become associated with Col. Jason Joy at the Twentieth Century-Fox Studios at Movietone City. He will probably do some script and other reading, Col. Joy having charge of Fox writers in addition to assisting Darryl Zanuck.

Mr. McKenzie resigned in ill health nearly two years ago as executive assistant to Will H. Hays, president of the MPPDA. in New York, to retire and engage in some gentleman farming at his place at Crown Point, Indiana. He had been with Mr. Hays since the days of his political beginnings in Indiana some years before the Harding campaign and postmaster generalship.

Mr. McKenzie's recent recovery of health has sent him back to movieland.

"Love on Dole" to UA

Lou Jackson, head of Anglo-American Pictures, of London, sold "Love on the Dole" to United Artists for United States and South American distribution. The deal was completed in New York on Tuesday. Mr. Jackson previously had sold the U. S. and Latin American rights to United Artists for "Pimpernel Smith." Canadian distribution rights to both films have not been included in the deal, but will be turned over to the new Canadian firm which Mr. Jackson is forming in association with N. L. Nathanson.

James Monks in Film

James Monks, currently appearing in the role of "Owen Morgan" in Twentieth Century-Fox's "How Green Was My Valley," is the third member of the Broadway cast of "Brother Rat" to attain success in Hollywood. Eddie Albert and Jeffrey Lynn were the other members who appeared in the stage presentation.

Dramatists Guild to Elect

The regular annual election of the Dramatists Guild in New York City will take place November 7th at a theatre yet to be selected. Present incumbents are: Elmer Rice, president; George S. Kaufman, vice-president, and Richard Rodgers, secretary. Ten council members will be chosen to serve three years.

AMERICA'S LEADING NEWSPAPERS ARE TELLING THEIR MILLIONS OF READERS ABOUT THE FILMING OF THE GALLUP POLL!

FILMS STARTED ON GALLUP POLL

Series to Dramatize

Production of Films On Gallup Poll Starts

New York Production was

Gallup Poll Will Be Film Feature

Production Under Way to Present Dramatic Short Subjects Showing Public Opinion Vote

SHORT-SUBJECT SERIES PLANNED ON GALLUP POLL

Opinion Polls to Be Shown in the Movies

Films To Show Gallup Poll In Operation And Results

NOW! ON THE SCREEN!

The fascinating behind-the-scenes story of



THE GALLUP POLL

Made under the editorial supervision of Dr. George Gallup, Director, American Institute of Public Opinion

Produced and directed by EDMUND L. DORFMAN

A COLUMBIA PANORAMIC SHORT SUBJECT PRESENTATION

BRITISH MOVE TO SAVE NUCLEUS OF PRODUCTION FOR THE FUTURE

Producers Favor Presentation of Ultimatum to Government on Minimum Labor and Technical Requirements for Operations

by AUBREY FLANAGAN
in London

Two years of war having rolled around the calendar and the industry with all its difficulties and obstacles still surviving, it will not be surprising that attention during recent days has been concentrated upon what Mr. Wells might have called, "The Shape of Things to Come." The continued call-up of men to the Colours, the threats of the Ministry of Labour to de-reserve all but a minimum of technicians, synchronizing with the intentions of the American companies here to launch forth on production, has produced a situation which is nothing if not anomalous.

During the past week, movements have been forthcoming from various industry sections all set to preserve some nucleus for the future.

Plans, Advice Offered

Superficially most significant of all has been the clarion call issued by that elusive and incalculable body, the Films Council, who have respectfully advised the Government that plans should be made to protect the industry on an agreed war status. No less importantly, but with less spectacular sweep, Mr. Brendan Bracken, Minister of Information, has stepped into the battlefield and promised his help in preserving the production industry, asked them to get together and say just exactly what they want preserved, how much, and to what extent.

The Labour group, as represented by the Association of Cine Technicians, have thrown the cat among the pigeons by revealing that the Ministry of Labour's plans are to leave the industry with no more than 450 technicians.

In the constructive field Independent Producer Michael Balcon has presented a plan which would, he contends, offer a basis upon which the industry could survive.

Of all these, Balcon's is perhaps the only contribution which concerns itself precisely with the shape of things to come, apart from the question of dimension.

With its official status the Films Council should, naturally, be considered the most valuable of all in its contribution to the present problem. The Council, after all, contains members of the industry as well as representatives of the public at large, makes its recommendations or leads to the Board of Trade on how the industry should be protected, maintained, or otherwise.

In its Annual Report, dealing with the second year of the war, the Films Council analyses present conditions, offers the suggestion that something should be done about it, scouts entirely the more relevant question of just what *should* be done about it. After an exhaustive survey of what is wrong with the industry, and why it has been brought to its present pass, the Council in their Report say: "Only by going to the root of the matter and by tacking the problem besetting film production could there be any permanent improvement in the position . . . we strongly recommend that plans should be made at once to give a nucleus of the industry a war status which would adequately protect to a certain agreed level the maintenance of its man power, studio space and supplies."

This planned scheme for British production, irrespective of what the planned scheme might be, is the principal kite flown by the Films Council after an examination of the industry in all its branches, branches including those of production, distribution, exribition, documentary and labour.

The Quota Act concerning itself in the main with production, it is natural that the Films Council should devote its consideration to the industry situation from the point of view of the producer and his associates. The Council seem aware that: "adjustments are necessary if the industry is to render the maximum contribution to the war effort," but the main burdens, they contend, have fallen upon the producers.

Five Causes Listed

So, in an examination of conditions, they come to the conclusion that the production difficulties of today are due to five prime causes:

(1) Industry man power has been diverted to other war work; key personnel has joined Government Departments or the Services. The solution to this, they contend, lies with the Government, of whose policy they do not presumably approve.

(2) Studio space has been over-requisitioned, studios put to various other uses without regard to industry needs. This situation, however, they seem to think has improved and all that is needed is a certain stabilisation.

(3) Protection has not been accorded the materials needed by the industry; "materials" including technical equipment, film stock, timber, clothes, etcetera.

(4) Finance has been lacking. In this regard the Council nebulously stress their consistent urging on the Board of Trade to proceed with constructive plans for the future.

(5) The lack of co-operation between the various Government Departments now concerned with film production.

As a result of all this the Films Council sees that there has been a marked decline in production; that many distributors and exhibitors will be unable to fulfil their quota for the current year.

They scout the exhibitors' suggestion that the quota should be reduced, as providing no basic solution, see a permanent improvement only "by going to the root of the matter," omit to opine what is the root of the matter, or how the Government can get there.

Examining statistically the question of Quota defaults, the Council reveals that in the first war year conditions have to some extent improved as compared with the previous year. On the question of Exhibitors' Quota for the past year, when by an increase of 2½% percentages were set to 17½% for long films and 15% for short films, there were only 316 defaults, as compared with 437 in the previous year which ended, of course, on September 30, 1939.

For the Renters' Quota year ending March 31, 1940, when the percentages were raised by 2½% to 22½% for long films and 17½% for short films, there was a minute increase but only 12 defaults in all.

On more specific matters the Council in its Report recalls how it frowned upon the use of foreign labour for crowd scenes when British labour could have been used; how it decided not to press for the distribution of Ministry of Information films without registration as British; how it felt unable to recommend the institution of a cost or quota clause for short films; how gratified it is that a scheme of insurance was made possible by the Board of Trade against war risks in British production.

More concrete than the Films Council's contribution to the situation has been the contribution of Mr. Brendan Bracken, Minister of Information, who, with a practicality with which he has long been credited, having been approached by certain British producers and asked to do something to protect the industry, agreed to do so if the industry would do something to protect itself. Mr. Bracken expressed his willingness to do all he could to help and suggested immediately that producers get together and formulate their plans for an agreed period, namely the next twelve months.

Deplored Crisis Theory

Under the mantle of the B.F.P.A., which but a week before had piously expressed its abhorrence of statements by producers and press that the Government was not doing all it could to help production, deplored the expressed theory that the industry was faced with a crisis, and emphasized the immediate and constant need of the Government was for man power to help its war effort, a clarion call was issued to British and American producers here. These last were asked, post haste and instanter, to say just what films they wished to make during the next twelve months, number, type, names of the leading actors and actresses they needed for these productions, including those already in the Forces; details of production difficulties, apart from the general shortage of man power in the studios; and information as to the extent to which they have studio space at their disposal and where.

When this statistical data is gathered it will form virtually a programme of production for the forthcoming year, and upon this basis it is not unlikely that the Ministry of Information may be persuaded to give a lead to its fellow Government Departments and not impossibly to the War Cabinet itself.

That such a plan has not suddenly been thrust upon the industry is a fact which was recorded in *Motion Picture Daily* as far back as August 9th, when record was made of a proposal before the B.F.P.A. and with Government inspiration on precisely these lines.

Just what the Government's plan to call technicians to the Forces means has been made clear statistically by the Association of Cine Technicians, who during the week passed revealed that the Government's plan meant leaving no more than 450 technicians and craftsmen remaining in the industry to carry on. As a result, suggest the A.C.T., the Services and

(*Continued on page 32*)

GB—GENERAL FILM DEAL AT $3,600,000

Reports from London last week indicated that the deal by which General Film Distributors' interests would take control of Gaumont British from the Ostrer Brothers involves £900,000, *approximately* $3,600,000. *The deal was expected to be terminated shortly with all details understood to be settled.*

Existing operations are expected to remain as they are, it was said. Arthur Rank of General Films, financing the arrangement, who will be chairman of the new setup, also is a director of the Odeon Circuit in England.

"So Many of Them"

Over the entrance to the towering pile that is the office of the New York Daily News, Joseph Medill Patterson, its editor and publisher, has caused to be inscribed the line "because He makes so many of them." It is a reference to Abraham Lincoln's observation of the evidence that God must love the common people. The greatest daily paper circulation in the world is built on that.

For six years Republic Pictures Corporation has adhered to its announced policy of delivering entertainment for the whole family, that great public which is at once the mainstay of both the box office and the nation.

The most entertainment for the most people, is the idea.

The formulae are plain to unmuddled minds. The ideas are as old as humanity, and as new as a baby's smile. They pertain to love's young dream, the devotion of mothers, the heroism of brave young men, the anxiety of fathers, the races for success, the lure of beauty, the zest of living, hope and faith and a good intent—all these among the dramatic struggles and frailties of humanity in pursuit of happiness.

This formula of Republic's has not much to do with the sophistications of what is called "cafe society," nor the interests of Newport, Southampton, Aiken, Palm Beach, or Sun Valley. Republic pictures are made for that larger audience of those who work for a living, like corned beef, and take their coffee in a big cup. That takes in more than admit it.

This is reminder, not argument. Six years of growing Republic success is six years of exhibitor success. Republic is made of, operates on, its share of dollars that come to the box office.

REPUBLIC PICTURES CORPORATION

BUY U. S. DEFENSE BONDS

British Ask Aid For Production

(Continued from page 30)

other Departments of the Government would be unable to get the films they require and the public would be unable to see British films at all. Laboratory staffs would be depleted and even the American films and newsreel stories from Russia and elsewhere could not and would not be printed.

Before the war, they point out, 8,000 persons were engaged in film production here, today less than half that number are employed. One-third of the A.C.T. members are serving with the Forces.

One company, staffed entirely by male labour before the war, has replaced one-third of its staff with female employees.

Thrusting these figures back at the Ministry of Labour, and spotlighting the thrust in full view of the industry and the public, the A.C.T. asks the Government to make up its mind.

Is a film industry essential in wartime?

If it is, as Government spokesmen have repeatedly agreed, then is not a fifty percent reduction in manpower already the limit which should be made by the industry commissioned to carry out a pre-war volume of output and at the same time maintain its high technical standards?

The most concrete contribution of the week, however, has probably been made by independent producer Michael Balcon, who, not merely theorising or offering pious generalities to the discussion, has put forward proposals which amount practically to a plan. It is true that his proposals, put forward in his personal capacity as a producer, have met with the immediate and uproarious dissent of certain of his colleagues on the B.F.P.A., but they are probably worthy of reporting, none the less.

Proposals Detailed

Mr. Balcon suggests that the future may be preserved if the following can be achieved: night.

(1) The pooling of all studio space by producers, with or without Government benison.

(2) The pooling of contract artistes, who do not amount to a large total.

(3) The establishment of a priority principle in production.

(4) Government control of the formation and registration of new companies.

(5) An exemption order for technicians and studio employees, they to stay in the same employment and not go from job to job.

(6) Employees engaged in motion picture production to stay in it as a work of national importance.

In more nervous mood Mr. Balcon, who has always worn yellow spectacles when regarding the activities of foreign interests in this country, is afraid of the use of frozen currency by American distributors here because it would allow them to offer higher rates of pay.

Producer Maurice Ostrer concurrently suggests that the Board of Trade should suggest the minimum number of future films below which it would be impossible to operate the quota.

It would seem not unlikely that some process of rationalisation may well be evolved from the present tangles, just as it would seem not unlikely that the larger funds available to American producers here, such as 20th Century-Fox, United Artists and M-G-M, who have announced ambitious production programmes, may enable them to scoop the pool of what technicians and talent may be available.

Whether the industry may be able to convince the Government or, if it reaches that stage, the Cabinet, that its production activities are as essential to the ation's welfare as the production of Vickers-Wellingtons, anti-tank guns and radio-location devices remain yet to be seen, and is a question to which there would seem to be more than one answer.

Zanuck to Washington With Film Chiefs

Lt. Col. Darryl F. Zanuck, Sig. C. Res., producer of Twentieth Century-Fox and chairman of the Research Council of Academy of Motion Picture Arts and Sciences, left Hollywood by plane on Monday for Washington for a short tour of active duty in the Office of the Chief Signal Officer of the U. S. Army. Col. Zanuck was accompanied by Col. Nathan Levinson, Sig. C. Res.; Major John Aalberg, Sig. C. Res., and Capt. Gordon S. Mitchell, Sig. C. Res. The officers were to confer with War Department officials on the Army Training Film production program being carried on by the Research Council.

While in the east, Col. Zanuck went to New York for the opening of his new production, "How Green Was My Valley," which premiered at the Rivoli on Tuesday night.

Republic Plans Spring Convention

Republic Pictures will hold an "international" convention next April or May at the studio, Herbert J. Yates, board chairman, announced at the second quarterly regional sales meeting in Hollywood last week. Delegates from the foreign offices will attend with domestic sales forces to discuss the 1942-43 program.

Rosenfield Joins Fox Advertising Department

Jonas Rosenfield, Jr., formerly with the Donahue & Coe advertising agency in New York, has been named advertising copy chief for Twentieth Century-Fox by A. M. Botsford, director of advertising and publicity.

Mr. Rosenfield replaces Frank Moneyhun, who was promoted to executive assistant to Mr. Botsford.

Hoblitzelle Receives Awards

Karl Hoblitzelle, Dallas theatre chain operator, received two prominent awards in the past week. Governor Coke Stevenson named Mr. Hoblitzelle chairman of the Texas Centennial of Statehood Commission in preparation for celebration of 100 years of statehood in 1945-46 and on October 25th he was elected a member of the board of director of the Texas Technological College at Lubbock, filling the unexpired term of the late J. M. West, Houston. Governor Stevenson also made the college board appointment and in both instances praised Mr. Hoblitzelle for his work in behalf of the state of Texas.

Comerford Meeting

House managers, district managers and officials of the Comerford Theatres Circuit met on Thursday at the Inn at Buck Hill Falls, where final plans were completed for the annual theatre managers' drive scheduled to start on November 1st. Postmaster General Frank C. Walker and Paramount officials were scheduled to attend.

Monogram's Profits

Monogram Pictures Corp. announced in Hollywood this week that its unaudited report for the first quarter ended September 27th, showed a net profit of $39,459 after provision for all taxes.

Swiss Fight Move To Join German Film "Chamber"

The question of Switzerland joining or not joining the International Film Chamber, founded at the European Film Conference held in Berlin last July, has been made the subject of many controversial discussions in Switzerland, according to word reaching New York.

Switzerland was represented at the Conference by the president of the Swiss Film Chamber, Dr. Masnata, assisted and advised by the Zurich film producer, Hans Rudolf Meye. Dr. Masnata collaborated with the committee set up to draft the statutes of the IFC and actually signed the statutes—this signifying Switzerland's accession to that body as one of the founder states. Dr. Masnata's signature is subject to ratification by the Federal Council.

Criticized in Press

As the Swiss newspaper, *Neue Zurcher Zeitung*, said, the questions raised by Dr. Masnata's action in signing are four-fold:

(1) What are the aims and objects of the International Film Chamber?

(2) To what would Switzerland commit herself by joining the Chamber?

(3) Is membership of the European body compatible with Switzerland's status as a neutral country?

(4) Did the Swiss delegates to the conference act in the national interest?

The newspaper continues that many of the statutes of the film Chamber are general and contain much of a technical nature with which all can agree, but adds that the address with which Dr. Paul Goebbels, German propaganda minister, received the members of the Congress at the Ministry of Propaganda in Berlin, clearly showed the extent to which Switzerland would be committing herself by joining such an association. Dr. Goebbels told those present at the Conference that the Film Congress provided a framework within which European culture would, after the war, be able to stage a gigantic demonstration. He further said the present "intolerable state of affairs" which allowed America to offend European susceptibilities by exploiting Europe's dependence on the United States in the matter of films would be abolished.

If Switzerland were to join the IFC she would have to cheerfully accept the privilege of playing films of the IFC group, to the exclusion of American and British made productions. Such one-sidedness would, said the Swiss newspaper, be opposed to Swiss neutrality.

The Neue Zurcher Zeitung further pointed out that censorship in Switzerland was strict enough in all conscience and the Swiss public could certainly not be accused of discriminating against the German films, "though it may sometimes show a special preference for a particular French, American or English film for artistic reasons."

Recent reports from Switzerland on the matter seem to indicate that Dr. Masnata's signature will not be ratified by the Swiss Federal Council. However, if it is ratified a very difficult and equivocal position would arise and there certainly be an outcry.

Other Swiss newspapers, the *Volksrecht* and the *National-Zeitung*, have followed the same general policy as to Switzerland's joining the International Film Chamber as the *Neue Zurcher Zeitung*.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Jack Oakie says one more of those earthquakes around Los Angeles, which a local newspaper recently described as "gentle rocking motion," and he'll suggest a new municipal slogan, swiped from Bandman Sammy Kaye: "Swing and Sway with old L. A.!"

▽

From Aubrey Flanagan, our scout in London, comes a first-class description of present day high-speed traveling in Europe, as exemplified by the distinguished Paramount Cinema, on London's Tottenham Court, which advertised:

ONE NIGHT IN LISBON

A DAY IN SOVIET RUSSIA

▽

Special News from Hollywood, being a belated report from the Screen Actors' Guild forbidding cowboy extras from doubling in the same picture as Indians. In the old days, extras used to dress as Indians and ride over California's hills as if being pursued; then the same players would doff their feathers and Indian war paint, put on cowboy regalia and chase themselves. It saved money.

▽

Victor Schertzinger, who died the other day, in Hollywood, in his 52nd year, really got into film directing because of his desire to coordinate motion pictures and music. He was a boy violinist with Sousa's band; his mother had been court violinist to the late Queen Victoria.

In 1919, nearly a decade before the actual appearance of commercial 'talkies,' Mr. Schertzinger fooled a Broadway audience into thinking that in some miraculous way he had synchronized the human voice with the pictured singers. During the filming of "Civilization" he arranged for a group of women representing "Mothers of Men" to move their lips in what looked like song. When the picture was presented in New York at the Criterion Theatre he concealed 60 living singers in a pit under the stage and timed their singing with the women on the screen. But the attempt was soon abandoned, for the 60 people under the stage found the temperature unendurable.

▽

Britishers in the U.S. have asked Lana Turner to donate her "lacy things" to 'Bundles for Britain.'

▽

Imagine That Department, being a press release from the MacLevy Slenderizing Salons, New York:

> "'A Day at the MacLevy Slendering Salon', a one-reel subject filmed in color and released by Paramount Pictures, will be shown early next month in all first-run theatres in the U.S.
>
> "This reel . . . shows and describes the slenderizing regime used in the MacLevy Salons from the time a patron enters the salon until she has completed the course. In fact, one actually sees the pounds and inches roll away on the screen!"

▽

Hollywood hero worshipping went pretty far the other morning when two young Long Island girls of high school age, paid a Waldorf Astoria Hotel bellboy $3 to point out David Selznick's private secretary, Miss Betty Baldwin, in the Waldorf coffee shop.

AN "I. Q." TEST FOR THEATRE MANAGERS

The Independent Theatre Owners Association, of Little Rock, Arkansas, insists, demands, commands and threatens its independent exhibitor membership to participate in an "I. Q." Quiz pertaining to the regular business of running a movie house, under warning that those not participating will be fined one pint of bourbon, to be delivered personally to the ITOA officers.

THE QUIZ QUESTION:

IF YOU WERE A THEATRE MANAGER, HOW WOULD YOU HANDLE THE FOLLOWING SITUATIONS:

1. A man staggers out of your theatre and into your office to inform you very indignantly that he tripped on your rotten rug and fell, ramming a chair arm straight into his gut.

2. You discover a ten-year-old toughie in the audience with a sack of staples, a rubber band, and four holes in your new screen.

3. You have your house half full of people ready to see the show and discover your picture hasn't showed up.

4. You learn the identity of the lovely lady who yelled "FIRE" when she smelled the trash burning next door.

5. Your house is packed, the lobby is jammed, and a patron in leaving remarks to the doorman in a loud clear voice, "That is about the lousiest show you have ever had."

6. You have just installed new seats. The next day you walk proudly among them to discover five cut to ribbons.

7. You are seated in the audience and see the picture stop dead on the screen and a small brown spot appear at the center, gradually growing larger.

8. A print arrives 10 minutes before show time, and your operator tells you it wouldn't run through a log roller.

9. You have spent two weeks promoting a special picture, spreading the news far and wide, to learn that it is appearing today in the nearby town three days before your run.

Washington chit-chat columnists Drew Pearson and Robert Allen, reported this as the Capital Chuckle of the week: "What is Congress? A nuthouse run by the inmates. . . ."

We first heard that remark in January, 1919, when some Hollywood stars got together to distribute their own pictures (Fairbanks, Pickford, Chaplin and D. W. Griffith, forming United Artists), causing one industry leader at the time to reflect on the significance of the new move for almost a full second, then remark, "So, the lunatics have taken charge of the asylum."

That highly-dignified, eye-browing-lifting Federal Communications Commission announces that it has received a formal application for a new broadcasting station in which the applicant lists among his assets, 100 barrels of three-year-old whiskey! The Commission would not divulge either name or address of the applicant.

▽

Tex Williams, player, has captured or shot-up many a highwayman in Hollywood westerns. Not so, the other day, when visiting in Montana, bandits took his automobile, a $500 saddle and $300 in cash.

▽

Exhibitors or film companies doing business with a certain Columbia, South Carolina trucking firm receive an itemized bill like this:

"Two comes and two goes at six bits a went."

▽

Producers in Hollywood and circuit operators in the field have formally petitioned Washington for relief from defense priorities rules. Sing Sing Prison in New York is also having priorities trouble, but there'll be nary a protest from the prisoners, whose work has been slowed down by priority defense needs. They made dog licenses, garbage cans, shoes, underwear, American flags and strait-jackets.

▽

Joseph P. Davis, an otherwise quiet resident of homelife, walked up and down the aisle of the Beechwood Theatre, in Detroit, the other day, shouting for his wife: "Evelyn, Oh, Evelyn, where are you?" When last seen he was walking dejectedly out of Judge Christopher Stein's courtroom, after paying a five-dollar fine.

▽

Radio programs from Columbia Broadcasting System's transmitter at New Rochelle, N. Y., are leaking into private telephone lines of that Westchester area, in a manner described as quite mysterious; no short circuit can be found. Residents thereabouts, however, are not entirely pleased when they pick up their phone receiver and hear a bunch of hillbillies burst into song, "through the courtesy of Wiffingwell Waffles."

▽

"Please insert in *Motion Picture Herald,"* writes Louis Liss, "that I have resigned my post as manager of the National Theatre, Brooklyn, N. Y., after nine years, to enter the Liquor Business."

So be it.

▽

From the offices of the management of Metro-Goldwyn-Mayer, in New York this announcement was sent to the press of the nation:

> "The Metro College of Practical Knowledge is about to conduct another of its sociological experiments. Some weeks ago this institute came out with some startling findings on the Hyde content in every man and the feminine resistance to aggressive males.
>
> "Now the scientific sleuths plan to find out if a wife or a sweetheart can recognize the kisses of a loved one while blindfolded or through a beard. . . . "

▽

Ira Gershwin and Harold Arlen have written a little ditty, entitled: "Put the Pressure on Prussia, Get the Goods Off to Russia."

RESULTS OF 11,143 THI

Exhibitors' Undeniable First Choice, PU



Republic Pictures Presents Another Great Idea in ACTION!

ge

IT'S NOT FINE TALK
IT'S A POSITIVE FACT

11,143 THEATRES
PLAY THE GREAT
GENE AUTRY PICTURES

THAT'S WHY EXHIBITORS CHOSE HIM AS BOX-OFFICE CHAMPION!

THAT'S WHY EXHIBITORS CHOSE HIM AS PUBLIC COWBOY NO. 1.

DOWN ME

with **SMILEY BURNETTE · FAY McKENZIE**

TRES MADE THIS AD !

LIC COWBOY NO. 1, Delivers Again

ne Autry



IT'S THE ENTERTAINMENT TIME OF YOUR LIFE!
BLENDING GREATER THRILLS WITH VIRILE ROMANCE!

IT'S THE INCOMPARABLE BOX-OFFICE TOPPER!

KICO WAY

ROLD HUBER
NCAN RENALDO

DIRECTED BY JOSEPH SANTLEY
Screenplay by OLIVE COOPER - ALBERT DUFFY
Based on a Story by DORRELL *and* STUART McGOWAN

Introducing
FAY McKENZIE, *the C. A. Girl*

ARMY SETS 2,210 BOOKINGS WEEKLY; HAS PLANS FOR 'ENEMY' CAMPS IN U.S.

555 Theatres Now Operating in 277 Posts; 'Tent Shows' Being Replaced by Permanent Structures; 3,156 Showings Weekly

The United States Army Motion Picture Service operates, or has plans, for 555 motion picture theatres in 277 posts. The service more over, is making 2,120 feature bookings weekly for 3,516 film showings.

The number of theatres in operation, however, increases daily, it was said, as war and defense preparations increase. Tent theatres are now largely being replaced by housing of various types, and the season is fast approaching when all remaining large out-of-doors theatres will be closed until spring. And if certain proposed "enemy concentration" camps are established by the Army, as is expected, the number of theatres will be further increased. Location of such "prison-camps," of course, will not be divulged at present.

Army theatre business has been considerably affected by maneuvers involving large bodies of troops, such as the field work now being done by the Second and Third Armies. However, by the end of the week, maneuvers will be over and thereafter men will be much more closely confined to their stations, with expected substantial increases in theatre patronage.

Controlled from Washington

Control of the vast entertainment program of the Army Motion Picture Service continues centered at national headquarter offices in Washington, D. C., at 703 Mather Building, 916 G Street, N.W. Raymond B. Murray and Fred Bund, Jr., are general manager and assistant manager respectively. Thomas H. Martell is chief booker. Six district offices are operated by the Service: the central district, with offices at 3312-A Olive Street, in St. Louis, Mo., T. G. Kemper, manager; southwestern district, 312½ South Harwood Street, Dallas, Tex., W. E. Crist, manager; southeastern district, 101 Marietta Street, N.W., Atlanta, Ga., Michael W. Smith, manager; eastern district, 904 RKO Building, Rockefeller Center, New York, Thomas H. Martell, manager; southern district, in the same offices as the national headquarters in Washington with Michael W. Smith, manager, and the western district, at 402 Orpheum Building, Seattle, Wash., Richard O. Schmidt, manager.

In New York last week, representatives of the United Service Organization and the Citizens Committee of the Army and Navy met at the USO headquarters offices in the Empire State Building, to iron out remaining details of presenting talent entertainment units for Army and Navy servicemen. According to present plans, the objective of both groups is to have some 16 show units routed to camps by November 15th, and more than 30 in operation at the beginning of 1942.

Last Thursday, Harper Sibley, president of the USO, announced that contracts had been let by the Quartermaster General's office of the United States Army, for construction of 41 USO clubs before Christmas. It is reported that work already has been started on nine of the buildings, in Florida, Georgia, Louisiana, South Carolina, Tennessee, Ohio and California. Construction on the others probably will begin this week.

Raising funds to supply recreational materials for the men in the nation's armed forces, particularly those in Army camps, took an unusual turn into the field of fashions on Monday this week, when the second region council of the Citizens Committee sponsored a fashion show of American designs at the Colony Restaurant in New York. Since last November, the committee has been working to supply everything from triptychs to trophies to servicemen who require some help from the citizenry and the Government in whiling away their leisure time. The show was under the direction of Mrs. Junius Spencer Morgan, vice-chairman of the second region council.

With the approval and advice of Major General William N. Haskell, commander of the 27th Division, stationed at Fort McClellan, Ala., Mrs. Morgan and her group have been busy knitting sweaters and other garments needed by the boys in camp. However, the committee is far more concerned with dispatching recreational facilities "in kind" to the various camps, such as books, cameras, comfortable chairs, albums of popular songs of the last twenty years, dance records and musical instruments, among other items.

Army's Film Map Split in Seven Districts

The extent of operations of the United States Army Motion Picture Service, by districts, posts and theatres, follows:

Film Booking Districts	Number of Posts	Number of Theatres	Showings Per Week	Bookings Per Week	Bookings Per Month
Eastern	48	61	333	238	1,038
Southern	36	95	622	336	1,458
Southeastern	53	113	728	419	1,820
Central	36	93	605	338	1,467
Southwestern	53	109	698	420	1,825
Western	45	78	498	336	1,459
Independent Posts	6	6	32	33	144
Totals	277	555	3,516	2,120	9,211

Broadway Hit Shows For Boys in Service

Lawrence Phillips, executive director of the Citizens Committee, announced over the weekend that three former Broadway attractions would be seen in Army camps during the next month through an arrangement with the committee. The plays are "Goodbye Again," "The Patsy" and "Brother Rat," in which Private Ezra Stone, who appeared in the Broadway production of the comedy hit, will be starred.

"Goodbye Again" received its first showing last week with the Gilbert Reportory Company at Fort Wadsworth; "The Patsy" was done by Metropolitan Reportory Company in Fort Hamilton, and "Brother Rat" played at Camp Upton.

From Hollywood last week, Darryl F. Zanuck, chairman of the Research Council of the Academy of Motion Picture Arts and Seiences, announced the Paramount studio was starting a War Department Training Film to be produced for the Council.

The picture, "The Motor Vehicle Driver," deals with proper operation and maintenance of all types of Army motorized equipment including trucks, reconnaissance cars, combat cars, "jeeps," and half track tanks.

The film has the most extensive production schedule for a war training picture, with 49 shooting days scheduled at the Paramount Ranch in San Fernando Valley. It will comprise, when completed, six "chapters" each of approximately four reels in length.

Troops and equipment have been sent to Hollywood from California's Fort Ord, to work under the direction of Major Charles S. Stodter, War Department Liaison Officer, assisted by Major Frank Hierholzer, Army Motor Vehicle expert, who is in Hollywood on temporary duty from his station at Fort Sill, Okla.

Exhibitor Protests Showing

Universal's branch manager in Indianapolis, L. J. McGinley, investigated an exhibitor's complaint last week that the film, "Boys From Syracuse," played a free show near the exhibitor's theatre. Mr. McGinley found that the picture had been loaned to the house by a CCC camp commander who was unaware of regulations governing approval of showings. The commander had loaned the film which was booked for a screening at his camp unit.

As a result of Mr. McGinley's investigation, a bulletin was sent to all CCC camps advising them that pictures made available to them are for exhibition only to CCC members and not to the general public.

The War Department announced in Washington last Thursday that more than 200 broadcasting stations in 21 states, the District of Columbia, Puerto Rico and Alaska, were cooperating with the Army Morale Branch in providing entertainment and news programs for soldiers in camp.

At a meeting of the Screen Actors Guild, held in Hollywood last Wednesday, Class A members were given details of the New Army and Navy camp entertainment program. Professional actors are to appear at 72 theatres at various camps. Stars and feature players will receive traveling expenses, it was explained, all others being paid full salaries.

The program is being financed by the Citizens Committee of the Army and Navy, which will obtain funds from the United Service Organization. Admission charges of 25 cents will be made.

Eight theatres, with a total seating capacity of 7,800, will be construeted at a cost of $407,000 at Camp Blanding in Florida, it was reported last week, to replace three tent theatres now in use and seating approximately 2,000 spectators each. Two of the new buildings will be equipped with stages, footlights and dressing rooms: all the theatres will be of frame construction set on concrete.

AAA APPEAL BOARD APPROVES LOCAL DECISION IN FULL FOR FIRST TIME

New York Theatre Files Demand Under Three Decree Sections; Settle New Haven, Washington, Philly Clearance Cases

The decision of a local arbitrator was approved in full, without interpretative comment or amendment, for the first time when the appeal board of the motion picture arbitration tribunals in its eighth decision, Monday, upheld the dismissal of the clearance action filed at Philadelphia last May by the Hill theatre. The ruling of the "highest court" of film arbitration upheld William A. Wiedersheim, arbitrator, who dismissed the complaint filed by Edward I. Singer.

The three Appeal Board members in their decision quoted extensively from Mr. Wiedersheim's findings of fact and analysis of the clearance situation in the Germantown area of Philadelphia. They praised the equity of his ruling and affirmed the award with costs.

Clearance at Issue

At issue in the original complaint were the clearances betwen the Hill theatre, in Chestnut Hill, and the Rialto and Sedgwick theatres in Germantown, a Philadelphia suburb. Warner Brothers, Paramount, and RKO-Radio were the distributors cited. The Rialto theatre intervened in the case but the Sedgwick did not.

Mr. Wiedersheim ruled that the seven days clearance held by the Rialto over the Hill was reasonable even though a seven day margin held by the Sedgwick over the Rialto often had the effect of increasing availability for the Hill to 14 days after the Rialto. A section of the complaint asking that the arbitrator set the Sedgwick's clearance over the Hill at seven days was dismissed by the arbitrator on the grounds that it involved specific run rather than clearance. Mr. Singer did not appeal this portion of the ruling.

The arbitrator upheld the existing clearance on the grounds of its historical development, the larger revenue accruing to distributors from the Rialto, and the operating policies of the two theatres.

He also said that only three months had elapsed since the Hill reopened after an extensive remodeling. This, he said "is hardly a sufficient length of time within which to enjoy the benefits naturally and rightfully anticipated by the management." He observed, "Provisions of the decree are wisely enough drawn to permit any exhibitor to secure proper redress when operating conditions change.

Costs were divided among all parties by Mr. Wiedersheim. The Appeal Board affirmed his action.

The sixteenth appeal was filed this week by Fred W. Rowlands of Columbus, Ohio, who asked that the dismissal of his clearance complaint in behalf of the Parsons theatre be reviewed. The Parsons action, Cincinnati Case No. 2, was one of two complaints filed by Mr. Rowlands. Anthony B. Dunlap dismissed it after the parallel complaint for the Main theatre was dismissed three weeks ago. The Main complaint has already been appealed by Mr. Rowlands. The Neth circuit and all consenting distributors are involved.

Samuel Mellitts, operator of the Dentonia theatre in Denton, Md., this week won elimination of the seven-day clearance held over his theatre by the Reese in Harrington, Del. Joseph A. Cantrell, arbitrator of the case, Washington's seventh case, set clearance for the Dentonia as "immediately following the Reese." Metro-Goldwyn-Mayer was the only consenting distributor cited in the complaint. Costs were assessed against MGM and Reese B. Harrington, operator of the Reese theatre.

Complaint Dismissed

The Philadelphia clearance complaint of N. Herman Bornstein's Hatboro theatre in suburban Hatboro, Pa., was dismissed last Friday by Arbitrator S. Eugene Kuen, Jr. Case No. 7, it was directed against all the Big Five and Warners' Grove theatre at Willow Grove, Pa. The arbitrator found that the present seven days clearance of the Grove over the Hatboro is reasonable. Costs were assessed equally between the complainant, defendant and intervenor.

The seventh Chicago complaint, the K & S Theatre Corporation clearance demand against RKO for the Sheridan theatre, North Chicago, was dismissed Tuesday by Alexander Eulenberg, arbitrator, at the request of complainant. The consent settlement restores the second run of general release which RKO and Warner Brothers had taken away and given to the Times theatre in Waukegan, two and a quarter miles away. Warners were dismissed three weeks ago after restoring the run asked by the Sheridan.

At New Haven, A. A. Ribicoff, arbitrator, on Monday reduced from 30 to 21 days the clearance of first run New Britain theatres over the New Newington in Newington, Conn. The five consenting distributors were named in the complaint, along with the Strand and Embassy, New Britain key houses. Warner Brothers, who operate the two theatres through a circuit subsidiary, was exempted from the award. The Palace theatre, New Britain subsequent run, which intervened, was declared not affected by the award.

Robert A. Bruce, arbitrator of New York's ninth case on Tuesday, reduced the clearance of six Perth Amboy and Raritan theatres over the Colony theatre, Sayreville, N. J. Mr. Bruce ruled that the 14 day margins held by the Capitol, South River, operated by the Wilbur Amusement Company and the Majestic, Ditmas, Strand, Crescent and Perth Amboy theatres in Perth Amboy over the Colony were unreasonable. He ordered a maximum clearance of seven days for the Capitol and a maximum of seven days on first run for the Perth Amboy theatres.

Costs were divided among all parties. The Perth Amboy Raritan Theatre Company operated the intervening Perth Amboy theatres.

New Cases Filed

New York's 24th arbitration complaint, filed on Monday, by the Waverly theatre at Sixth Avenue and Fourth Street, New York, seeks relief under three sections of the consent decree.

The Luxor-Bleecker Amusement Corporation, owner of the Waverly, in the Greenwich Village section, asks that clearance held by the Art theatre, on Eighth Street, be declared unreasonable and that RKO, MGM, Warner Brothers and 20th Century-Fox be ordered to grant both some run and specific run to the Waverly.

Under Section VIII of the consent decree, the Waverly complains that a seven day clearance which it has held over the Art has now been given to the Art. It asks that this be declared unreasonable and the former status restored. Under Section VI, the complaint asserts, distributors have refused to offer the Waverly a run on new pictures unless it foregoes its previous availability ahead of the Art. It asks that the specific run requested under Section X of the decree be awarded because the Art "enjoys preferred buying status" as a member of a circuit affiliated in "stock ownership, common ownership, or common buying agent or otherwise." The Rugoff and Becker circuit operate the Art.

A new Washington complaint, on clearance, the tribunal's tenth action was filed Tuesday by the Bayne-Roland Corporation operators of the Bayne theatre, Virginia Beach, Va. The action, against Warners, asserts that while the Bayne is sold first run pictures, it is subject to 21 days clearance by the Newport theatre in Norfolk, Va. The Bayne asks day and date first run.

One in New Orleans

New Orleans' arbitration tribunal received its first new action since March on Friday when the Ashton theatre, operated by W. A. Fonseca and Sons, in New Orleans, filed a clearance action against the Big Five. It is the city's fourth case.

The complaint charges that the distributors have refused to license the Ashton until 60 days after the Poplar theatre. Mr. Fonseca asserts that the two theatres are too far apart to warrant a two month margin and asks that they be declared in separate, non-competitive zones. Also, the Ashton seeks a run immediately following Canal Street first run houses.

Professor Rupert C. Schaeffer, Jr., of the Wharton School of the University of Pennsylvania, will arbitrate Philadelphia Case No. 13, clearance complaint of Columbus Stamper for his Rivoli theatre. Hearing has been set for November 6th.

Hearing on Case No. 11, the clearance com-

(Continued on following page)

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

FILED THIS WEEK:
- *New York—One on Clearance, Specific and Some Run*
- *New Orleans—One on Clearance*
- *Washington—One on Clearance*

PREVIOUSLY REPORTED:

Clearance	100
Some Run	31
Specific Run	2
Clearance—Specific—Some Run	1
Total to October 29th	137

HEARINGS HELD THIS WEEK:
- *Philadelphia—Cases No. 12 and 13*
- *Detroit—Case No. 4*
- *Chicago—Case No. 6*
- *Buffalo—Case No. 7*

SETTLED THIS WEEK:
- *Philadelphia—Cases No. 6 (Appeal) and 7*
- *Washington—Case No. 7*
- *New Haven—Case No. 3*
- *New York—Case No. 9*
- *Chicago—Case No. 7*
- *Philadelphia—Case No. 12*

APPEALED THIS WEEK:
- *Cincinnati—Case No. 2*

WALT DISNEY'S

FULL-LENGTH FEATURE PRODUCTION IN TECHNICOLOR

DUMBO



KATE CAMERON, N.Y. Daily News:
"Enchanting . . . 'DUMBO' is Walt Disney's most endearing character creation . . . Every minute of the picture is sheer delight."

LEE MORTIMER, N.Y. Daily Mirror:
"Walt has come through with probably the greatest piece of juvenilia ever made . . . adults will get a bang from it, too . . . In many respects, 'DUMBO' is Disney's best."

ROSE PELSWICK, N.Y. Journal-American:
"A DELIGHTFUL TREAT . . . here once more is the blend of imagination, color, music and technical excellence that one has come to expect from the Disney lot."

LINES WAY AROUND

Biggest Hit!

ritics Gave the Tip!

VILLIAM BOEHNEL,
. Y. World Telegram:

'DUMBO' has more dynamic brilliance than most of its predecessors. It fairly bursts with fun, its color is lovely . . . you'll love every minute of it . . . I shouldn't be the least bit surprised if 'DUMBO' becomes Dopey's successor. And that's something!"

BOSLEY CROWTHER,
N. Y. Times:

"The most genial, the most endearing, the most completely precious feature film ever to emerge from the magical brushes of Walt Disney's wonder-working artists . . . A film you will never forget."

HOWARD BARNES,
N. Y. Herald-Tribune:

"Walt Disney has gone back to the magical language of 'SNOW WHITE' in 'DUMBO' . . . The result is a show which is so completely captivating that you will be making the mistake of your filmgoing life if you miss it."

ARCHER WINSTEN,
N. Y. Post:

"'DUMBO' is Disney technique brought to its ultimate perfection."

LEO MISHKIN,
N. Y. Morning Telegraph:

"You'll go crazy over it . . . It's Disney at his best . . . Call it wonderful. Call it delightful, enchanting, a dream and a joy. These are the words to be applied to 'DUMBO'."

EILEEN CREELMAN,
N. Y. Sun:

"All the Disney delights are present in 'DUMBO'. Most of it is sheer fun . . . there is also pathos . . . it has more real poignancy than most serious pictures . . . 'DUMBO' should soon be established as part of the Broadway scene."

CECELIA AGER, PM:

"A treat that's coming to you, whoever you are . . . 'DUMBO' is the nicest, kindest Disney yet. It has the most heart, taste, beauty, compassion, skill, restraint . . . 'DUMBO' is the most enchanting and endearing of the Disney output."

E CORNER EVERY DAY!

Distributed by
RKO RADIO Pictures, Inc

Four Arbitration Complaints Filed

(*Continued from preceding page*)

plaint of A. M. Ellis in behalf of his Parkside theatre, Camden, N. J., was continued until Nov. 7 after an all-day session last Friday.

Lewen Pizor, operator of the Tioga theatre, Philadelphia, withdrew his clearance action Tuesday on the eve or its first hearing.

Detroit

Hearings on two clearance cases and one specific run complaint are scheduled for three successive days at Detroit on November 5, 6, and 7.

The hearing on the complaint of the Gale theatre, Galesburg, Mich., started Wednesday, was adjourned until November 5th by Edmund M. Brady, arbitrator.

On November 6th, the clearance complaint of the Booth theatre with Jerome G. Thomas arbitrator, and on November 7th the specific run complaint of the Parkside theatre will be heard. Wilbur M. Brucker, former Michigan governor, will arbitrate this case.

The Gale complaint was adjourned after a day was spent in taking preliminary testimony. D. E. Frank, complainant, charged that his 410-seat theatre completed in June 1941 at a cost of $42,000 was not being given reasonable clearance over Kalamazoo theatres. Mr. Frank seeks a reduction from 67 to 7 days. He said that other small theatres the same distance from Kalamazoo and of the same seating capacity and admission were enjoying a clearance less than his.

Hearing of the clearance case of the Ritz theatre, Watervleit, has been postponed until November 13th.

Chicago

First hearings of Chicago's Oriental theatre clearance case against the Big Five with Balaban & Katz, the McVickers, Monroe and Esquire theatres as intervenors, were held last week. The case was then postponed until December 15th due to previous commitments of Hayes McKinney, arbitrator.

During the proceedings many attempts were made to dismiss the case, Chicago's sixth. Counsel for the defense filed nine different motions. Most of the time was consumed in explaining the complicated Chicago clearance system to the arbitrator, who exclaimed at one point that he thought it was "terrible".

The Portage theatre clearance case, Chicago No. 4, scheduled for October 27th, has been postponed until November 17th by stipulation of all parties.

New Haven

At New Haven the Windsor theatre, a Lockwood and Gordon house, has filed as intervenor in the clearance complaint of the Plaza theatre, Windsor, operated by Joseph Shulman. The complaint, filed October 7th, seeks to eliminate the Windsor clearance over the Plaza.

Milton F. King, Washington attorney, will arbitrate the board's eighth case, clearance action of the Linden theatre, Baltimore. Hearings will begin November 5th. Mr. King, treasurer of the District of Columbia Bar Association, was appointed from the Washington panel by the American Arbitration Association. It is the first time that parties to a motion picture arbitration have failed to agree on an arbitrator.

Buffalo

Hearings on the seventh Buffalo case, clearance action against the Big Five by the Dipson Theatre Corporation for the Bailey theatre entered their seventh day Tuesday. Only three witnesses were heard during the first six hearings. Andrew Gibson, a Dipson Corporation executive, and two other company witnesses explained operations of the Bailey, its contracts, and the purchase of the theatre from the Shea circuit.

St. Louis

Hearings of two St. Louis complaints ended this week. John J. Nangle, arbitrator, has under advisement the some run action of Mrs. Mildred Karsch, operator of the Ritz at Rolla, Mo. She denied testimony by exchange managers that they had offered her some first and second run pictures and third run.

The clearance complaint of Victor Thein, operator of the Palm, St. Louis, was heard on October 23rd before J. Wesley McAfee.

FROM READERS

THE STATE DEPARTMENT ON "CENSORSHIP"

STATE DEPARTMENT

Washington, D. C.

TO THE EDITOR OF THE HERALD:

There has been brought to my attention an article published in the MOTION PICTURE HERALD of October 11, 1941, under the title of "'Censorship' by State Department Stalls 'Good Neighbor' Program."

The Department wishes to point that the Department does not, as stated in the article, review for approval "all non-theatrical films intended for South American distribution." This statement is quite incorrect. The Department reviews films produced with Government funds for distribution abroad, and also reviews privately produced non-theatrical films only when they are distributed abroad through Government agencies, or when the private producer requests an official attestation of the international educational character of a non-theatrical film in order to facilitate its entry into foreign countries.

I shall not attempt to point out numerous other serious misstatements of fact in the article.

Very truly yours,
For the Secretary of State:
CHARLES A. THOMSON, Chief of the Division of Cultural Relations.

[Mr. Thomson appears concerned over the fact that the phrase in the lead of the October 11th article, "all non-theatrical films intended for South American distribution," did not include the phrase, "by the U. S. State Department."

The lead paragraph in the article (p. 15, October 11th) refers specifically to the "program to promote the good neighbor policy through motion pictures" and to the "free educational films promised South America."

The State Department and Office of the Coordinator of Inter-American Affairs (Rockefeller, Whitney, Macgowan, et al.) are the only agencies, government or private, with such a program. It has been referred to frequently in MOTION PICTURE HERALD and elsewhere. Mr. Thomson appears to have had no doubt about what films or program we were discussing.

Elsewhere the story described the $200,000 budget earmarked for the Rockefeller group's film work, how it is being carried on by Whitney, Macgowan and others and how it is subject to State Department censorship, "attestation" or whatever they call it. The story points out that practically all 16 mm educational films sent to South America have been, and are to be, distributed by the State Department and its cultural attaches. This is financed in part by the Whitney appropriation.

The only program for sending non-theatrical films to South America is the State Department-Rockefeller project.

All persons connected with the project who have been questioned say that other exports of non-theatrical films are negligible.]

THE EDITOR

Film Pioneers Honor Willkie

The Picture Pioneers in New York honored a non-industry figure for the first time Wednesday evening at their autumn dinner conference, when Wendell L. Willkie former Republican presidential candidate and special defense counsel at the Senate propaganda hearings, delivered an "off-the-record" speech.

Approximately 175 members attended the gathering at Toots Shor's restaurant. Jack Cohn, president, was toastmaster. Other special guests invited were Judge Ferdinand Pecora, Barney Balaban, president of Paramount, James J. Walker, former mayor of New York, and Gracie Fields, English actress.

Sixteen new members were initiated into the organization: Harry Cohn, Harry Moskowitz, Charles W. Koerner, Louis Rosenbluh, Nathan Hirsh, W. C. Michel, Harry C. Arthur, Jr., H. S. Eskin, H. E. Rosenquest, Nathan E. Goldstein, William R. Ferguson, Haskell M. Masters, Phil Hode, Hal Horne, Jack H. Levin and Russell C. Roshon. Two candidates were initiated in absentia, Peter Smith, of Hollywood, and Max Lefkowich, Cleveland.

The Canadian Picture Pioneers will hold their 1941 convention on November 18th, at the King Edward Hotel, Toronto. Claire Hague is president. Because of the war he said that the annual frolic will be omitted and the meeting will close with the election of officers after a luncheon. Mr. Hague will not seek reelection.

FCC Again at Full Strength, with Durr

Appointment of Charles J. Durr to the Federal Communications Commission, with Senatorial approval this week, again brings the FCC to full strength, for the first time since June 30, when Frederick I. Thompson left.

Mr. Durr's nomination by President Roosevelt, sent to the Senate October 13, was approved without opposition by its Interstate Commerce Committee.

The new commissioner is from Montgomery, Ala., 42 years old, and since 1937 has been on the legal staff of the Reconstruction Finance Corporation.

Lester Isaac to South America

Lester Isaac, head of all projection for Loew's, left Tuesday for Miami, Fla., from where he was to embark by air for Rio de Janeiro to attend the formal opening of the company's second new theatre in that city's suburban area.

Following the premiere, Mr. Isaac will inspect projection facilities in the company's theatres located in Sao Paulo, Montevideo, Santiago, Valparaiso, and Lima, as well as the Metro exchange in Buenos Aires.

AAA Home Office Moves

The New York headquarters of the American Arbitration Association were moved on Friday from the U. S. Rubber Company Building, 1230 Sixth Avenue, to the Time and Life Building, 9 Rockefeller Plaza. The New York tribunal and the national motion picture tribunal administrative officers will both be located on the 11th floor at the new address.

SUMMARY OF ARBITRATION DOCKET

The following is a tabulation of all arbitration cases still pending before local tribunals or the Appeals Board. Cases completed during the first half year of arbitration will be found on the chart published in Motion Picture Herald on July 19th, pages 49 to 55. Listed below are only those cases still pending, or settled subsequent to the tabulation in the issue of August 13th.

Of the 134 cases on the docket of the AAA as of October 28th, 37 were settled or withdrawn, 29 were dismissed, exhibitors won their complaints in whole or in part in 31 cases, and 58 are still pending. Of these, eight are before the Appeals Board.

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
ALBANY							
Case No. 1	Clearance	American Theatres (Alex Papayanakos), Canton, N. Y.	RKO Radio	Schine's Strand and Pontiac, Ogdensburg	Morton J. Hall	April 29-May 6 May 13, 14, 15, 19	Day and date won, Appeal dismissed, re-appealed
Case No. 2	Clearance	American Theatres (Alex Papayanakos), Canton, N. Y.	Warner Bros.	Schine's Strand and Pontiac, Ogdensburg	Morton J. Hall	April 29-May 6 May 14, 15, 19	Appealed with Case No. 1
ATLANTA							
Case No. 1	Clearance	Aaron H. Courshon, Parkway, Miami, Fla.	Paramount, MGM, Warners	Paramount Enterprises Circuit	Harold T. Patterson	July 24, Oct. 11	.....
Case No. 2	Clearance	Aaron H. Courshon, Parkway, Miami, Fla.	20th Century-Fox	Wometco Circuit	C. A. Stair	June 28	.....
BOSTON							
Case No. 3	Clearance	Lucien Descoteaux, Manchester, N. H.	"Big 5"	State Operating Co., Manchester, N. H.	Henry Channing	May 19, 20, 21 June 7	Clearance cut, Appealed, case dismissed
Case No. 4	Clearance	Waltham Amusement Corp., Grand, Whittenton, Mass.	"Big 5"	Strand, Park, in Staunton	Wm. H. Hitchcock	June 23, 30 July 15	Clearance reduced
Case No. 5	Clearance	Waltham Amus. Corp., State at Whittenton, Mass.	"Big 5"	Strand, Park, in Staunton	.....	.....	Withdrawn
Case No. 6	Clearance	Wm. Deitch, Pauline Goldberg, Weymouth, Weymouth	Paramount, RKO, Fox, MGM	Strand, Quincy, Levinson Bros., Quincy, Mass.	Arthur L. Brown	Oct. 14, 15, 21, 23	.....
BUFFALO							
Case No. 5	Clearance	Dipson Theatre Corp., Bailey, Buffalo	"Big 5"	Wants return to 1939 clearance	Michael Catalano	Sept. 27 Oct. 8	.....
Case No. 6	Clearance	Irving Cohen, Allendale at Buffalo	"Big 5"	Marlowe theatre	.....	.....	.....
CHARLOTTE	[No pending cases]						
CHICAGO							
Case No. 4	Clearance	G. C. S. Circuit, A. A. Courshon, Chicago	"Big 5"; U.A., Col., Univ. also cited	B. & K. Gateway, Belpark, Will Rogers	Thomas C. McConnell	Sept. 8, 29 Oct. 27, Nov. 17	.....
Case No. 5	Clearance	Steve Bennis, Lincoln, Grand in Lincoln, Ill.	"Big 5"	16 Springfield, Bloomington and Lincoln theatres	Harold J. Clark	Sept. 15	Consent dismissal
Case No. 6	Clearance	32 W. Randolph St. Corp., Oriental, Chicago	"Big 5"	All Class A Loop theatres	Hays McKinney	Oct. 20, 22	.....
Case No. 7	Clearance	K. & S. Corp., Sheridan, North Chicago	RKO, Warners	Times, Waukegan	Alexander Eulenberg	Oct. 20 Nov. 11	.....
Case No. 8	Clearance	R. & G. Theatre Corp., Olympic in Cicero	"Big 5"	Villa and Palace theatres	.....	.....	.....
CINCINNATI							
Case No. 2	Clearance	F. W. Rowlands, Parsons, Columbus, O.	"Big 5"	Eastern, Neth Circuit	Anthony B. Dunlap	Aug. 4, 5	Dismissed, appealed
Case No. 3	Clearance	F. W. Rowlands, Main, Columbus	"Big 5"	Markham, Neth Circuit	Herbert F. Koch	June 27 July 10 Aug. 4	Dismissed, appealed
Case No. 4	Clearance	Central States Corp., Olentangy, Columbus	MGM, Warners, Fox, RKO	Hudson theatre, Columbus	.....	.....	.....
CLEVELAND	[No pending cases]						
DALLAS							
Case No. 2	Some Run	Ruben Frels, Norbana, El Camp, Texas	"Big 5"	.....	L. M. Jordan	May 28	Complaint dismissal upheld on Appeal

[*Continued on following page*]

HISTORIES OF COMPLAINTS, AWARDS

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
DALLAS [*Continued from preceding page*]							
Case No. 4	Clearance	Overton, Overton	RKO, Warners, 20th-Fox	Gem and Strand, Overton	S. J. Hay	Oct. 3	.....
DENVER							
Case No. 3	Clearance	W. J. & J. L. McDonald, Nile, Mitchell	Paramount, Warners, Fox	Names six nearby theatres (Note 1)	Clarence Eynon	June 12-17	.....
Note 1—Nile complaint names Egyptian, Bluffs and Oto theatres in Scotts Bluff, Neb., Delmar in Morrill and Grove and Riviera in Gering, Neb.							
DES MOINES	[No cases filed in the period]						
DETROIT							
Case No. 1	Clearance	Julius L. and Milton London, Booth, Detroit	Paramount, Warner Bros.	Del, DeLuxe, Whittier, Eastend, Co-operative Theatres of Michigan	Jerome G. Thomas	Oct. 2, Nov. 4	.....
Case No. 3	Clearance	William M. Harris, Drayton, Drayton Plains, Mich.	"Big 5"	Butterfield Theatres in Pontiac, Mich.	.....	.....	Withdrawn
Case No. 4	Clearance	D. E. Frank, Gale, Galesburg, Mich.	Paramount, Fox, MGM, Warners	Butterfield, Schram circuits in Kalamazoo	Edmund Brady	Oct. 22, 23	.....
Case No. 5	Clearance	S. Winokur, Ritz, Watervliet, Mich.	MGM, Warners	Coloma, B in Hartford, Mich.	Paul W. Voorhies	Oct. 27	.....
Case No. 6	Specific Run	Erving A. Moss, Parkside, Detroit	"Big 5"	Downtown Detroit theatres	Wilbur H. Brucker	Oct. 28	.....
Case No. 7	Clearance	Alyce Cornell, Galewood, Grand Rapids	MGM, Fox, Paramount, Warners	Butterfield, Michigan Cooperative circuits	.....	.....	.....
Case No. 8	Clearance	R. G. Taylor, Southlawn, Grand Rapids	RKO, Warners, Fox, MGM	Butterfield, Michigan Cooperative circuits	.....	.....	.....
INDIANAPOLIS	[No cases filed in the period]						
KANSAS CITY							
Case No. 2	Clearance	Dickinson, Inc., Dickinson in Mission, Kan.	RKO, Warners, Paramount, 20th-Fox	Kansas City first runs	Wendell H. Cloud	Oct. 29	.....
Case No. 3	Clearance	D. R. Gifford, Louis, St. Joseph, Mo.	MGM, Paramount, Fox, Warners	First run St. Joseph theatres	Henry M. Shughart	Nov. 3	.....
LOS ANGELES							
Case No. 1	Clearance	O. W. Lewis, Mission Playhouse, San Gabriel	"Big 5"	All San Gabriel area first runs; Edwards, United West Coast, Alhambra Amusement Co. Circuits	Herbert Cameron	May 21, 26, June 5, 11	Fox dismissed Clearance reduced, overruled on Appeal
Case No. 2	Clearance	George Bromley, Alex Moungh, Campus, Los Angeles	"Big 5"	Sunset, Clinton, Huntley's	Irvin Stalmaster	.....	.....
Case No. 4	Clearance	J. Vanducci, D. Lemucchi, Oildale and Arvin theatres, Oildale and Arvin, Cal.	Paramount, Warners, MGM, Fox	United West Coast Theatres	H. E. Brietenbach	Oct. 21, 22, 23, Nov. 3	.....
MEMPHIS							
Case No. 2	Some Run	Petit Jean theatre, Memphis	MGM	.....	Hunter Lee	Sept. 30	Complaint dismissed
Case No. 3	Some Run	Cotton Bowl, Lepanto, Ark.	RKO, Warners, Fox, Paramount	.....	.....	.....	.....
MILWAUKEE	[No pending cases]						
MINNEAPOLIS	[No pending cases]						

[*Continued on page 44*]

FAME

SCREEN
CONCERT
RADIO



EIGHTH ANNUAL EDITION
NOW IN PREPARATION BY
THE WORLDWIDE STAFF OF
QUIGLEY PUBLICATIONS
EDITED BY TERRY RAMSAYE

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER, NEW YORK

STATUS OF CASES TO OCTOBER 28

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
NEW HAVEN [*Continued from page 42*]							
Case No. 3	Clearance	Fred Quatrano, New Newington, Newington, Conn.	"Big 5"	Strand, Embassy in New Britain	A. A. Ribicoff	Aug. 7	Clearance reduced
Case No. 4	Some Run	Salvatore Dorno, College Open Air, New Haven, Conn.	"Big 5"	Middlesex, Capitol, Middletown	Herbert McDonald	Aug. 14, Oct. 6	.....
Case No. 5	Clearance	Joseph Shulman, Plaza, Windsor	"Big 5"	Windsor theatre	.....	.....	.....
NEW ORLEANS [No pending cases]							
NEW YORK CITY							
Case No. 2	Clearance	Esquire Corporation, Squire, Great Neck, Long Island	"Big 5"	Great Neck Playhouse, Great Neck, L. I.	George P. Spiegelberg	April 9-15-22-May 1-4-16, 29, June 6, July 11	Clearance reduced; appealed
Case No. 6	Clearance	Andora Amus. Co., Liberty, Plainfield, N. J.	Warners, RKO, Fox	Walter Reade circuit	James A. O'Gorman	.....	Clearance reduced, complainant appealed
Case No. 7	Clearance	Charles Meyerson, Lyric, Oyster Bay, Long Island	"Big 5"	Glen Cove, Glen Cove; Huntington, Huntington	George H. Engelhard	May 13, Aug. 1	Withdrawn
Case No. 9	Clearance	M. L. Rothman, Colony, Sayreville, N. J.	"Big 5"	Capitol, South River, N. J.; New Brunswick houses	Robert A. Bruce	June 27, July 8, 24, 25, Aug. 4, Oct. 26	.....
Case No. 12	Clearance	Paustan Enterprises, West End, Newark	"Big 5"	Ritz, Broadway, Newark	Michael N. Chanalis	June 17, Aug. 14, 15	Clearance reduced, appealed
Case No. 13	Clearance	Selig A. Posner, Playhouse, Raritan	"Big 5"	Cort Theatre	Paul L. Fitzpatrick	July 22 Aug. 11, 13, 16	Clearance reduced, appealed
Case No. 14	Clearance	Cornwall Amusements, Inc., Cornwall-on-Hudson, N. Y.	"Big 5"	Broadway, Ritz, Newburgh, N. Y.	Osmond K. Fraenkel	Oct. 11	Consent dismissal
Case No. 15	Clearance	Gleason Amus. Co., Colonial, Monroe, N. Y.	RKO, Paramount, Warners, Fox	Ritz, Broadway, Newburgh, N. Y.	Charles Ballon	.....	Consent dismissal
Case No. 16	Some Run Clearance	Liberty-Freehold Corp., Liberty, Freehold, N. J.	"Big 5"; War- (clearance only)	Mayfair, St. James, Paramount, Savoy, Lyric, Savoy in Asbury Park, Freehold	John K. Watson	Oct. 3, 22, Nov. 5	.....
Case No. 17	Clearance	Keyport Theatre Co., Keyport, N. J.	Warners, Paramount, RKO, Fox	Asbury Park first runs	Robert Abelow	Oct. 10, 30	.....
Case No. 18	Some Run	Cedar Operating Co., Strand, Astoria, L. I.	"Big 5"	Skouras Theatres	George Harris	Oct. 9, 23, 24, 31	.....
Case No. 19	Clearance	M-F Theatre Corp., Kisco, Mt. Kisco, N. Y.	"Big 5"	White Plains first runs	Lloyd Buchman	Oct. 19, 21, 27	.....
Case No. 20	Clearance	Phillips-Sussman, Inc., Home, Pleasantville	"Big 5"	White Plains first runs	Morris Moskowitz	Nov. 17	.....
Case No. 21	Clearance	Metropolitan Theatre Corp., Ogden, New York	MGM, Paramount	Mt. Eden Theatre	Lionel S. Popkin	Nov. 7	.....
Case No. 22	Specific Run Clearance	Rosyl Amus. Co., Cameo, Jersey City	"Big 5"	Apollo, Orient, Rialto, Strand, Fulton Theatres	.....	.....	.....
OKLAHOMA CITY [No pending cases]							
OMAHA							
Case No. 1	Clearance	Morris S. Cohn, Strand, Council Bluffs, Iowa	"Big 5"	Omaha first runs, Broadway, Council Bluffs	E. F. Leary	Oct. 14	.....
PHILADELPHIA							
Case No. 2	Some Run	David Silver, Earle, New Castle	MGM	Loew's Parkway, Wilmington	Ruppert C. Schaeffer, Jr.	May 15	Some run granted; upheld on appeal
Case No. 6	Clearance	Edward I. Singer, Hill, Phila.	Paramount, RKO, Warners	Sedgewick	W. A. Wiedersheim	July 7	Dismissal, upheld on appeal

[*Continued on following page*]

APPEALS PENDING ON EIGHT AWARDS

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
PHILADELPHIA [*Continued from preceding page*]							
Case No. 7	Clearance	Herman Bronstein, Hatboro, Hatboro	Paramount, RKO, MGM	Grove, Willow, Grove, Pa.	S. Eugene Kuen	July 30, Sept. 10, Oct. 2	Dismissed
Case No. 8	Clearance	Columbus Stamper, Great Northern, Phila.	Paramount, MGM, Fox	Stanley-Warner Circuit	Walter H. Robinson	Sept. 8, 30, Oct 9	Consent dismissal
Case No. 9	Clearance	Abe M. Ellis, Broad, Philadelphia	RKO, Paramount, Warners	Warners', Logan Grange, Bromley, Hunt's Rockland	Calvin H. Rankin	Sept. 29, Oct. 14	Warners dismissed
Case No. 10	Clearance	Liberty - Parkside Corp., Liberty, Camden, N. J.	MGM, Warners, Paramount, RKO	Warners' Stanley, Grand, Lyric	Robert J. Callaghan	Oct. 17	Warners dismissed
Case No. 11	Clearance	Liberty - Parkside Corp., Parkside, Camden, N. J.	MGM, Warners, Paramount, RKO	Warners' Stanley, Grand, Lyric	Robert J. Callaghan	Oct. 10, 17	.....
Case No. 12	Clearance	Lewen Pizor, Tioga, Philadelphia	MGM, Paramount, Fox, Warners	Warner Circuit, Keystone, Great Northern	A. M. Boyd	Oct. 29	.....
Case No. 13	Clearance	Columbus, Stamper, Rivoli, Philadelphia	"Big 5"	Warner Circuit, Overbrook, Sherwood, Ambassador	.....	.....	.....
PITTSBURGH							
Case No. 2	Clearance	David Green, Beacon, Pittsburgh	"Big 5"	Squirrel Hill, Pittsburgh	Samuel Pringle	June 23, Dec. 8, 1941	.....
PORTLAND							
Case No. 2	Clearance	William Graeper, Egyptian, Portland	MGM, Paramount, Fox	Fox West Coast Circuit	Irving Rand	.....	.....
SALT LAKE CITY	[No pending cases]						
ST. LOUIS							
Case No. 3	Some run	Louis M. Sosna, Sosna, Mexico, Mo.	MGM	Rex, Liberty	Fred A. Armstrong	Sept. 4	Dismissed, appealed
Case No. 4	Clearance	Victor Thein, Palm, St. Louis	Paramount, 20th-Fox	Fanchon and Marco Circuit	J. Wesley McAfee	Oct. 3, 9	.....
Case No. 5	Some Run	Floyd Lowe, Star, Lebanon, Mo.	"Big 5"	Gasconade Circuit	William H. Stead	Oct. 28	.....
Case No. 6	Some Run	Mrs. Mildred Karsch, Rolla, Mo.	"Big 5"	Gasconade Circuit	John J. Nangle	Oct. 21	.....
SAN FRANCISCO							
Case No. 2	Clearance	A. C. Karsky, Laurel, Oakland	RKO, Warners, 20th-Fox	Allendale, Hopkins, Foothill, Diamond, Capitol, Eastmont, Palace, Parkway, Tower	Roger Sherman	Aug. 12	Withdrawn
Case No. 3	Clearance	Harvey Amus. Co., Westwood in Westwood, Cal.	"Big 5"	Sierra in Susanville	F. J. Hellman	.....	Dismissed
Case No. 4	Clearance	Gerald Hardy, Piedmont, in Oakland	"Big 5"	Paramount, Fox, Roxie, Esquire Theatres	Donovan O. Peters	Oct. 28	.....
SEATTLE	[No cases filed in the period]						
WASHINGTON, D. C.							
Case No. 3	Clearance	Lee H. Homand, Westway, Baltimore	MGM, Warner Bros., 20th-Fox	Durkee Circuit	Sefton Darr	April 15-16-17-18-19	Dismissed; upheld on appeal
Case No. 4	Clearance	L. W. Lea, Lea, Danville, Va.	"Big 5"	.....	Bolitha J. Laws	June 30, July 7, 10	Clearance reduced
Case No. 5	Some Run	L. W. Lea, Schoolfield, Schoolfield, Va.	"Big 5"	Kinsey, S. W. Carver Circuits	Bolitha J. Laws	June 30, July 7, 10	Clearance reduced
Case No. 6	Clearance	K. & B. Amus. Co., Apex, Washington	MGM	Warners' Calvert, Uptown, Avalon	Louis M. Denit	July 17, 23	Clearance reduced; appealed
Case No. 7	Clearance	Sam Milelts, Dentonia, Denton, Md.	MGM	Reese Theatre, Harrington, Del.	Joseph A. Cantrell	Oct. 15, 21, Nov. 4	Clearance reduced
Case No. 8	Clearance	Linden Theatre Co., Linden, Baltimore	MGM, Paramount, Warners	Metropolitan, Fulton, Rialto	Milton King	Nov. 5	.....

THE HOLLYWOOD SCENE

Captain Courage

Hollywood procedure in independent picture making is to arrange for distribution and then get financing. Or get financing and arrange for release; then make the picture.

John Hall is different. He got the literary property, the players, the writers, the director, and arranged the financing.

The picture is finished.

Now he is arranging for a release.

That's courage. In fact, it's more than courage when the budget of the picture is $200,000.

Onetime worker in the European film industry, onetime executive of the American-Hungarian Chamber of Commerce, Mr. Hall has become one of the few producers in years to embark on such a venture.

The picture is "The Captain of Koepenick."

The players are Albert Basserman, Mary Brian, Eric Blore, George Chandler, Luis Alberni, Sig Arno, Herman Bing, Bernard Gorcey, Else Basserman, Calude Allister, Robert Cavanaugh, Russell Hicks and Frank Orth.

The director is Richard Oswald.

Writers Albert Joseph and Ivan Goff adapted the story by Carl Zuckmeyer.

Originally made in Germany in 1930, "The Captain of Koepenick" portrays a burlesque of the love and respect the German people have for a uniform. It is based on a true story. Entangled in economic stress, an elderly German in 1907 bought an Army captain's uniform, ousted the mayor of Koepenick, a small town near Berlin, and took over the town. He over-awed the residents with his brass buttons for a year and then the police caught up with him.

He was sent to jail, and the story became an international news sensation.

In 1930, Director Oswald, then working in Germany, made "The Captain of Koepenick," which was a box office sensation in Europe and in the United States, getting the Critics Circle award as the best foreign picture of 1934, the year it finally reached America.

So when Mr. Hall decided on an English language remake of the picture, he cast about for a director—and found Mr. Oswald, the original director, now in America.

So the man who made the German version is now directing the English version.

Mr. Joseph, one of the writers on the new script, had worked on the German version.

The picture as first made was a farce, a burlesque. But now, with the characters saying the same words expressing their worship of the uniform, a new significance is attached, in view of the current state of world affairs.

Mr. Basserman, noted refugee actor, is playing the title role. He's the only player in the cast on a percentage deal. The rest are paid.

The picture is now being edited. When it is completed, it will be shown to executives of major distribution companies and if a satisfactory deal can be arranged, the release will be set. If not, Mr. Hall is going back further into the practices of the industry, by throwing the cans in the back of an automobile and going out and booking the picture to the theatres himself.

That's also courage.

But Mr. Hall is not making a one picture bid in Hollywood. He's lined up several other properties, the only one of which he will discuss is "The Lower Depths." His next picture will be the filmization of the Maxim Gorky play. Mr. Hall says Max Reinhardt has agreed to enact the lead.

▽

Samuel Goldwyn has engaged Howard Hawks to direct his film biography of Lou Gehrig, baseball star. Paul Gallico is currently engaged in putting the finishing touches on the film script.

▽

Larry Darmour, Columbia producer, has replaced Ralph Bellamy with William Gargan in the title role of "Ellery Queen," detective pictures.

SLANGUAGE AS SHE IS SPOKE

If newspapers headline an explosion this week at the Samuel Goldwyn studios, don't be alarmed. It'll merely mean that the sound system, the re-recording apparatus, the dubbing channels and the sound heads have blown out.

The machinery will have balked at assimilating the potpourri of strange syntax, maniacal metaphors, crazy conjugations and peripatetic parses that it is in for.

Samuel Goldwyn, striving always for accuracy in film production, has hired one "Muggsy" Meyers and one Lester V. Berrey to check on the authenticity of the slang used in "Ball of Fire". Mr. Meyers is a ticket scalper ("ducat hustler" in his jargon) and is touted as an avocational expert in the art of the idiom. Mr. Berrey is an occupational philologist whose book, "An American Thesaurus of Slang", will appear next month.

Mr. Goldwyn's aides are negotiating a contest between them.

Products Parade

MGM continued to lead the production parade with eight pictures before the cameras, 20th Century-Fox following with seven. A total of 39 are in work, as 10 finished and 12 started. Thirty-two are being prepared and 83 are being edited.

The tabulation:

COMPLETED

COLUMBIA
Cadets on Parade
JOHN HALL
The Captain of Koepenick
MGM
untitled "Dr. Kildare"
The Vanishing Virginian
Doan of the U.S.A.
PRODUCERS RELEASING
Law of the Timber
PARAMOUNT
Torpedo Boat
REPUBLIC
Tuxedo Junction
UNIVERSAL
Fifty Million Nickels
WARNERS
The Male Animal

SHOOTING

COLUMBIA
The Lady is Willing
MGM
Born to Sing
Mr. and Mrs. North
I Married an Angel
We were Dancing
Woman of the Year
Johnny Eager
MONOGRAM
Borrowed Trouble
PARAMOUNT
The Lady Has Plans
The Fleet's In
RKO
Syncopation
Mexican Spitfire at Sea
Sing Your Worries Away
Joan of Paris
Valley of the Sun
REPUBLIC
Lady for a Night
Small
Heliotrope Harry
Twin Beds
20th CENTURY-FOX
Blue, White and Perfect
On the Sunny Side
Remember the Day
Son of Fury
UNIVERSAL
Road Agent
Keep 'Em Flying
WARNERS
Always in My Heart
Juke Girl
Wild Bill Hickok Rides

STARTED

MGM
Joe Smith, American
China Caravan
MONOGRAM
Riot Squad
PARAMOUNT
Dr. Broadway
REPUBLIC
Mr. District Attorney and the Carter Case
Red River Valley
ROACH
Dudes Are Pretty People
20th CENTURY-FOX
Song of the Islands
Tales of Manhattan
Roxie Hart
UNIVERSAL
The Panama Kid
WARNERS
Arsenic and Old Lace

▽

Ginger Rogers, extending her commitment with RKO whereby she will star in two films for that company during the coming year, will co-star with Cary Grant in "Arms and the Man." One of George Bernard Shaw's outstanding plays, which has been presented throughout Europe and on Broadway, the film will be directed and produced by Gabriel Pascal.

ANOTHER $3,500,000 ADDED TO THE EXHIBITOR'S BILL FOR STUDIO LABOR

Casey Sees That Amount in Recent Increases; Back Pay Under Wage Law Asked in Suit by Screen Actors Guild

More than $3,500,000 per year is what the recent, and continuing, wage boosts given the studio unions will cost the producers, in the estimation of Pat Casey, producers' labor representative, a principal defense witness Friday, October 24th, in the Browne-Bioff extortion trial at New York Federal Court. It is assumed that these costs will eventually be added to the exhibitor's bill.

Seven international labor unions received wage increases and altered working conditions for their studio locals, in renewal of the studio basic labor agreement, last month, in Newark; and the International Alliance of Theatrical Stage Employees' locals are this week continuing negotiations for new contracts for nine locals, the tenth, the cameraman's, having already obtained one.

Mr. Casey pointed out the wage increases were necessary to retain for the industry the skilled labor for which defense industries, with high pay rates, have been bidding.

Actors Seek Back Pay

Meanwhile, in Hollywood, the producers face a bookkeeping headache in the Screen Actors Guild suit of last week against 13 companies, asking back pay, overtime pay, and penalties, under the Fair Labor Standards Act. The suit was brought in behalf of 6,000 extra players. It names 1,000, specifying the amounts due them for working allegedly in excess of 44, 42 and 40 hours per week, since the Act's inception. The total which may be wrung from the companies, may be hundreds of thousands of dollars.

The suit is in federal court. If it is not settled it will force the companies to prove, by records, that the players mentioned have not worked overtime.

Observers note the studios must certainly check each working week of 6,000 names.

Defendants are Alexander Korda Films, Fox, Universal, Columbia, MGM, RKO, Republic, Warners, Paramount, Walter Wanger, Hal Roach, David Selznick and Edward Small.

The Guild had already started negotiations with the producers on the overtime pay assertedly due the extra players, after the final studio workers' classification some time ago, by the Department of Labor; a classification which ruled extra players were not exempt from the Act's provisions.

Inasmuch as the negotiations brought no result, the suit is regarded as the Guild's answer.

Lawrence Beilenson, Guild attorney, said this week that if the suit was settled before trial, the Guild would not apply for the double penalties provided by the Act.

In New York, a new union, announced some weeks ago, last week appeared to have successfully entered the listing, this time for adherence of theatre managers and assistants. The Exhibition, Exposition, Entertainment Employees National Union won a collective bargaining agency election sponsored by the New York State Labor Relations Board, among the "front office" employees of the RKO circuit's Westchester and New York houses. The vote was 51 to 39. Ninety of 91 eligible voted. The Board was to certify the election this week.

Gustave A. Gerber, attorney for the union, said petitions for similar elections in the Loew and Skouras chains in the New York territory, would be filed with the Board this week.

In the same city, musicians' union action was awaited this week, as the Warner, Strand and Paramount theatres continued booking bands with their stage shows without signing the American Federal of Musicians' Form B contract. That contract makes the theatre liable for Social Security taxes of individual musicians. The theatres' ignoring of the new contract was in violation of an AFM "deadline" of Oct. 27th. The matter was expected to be settled by conferences to be held later in the week by James Caesar Petrillo, AFM president, and Warner and Paramount officials, in New York.

IATSE Conferences Continue

Conferences continued on the Coast, this week, between producers' representatives and those of nine IATSE locals, following earlier meetings in New York offices of Mr. Casey. The meetings are expected to result in new contracts or revised contracts, with increases in pay, as asked by the unions in New York. The unions' business agents have returned to Hollywood with producers' counter proposals.

Last of the union agents to leave New York for the Coast was Harold V. Smith, representing Local 695, Sound Technicians. It was understood as he left that Y. Frank Freeman, Paramount studio head and president of the Motion Picture Producers Association, and Edward Mannix, that organization's vice-president, were to negotiate on the Coast with the local, with Mr. Smith joining. It is also understood Local 695 is asking for a completely new contract, provisions of which are reported to be a full day call with time and a half for overtime, triple time after 16 hours' work, a closed shop, and the union handling of all calls.

Local 165, studio projectionists, has signed a contract with the producers, embodying a pay increase of $1.66 to $1.85 per hour, and a minimum call of six hours. The projectionists, under the new pact, will receive time and a half for Sundays, and double pay for holidays. Process projectionists have their pay raised from $1.66 per hour, to $2; and they are to receive time and a half after six hours' work.

The film exchange employees will move for new agreements and increased pay, this being foreshadowed by a special meeting over the weekend at Kansas City of the locals' representatives, presided over by Richard F. Walsh, IATSE vice-president. They were said to have discussed a new master contract.

That contract will replace the one expiring November 30th, after two years.

Publicists Vote on CIO

After some delay, a previous postponement of a mail ballotting of members, the Screen Publicists Guild, New York branch, is now holding a referendum on affiliation with the CIO's Screen Office and Professional Employees Guild, Local 109, which received a charter last week from the United Office and Professional Workers of America; and which represents the first CIO screen employees' union in the East. The referendum was voted at a special membership meeting of the Guild Thursday, October 23rd, at New York's Hotel Piccadilly.

The Guild has repeatedly asserted the negotiations with the major companies' New York home office are proceeding too slowly, their inference being the majors are "stalling." The projected affiliation with a national labor organization is reportedly the Guild's form of reply.

New York Local 802 of the AFM last week cabled an "unstinted support" pledge to the British Musicians' Union. Said Jack Rosenberg, the former's president and William Feinberg, its secretary: "We pledge our voice and strength to help make American conscious of its own great stake in your ultimate victory."

Picketing Decision Upheld

Declaring "that it does not appear from the record that the Federal question presented by the petition was necessarily decided by the lower court," the United States supreme court, at Washington last week declined to review a decision of the Ohio supreme court restraining the American Federation of Labor from picketing the Liberty theatre, in Springfield, Ohio.

In appealing the case, the IATSE, Local 352, said that the picketing, which was peaceful, resulted from the theatre's refusal to employ union operators. The petition specifically stressed violation of the constitutional right of freedom of speech. The theatre countered with the claim that the union had but 14 members at the time the demand was made, and that no union operators were available, even if the contract had been negotiated.

The Ohio court ruled that the theatre employees were not members of the union, and there was no dispute between the theatre and the employees over wages, hours or working conditions.

Negotiations Continue

Negotiations still continue between theatre owners and projectionists and stagehands, in Hartford, Waterbury and Bridgeport.

The Philadelphia chapter of the American Guild of Variety Artists has adopted a new, higher scale for night club performers, effective November 21st. It asks $75 per week per performer at Class A places; $55 for Class B; $40 for Class C; $30 for Class D. Transportation is extra.

The Theatrical and Amusement Janitors union, Chicago, this week closed a new pact with the city's building managers' association. The janitors will receive a monthly increase of $10.

PENNSYLVANIA CENSOR BANS "ECSTASY" AGAIN

After being submitted for the eighth time, the Pennsylvania State Board of Motion Picture Censors has again rejected a seal of approval for the French-made film, "Ecstasy". The board's decision was appealed to the censor body according to regulation on Monday, October 27th, which results in re-reviewing of the picture to make the rejection definite for the eighth time.

Mrs. Edna Carroll, chairman of the censor board, speaking before the Women's Christian Temeprance Union in Philadelphia last week at its 67th annual state convention, urged the women to write more letters to the censor board. She said that too many organizations discuss what should be done about motion pictures but never follow it up.

NAVY AGAIN LENDS A HAND FOR PREMIERE

Service Relief Society Gets Proceeds of "Valley" Opening at New York's Rivoli

Special promotions of Hollywood's new product were attended this week by ceremonials in which the U. S. Navy again participated and for which officials of New Orleans and Memphis literally "turned out" their cities incidental to the debuts of "How Green Was My Valley," 20th Century-Fox, and "Birth of the Blues," Paramount. The Hal Horne Organization handled the opening of Twentieth Century-Fox' screen version of "How Green Was My Valley," which bowed Tuesday night at the Rivoli Theatre in New York to a distinguished audience of Naval officials, film critics from 31 out-of-town newspapers, luminaries of the stage, screen and radio, and leaders of New York society. It is understood that 20th-Fox, through the Horne agency, spent about $10,000 alone on decorations for the interior and exterior of the Rivoli theatre, and that an additional $25,000 will be spent by the film company in advance advertising.

Tribute to Ford

The premiere of the picture which is based on Richard Llewellyn's novel, was a tribute from Twentieth Century-Fox and the motion picture industry, to Director John Ford, upon the occasion of his retirement and the completion of 25 years as a motion picture director. Upon completion of the film, Mr. Ford went into active service in the U. S. Navy, as a lieutenant commander. He directed the Darryl F. Zanuck production which stars Walter Pidgeon and features a host of notable screen players.

The U. S. Navy dominated the premiere of "How Green Was My Valley," which followed close upon the Navy Day celebrations throughout the country. The Navy Relief Society of the Third Naval District sponsored the opening. Rear Admiral Adolphus Andrews, commandant of the Third Naval District headed a contingent of high ranking naval officers who were present, including Rear Admiral Lamar Leahy, Rear Admiral Edward J. Mauquart, Captain Booth McKinney and Captain J. L. G. Stapler, chief of staff of the North Atlantic Coastal Front. Mr. Zanuck came to New York from Hollywood for the occasion, as did Walter Pidgeon, star, and Donald Crisp who is featured in the film.

One of the largest delegations of important out-of-town newspaper film critics was brought to New York by Twentieth Century-Fox for the occasion. The critics invited were:

Norman Clark, Baltimore *News-Post;* Charles Howard and Marjory Adams, Boston *Globe;* Helen Eager, Boston *Traveler;* Prunella Hall, Boston *Post;* Peggy Doyle, Boston *Record-American;* Joyce Dana, Boston *Sunday Advertiser;* W. E. J. Martin, Buffalo *Courier-Express;* E. B. Radcliffe, Cincinnati *Enquirer;* E. V. Dinerman, Cincinnati *Post;* Arthur Spaeth, Cleveland *News;* Richard Peters, Cleveland *Press;* Frank Gill, Detroit *Free Press;* Al Weitschat, Detroit, *News;* Charles Gentry, Detroit *Times;* Robert E. Murphy, Minneapolis *Star-Journal;* Keith Wilson, Omaha *World-Herald.*

H. T. Murdock, Philadelphia *Public Ledger;* Don Craig, Washington *News;* Nelson Bell, Washington *Post;* Jay Carmody, Washington *Star;* Bernie Harrison, Washington *Times-Herald;* Lucia Perrigo, Chicago *Herald American,* Doris Arden, Chicago *Times;* Phil Koury, Kansas City *Star;* Herbert L. Monk, St. Louis *Globe-Democrat;* Harold Cohen, Pittsburgh *Post Gazette;* Kasar Monohan, Pittsburgh *Press;* Mitch Woodbury, Toledo *Blade;* Buck Herzog Milwaukee *Sentinel;* Bruce Palmer, Oklahoma City *Daily Oklahoman.*

A two-way transatlantic broadcast between Capt. Richard Llewllyn, author of "How Green Was My Valley," in England, and premiere guests was arranged for the opening, and took place after the showing, over the facilities of WMCA, from the stage of the theatre.



By Metropolitan

DARRYL F. ZANUCK and WENDELL WILLKIE at the opening of "How Green Was My Valley."

"Blues" Twin-Debut

Paramount's new musical film, "Birth of the Blues," which provoked an interstate pique between Louisiana and Tennessee in the battle to determine who held prior claim to the title of birthplace of American "blues," finally debuted on Friday, at two simultaneous openings, one in New Orleans, at the Saenger Theatre, and the other in Memphis, at the Malco.

New Orleans turned back the clock to celebrate the premiere of the Bing Crosby-Mary Martin musical. Hollywood film stars who arrived in New Orleans from Hollywood via plane, boarded a river yacht for a harbor-sightseeing trip, and then proceeded along the main stem, Canal Street, in old-fashioned carriages to their quarters at the old St. Charles Hotel, hard by Basin Street, the thoroughfare which tiffed with Beale Street, Memphis, as original birthplace of the blues. Basil Rathbone, Charles Ruggles, Chester Morris, Patricia Morison, Dona Drake, Ellen Drew, Phil Regan and Jean Wallace, bride of Franchot Tone, were on hand for the New Orleans premiere.

"Purchase" Plans

A world premierc trade-showing of Paramount's "Louisiana Purchase" will be held by that company in Chicago at a meeting of district managers Novembcr 14-15th, Neil Agnew, Paramount general sales manager announced this week. Sales plans for the picture will be discussed during the sessions and the meeting will be attended by a delegation of home office executives including Mr. Agnew, Charles M. Reagan, J. J. Unger, G. A. Smith, Oscar Morgan, G. B. J. Frawley, Robert M. Gillham and Alec Moss.

Christy Wilbert of Twentieth Century-Fox's home office exploitation department, directed the world premiere of the studio's film, "Swamp Water," at the Fox Theatre in St. Louis on Thursday. Mr. Wilbert was joined by Tommy Thompson, Fox field exploitation man, in setting up the advertising, exploitation and publicity campaign with which the Walter Huston-Walter Brennan-Anne Baxter-Dana Andrews film will be launched.

Debut on Ark Royal

The first meeting of "Ships With Wings," the Michael Balcon production which will be released in this country by United Artists shortly, will take place aboard the British aircraft carrier, Ark Royal, the ship around which the film's story is based. The picture will open to the public in London on November 9th, at the Gaumont Theatre.

Feautred in the cast of "Ships With Wings" are John Clements, Leslie Banks, Jane Baxter, Ann Todd, Basil Sydney, Edward Chapman, Hugh Williams, John Stuart and Frank Cellier. Sergei Nolbandov directed the production, and also collaborated on the screen play treatment with Patrick Kirwan, Austin Melford and Diana Morgan.

Paramount short subject sales manager, Oscar Morgan, and Harry Donenfeld, president of Superman, Inc., were joint hosts to 58 independent wholesale newsdealers from Illinois, Indiana, Southern Michigan, Wisconsin and Minnesota last week in Chicago at the Stevens Hotel. A screening of Paramount's first "Superman" subject at the firm's Chicago exchange preceded the luncheon-meeting.

An extensive campaign has been laid out in conjunction with the newsdealers which will entail the use of numerous pieces of printed matter, posters and cards in their co-operation with theatres running the series. In Chicago a tieup has been affected with the Chicago *Times* which will distribute 300,000 heralds, advertising both the cartoon in the paper and the motion pictures, which will have first run in Balaban & Katz theatres. In addition 150 sniped 28 x 42-inch posters will be put on news delivery trucks and 4,000 cards will be used on newsstands. Effort is one of the biggest pre-selling jobs on a short subject ever attempted in the Chicago territory and surrounding states.

Universal's "Shorts" Contest

Universal has set aside $2,400 in prize money, furthering its "Exhibitors' Good-Will Short Subject Contest," to be paid out to theatremen on outstanding shorts and chapter-play promotion during the next three months, beginning November 1st and ending January 1st, Bernard Kreisler, Universal's short subjects manager, announced this week.

Leading exhibitors and trade paper editors have agreed to form a committee of judges for this contest. Among exhibitor judges are: Eddie Alperson, Sam Dembow, Gus Eyssell, Sy Fabian, Eddie Grainger, John Harris, John Hattam, Irving Lesser, Arthur Mayer, John Nolan, Eugene Picker, Sam Rinzler, Harry Rosenquest, Herbert Scheftel, George Skouras and John Wright.

Rules of the contest set up the United States into two main divisions with the Mississippi River as the dividing line. In each division there are four sub-groups, arranged in accordance with population figures. This obviates the possible inequity of having small community theatres competing on an equal basis with deluxe theatres in the metropolitan centers. Prizes of $200 and $100 are offered for the best and second best campaigns in each of the sub-groups. All campaigns must be submitted by Feb. 15, 1942.

The contest is open to all exhibitors in the United States.

Academic Completes Fifth

Academic Film Co., Inc., of New York, has announced the completion of their fifth two-reel short subject in its series of American Historical series. The latest release is "Our Louisiana Purchase."

Variety Clubs Plan Banquets

The Pittsburgh Variety Club is completing plans for its banquet Sunday night, while the Philadelphia Variety is still in the midst of preparation for their dinner dance which was postponed this week from December 11th to the 14th.

The out of town contingent arriving in Pittsburgh for the Variety Club banquet will be entertained on Saturday night by local exchange managers. In the past, the Saturday night affair has been tended by John H. Harris, chief barker.

Football Game Feature

This year's event will be held in the Club headquarters as a postlude to the Pittsburgh-Ohio State football game.

The exchange managers who will welcome the visitors include:

James Alexander, Republic; Nat Beier, United Artists; Ira Cohn, 20th-Fox; Pete Dana, Universal; Mark Goldman, Monogram; Herb Greenblatt, RKO; Dave Kimmelman, Paramount; Lew Lefton, PRC; Art Levy, Columbia; Perry Nathan, NSS; Harry Seed, Vitagraph; B. D. "Buck" Stoner, M-G-M; and Harry M. Kalmine, Warner Theatres.

Special plane service has been arranged for New Yorkers who will attend the Pittsburgh Variety dinner and who plan on attending the Pitt-Ohio State football game. TVA has scheduled a non-stop flight, leaving LaGuardia Field at 9 A.M., and arriving in Pittsburgh at 11:14 A.M.

For those desiring to return by plane a special section of Flight No. 34 will be operated out of Pittsburgh Sunday night at midnight, arriving at LaGuardia Field at 2:30 A.M.

The annual banquet of the Philadelphia Variety Club has been postponed from December 11th to December 14th at the Bellvue Stratford Hotel. Frank L. McNamee and Harry N. Ball are co-chairman, and James P. Clark and Isaac D. Levy are associate chairmen.

Other committee heads include: Melvin Koff and Samuel D. Schwartz, program book; Charles H. Goodwin, tickets; Everett Callow, publicity; Nat Levy, Jay Emanuel and Jack Beresin, reception; Benjamin Fertel, dinner; William A. MacAvoy, Jr., decorations; Abe Freman, technical activities; Elmer O. Wilschke, Louis Krouse, public relations; Victor H. Blanc, seating; Ted Schlanger, dais; Samuel H. Stiefel and Harry Biben, entertainment; Clinton Weyer, transportation and hotel accommodations, and Dr. J. Alex Ritter, physician-in-charge.

On Monday night, almost 1,000 persons attended the testimonal dinner at the Bellvue-Stratford sponsored by the Philadelphia Variey Club in honor of James P. Clark.

Although started as an all-industry affair to honor Mr. Clark's elevation to the chairmanship of the Philadelphia Democratic City Committee as well as his many charitable endeavors, the dinner was well attended by prominent political figures in addition to representatives of the trucking business. Mr. Clark, a former chief barker of the local Variety Club, is head of Horlacher's Film Delivery Service and the independent Clark's Film Distributors exchange.

Speakers included president Judge Harry S. McDevitt, of Philadelphia Common Pleas Court No. 1; State Auditor General F. Clair Ross; former Democratic City Chairman John B. Kelly; State Treasurer G. Harold Wagner; Democratic State Chairman Meredith Myers; U. S. Senator Joseph F. Guffey; and Rev. Dr. Daniel A. Poling, of Philadelphia Baptist Temple. Former Governor Harold G. Hoffman, of New Jersey, was toastmaster. Jay Emanuel was chairman of the arrangements committee.

Mr. Clark, this week, was named associate chairman for the Industry and Finance Division in the 1942 United Charities Campaign. Charles R. Shipley, president of John Wanamaker's, was named sectional chairman over the theatres field.

A benefit show will be held on November 16th at Fay's by the Philadelphia Showmen's Club. Meyer Adelman, welfare fund chairman, appointed Sid Stanley, manager of Fay's, as chairman of the committee for the affair.

Gracie Fields, who is touring this country for the benefit of British War Relief will appear in Constitution Hall, Saturday, November 1st, under the auspices of the Washington Variety Club. Harriet Hoctor will also appear, and a leading motion picture star, yet unnamed, will be master of ceremonies. Carter Barron, Eastern division manager for Loew's, is general chairman, and Sidney Lust, of the Lust Theatres, is in charge of ticket sales.

HERALD PEOPLE



By Staff Photographer

FREDRICA EIDELSBERG is secretary to A-Mike Vogel of the Managers' Round Table of Motion Picture Herald.

She attended the College of the City of New York and Teachers' Normal School. Mathematics was always her bugaboo, but she was a good student of foreign languages.

Connected with a law firm, Loew's-MGM, Paramount and the "Blue Eagle" Code Authority of the Motion Picture Industry.

Interested in horticulture and would like one day to own some land and grow things. In the meantime, nurtures citrous, snake and other plants in a Manhattan apartment. Fond of dancing, movies, music, whimsy and occultism. Claims to possess intuitive powers, but sometimes they don't work. Collects dolls and believes everybody should have some kind of a hobby. Likes to be among people. Fond of traveling, especially sea voyages. Would be a sailor if she was a man. Dislikes anyone who strays from the truth and who lacks a sense of humor. Her creed is "Flowers for the Living".

Department of Interior Releasing Petroleum Film

A new educational motion picture film in sound, running about 30 minutes, entitled "The Evolution of the Oil Industry," and prepared in cooperation with one of the large oil companies, is currently being released by the Bureau of Mines, United States Department of the Interior. The film tells a story of the petroleum industry, starting with scenes depicting Biblical episodes, in which petroleum pitch or bitumen may have been an important material and progressing up to the modern petroleum industry.

Copies of the film, in 16 mm sound, are available for exhibition by schools, churches, colleges, civic and business organizations,

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WHAT THE PICTURE DID FOR ME

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

I AM THE LAW: Edward G. Robinson, Barbara O'Neil, John Beal—Did nice week-end business second run.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

IT'S ALL YOURS: Madeleine Carroll, Francis Lederer—What a picture. Thought it awful. Who said Lederer could act? It's a shame to put Madeleine Carroll opposite him. Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

I WAS A PRISONER ON DEVIL'S ISLAND: Sally Eilers, Donald Wood—Seemed to fill the bill, O. K. Played it second run with "The Ghost Breakers.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

PENNY SERENADE: Irene Dunne, Cary Grant—This definitely has pulling power. To those who enjoy a good cry, this gave them every opportunity to do all the crying that their hearts desired. But this is really more than a crying picture; there is something about it that grips. I wouldn't be surprised if I see this listed among the ten best of the year.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RETURN OF WILD BILL: Bill Elliott, Iris Meredith—A real western with plenty of fast action and thoroughly enjoyed by all. Running time, 60 minutes. Played October 11-12.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

SHE KNEW ALL THE ANSWERS: Joan Bennett, Franchot Tone—Smallest gross of 1941. Another reason why we are forced to dual bills. Running time, 85 minutes. Played October 15-16.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

TIME OUT FOR RHYTHM: Ann Miller, Rudy Vallee, Rosemary Lane, Three Stooges—Poorly directed, no continuity, missed fire, was disappointed. Business only fair.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

BIG STORE, THE: Marx Brothers, Tony Martin—Very good and nice box office. These pictures have always done business for all exhibitors and Metro is cutting them out. Never let it be said that Hollywood is in the business of making box office attractions. Played September 12-13.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

BIG STORE, THE: Marx Brothers, Tony Martin—Business about normal. In connection with announcement of this feature being their final, we might add our indorsement as our bookings have changed from original Sunday-Monday to double featuring on Friday-Saturday. Running time, 82 minutes. Played October 10-11.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

BLOSSOMS IN THE DUST: Greer Garson, Walter Pidgeon—Very good color and a fine picture combined with a church benefit just managed to get through fairly well. It is well worth playing but does not draw very well. That's really too bad. Running time, 90 minutes. Played October 14.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

BLOSSOMS IN THE DUST: Greer Garson, Walter Pidgeon—Very good drama in beautiful color. Average business. Running time, 100 minutes. Played October 19-20.—E. M. Freihurger, Paramount Theatre, Dewey, Okla. Small town patronage.

BLOSSOMS IN THE DUST: Greer Garson, Walter Pidgeon—To our surprise, this one played to best mid-week business of the year thus far. Should have been played on Sunday. The women ate it up. Greer Garson gives one of best bits of acting we've played this year. Running time, 100 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

BLOSSOMS IN THE DUST: Greer Garson, Walter Pidgeon—Here is one of those productions that come along only so often. Very beautiful color, and very good picture. They are sure to enjoy it. Blossoms to Pidgeon and Garson on their fine performance. Running time, 100 minutes. Played October 4-5. Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

DR. KILDARE'S WEDDING DAY: Lew Ayres, Lionel Barrymore, Laraine Day—Contrary to previous reports, thought this up to series standard. Very good story and well acted by all of cast, as usual. Red Skelton looks like a comer. Running time, 80 minutes. Played October 12-13.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

ESCAPE: Norma Shearer, Robert Taylor, Conrad Veidt, Nazimova—Wonderful picture, photography and sound. Pleased 100 per cent. MGM is small town theatres' meal ticket. Have yet to play one of theirs that wasn't good box office. They cost more, but certainly add prestige to any theatre. Played September 22-23.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

GONE WITH THE WIND: Clark Bable, Vivien Leigh, Leslie Howard, Olivia de Havilland—A superb and excellent portrayal of the story of the old South. A really good, interesting picture and appreciated by inmates here. Running time, 255 minutes. Played September 20-21.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

LAND OF LIBERTY: Historical—What a gigantic task it must have been to assemble this picture. They certainly did a swell job and holds the interest. Most movie-goers will recognize some of the scenes and recall the pictures they were taken from. As to drawing power, I was rather afraid of it, so it was doubled with "Caught in the Draft." I knew that it couldn't do any harm doubled with that. The minute that the general public gets a hint that a picture is something along the educational line, they will stay away in droves. If ever a picture was made worthy of getting the schools to co-operate, this is it.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LITTLE NELLIE KELLY: Judy Garland, George Murphy, Charles Winninger—Just a natural for a small town. Plenty of comedy and the songs that please just plain folk. This class of picture makes show fans of my people. Can recommend this for any spot. Running time, 98 minutes. Played October 11.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

LOVE CRAZY: William Powell, Myrna Loy, Gail Patrick—A darn good comedy and good for anyone's money. Sorry we did not play on Sunday. Metro can really specialize in comedy if they want to. Running time, 99 minutes. Played October 10-11.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

PEOPLE VS. DR. KILDARE, THE: Lew Ayres, Lionel Barrymore, Laraine Day—Another honey from MGM. Pleased everyone from Junior to Grandpop. Lots of laughs, and Lionel Barrymore never better. Every doctor should hear his speech to the jury, as well as every patient. A must play picture for every exhibitor.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

ROSE MARIE (REISSUE): Jeanette MacDonald, Nelson Eddy—Still the best picture these stars ever made. Many patrons came who had seen it three times before. We had new print in excellent shape, and story as good, if not better, than "N. W. M. P.," as it is all Canadian. Played September 26-27.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

THEY MET IN BOMBAY: Clarke Gable, Rosalind Russell—Boys, this is as thin as boarding house soup. Hollywood seems intent on glorifying the British Empire intead of the American box office. Played October 17-18.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

THEY MET IN BOMBAY: Clark Gable, Rosalind Russell—Business just fair which is about all this picture could do in a similar location. Rental too high, but aren't they all? Running time, 90 minutes. Played October 12-13.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

Paramount

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour, Lynne Overman—From start to finish, the house was in a continuous uproar. Just the picture to drive the blues away. As good a comedy drama as there is on the market today. Army camps should get a real bang out of it. Running time, 82 minutes. Played October 12-14.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour—We expected this to be a record breaker, but I guess that too many saw it at those theatres that play ahead of us. While it did not do what we expected, still it did above average business, so we have no special kick coming. This was doubled with "Land of Liberty."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

DOOMED CARAVAN: William Boyd, Russell Hayden, Andy Clyde—A "Hopalong Cassidy." Nice week-end business. "Cassidy" a definite draw.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

FLYING BLIND: Richard Arlen, Jean Parker—A very poorly produced aeroplane picture that did only fair business.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

GHOST BREAKERS, THE: Bob Hope, Paulette Goddard, Richard Carlson—Played with "I Was a Prisoner on Devil's Island." Did real nice business second run on this.—Harland Rankin, Park Theatre. Chatham, Ontario, Can. General patronage.

I WANTED WINGS: Ray Milland, William Holden, Wayne Morris, Veronica Lake—Picture is quite long and draggy, but patrons thought it fine drama. They were disappointed in the build-up given Veronica Lake, as they did not think she rated so high. Running time, 132 minutes.—Mel Jolley, Columbia Theatre, St. Thomas, Ontario, Can. General patronage.

I WANTED WINGS: Ray Milland, William Holden, Wayne Morris, Veronica Lake—This one really brought them in. Will welcome more like this. Running time, 130 minutes. Played October 10-11.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

LADY EVE, THE: Barbara Stanwyck, Henry Fonda—**IN OLD COLORADO:** William Boyd, Russell Hayden, Andy Clyde—This double gave us the best mid-week business in some time. "The Lady Eve" drew the ladies and "In Old Colorado" drew the men and action fans, so we will credit both of those for the extra business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LADY EVE, THE: Barbara Stanwyck, Henry Fonda—Not so good. Stanwyck will suit our rural patrons if she stays where she belongs. Played August 29-30. —John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen, Mary Martin, "Rochester"—Swell picture for small situations as they all hear Benny on the air and want to see him and with Fred Allen, too. Well, this was really good for my patrons. Mary Martin swell and entire picture pleased all who saw it, and they were all I could get in. Played September 19-20.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

NIGHT AT EARL CARROLL'S, A: Ken Murray, Rose Hobart—A beautiful picture, but not quite a bell ringer. Running time, 75 minutes. Played September 12-13.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

POWER DIVE: Richard Arlen, Jean Parker—Fairly good airplane picture. Should go over with air-minded fans. Running time, 71 minutes. Played October 3-4.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

QUARTERBACK, THE: Wayne Morris, Virginia Dale—Morris plays a dual role to rather an interest-

(Continued from preceding page)

ing picture. Plenty of laughs and good football. Cast also included old-timers as Edgar Kennedy. Bill Frawley and Walter Catlett. If you want a good change, give this a try. Running time, 69 minutes. Played October 8-9.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

REACHING FOR THE SUN: Joel McCrea, Ellen Drew, Eddie Bracken—A fine little picture. Running time, 90 minutes. Played October 3-4.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

ROAD TO ZANZIBAR: Bing Crosby, Bob Hope, Dorothy Lamour—This picture kept patrons in a continuous uproar. Need we say more, other than the fact we sincerely believe Paramount is above par in pictures these last few months. Running time, 90 minutes. Played October 5-7.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

ROAD TO ZANZIBAR: Bing Crosby, Bob Hope, Dorothy Lamour—This was a natural. Hit the spot. Running time, 95 minutes. Played September 26-27.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

ROAD TO ZANZIBAR: Bing Crosby, Bob Hope, Dorothy Lamour—Gave this one usual big advertising campaign for radio star pictures, but didn't get results. Enjoyed by most who saw it, but didn't do business for me. Neither did "Rhythm on the River," so am afraid of Crosby's from now on. Played September 29-30.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

SHEPHERD OF THE HILLS, THE: John Wayne, Betty Field, Harry Carey—Betty Field and Harry Carey stole top acting honors. It outgrossed "Billy the Kid" and "Caught in the Draft." Nearly all our customers liked it and even though it didn't follow the book too closely, no one criticized too severely. This picture should put Betty Field among the top "young" stars of the screen; she was excellent. John Wayne has been better. Played October 2-4.—Morris V. Beisner, Dream Theatre, Glasco, Kan. Small town patronage.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Henry Fonda, Fred MacMurray—A repeat after five or six years and it still holds its own with the new color picture. Swell business on Tuesday and Wednesday.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TYPHOON: Dorothy Lamour, Robert Preston, Lynne Overman—Picked this one up. Was worth the time. A very beautiful picture. Running time, 85 minutes. Played August 1-2.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

VIRGINIA: Madeleine Carroll, Fred MacMurray, Stirling Hayden—Everyone seemed to enjoy it very much. The color was very good. Good patronage. Played on double bill, but it will easily stand alone. —Mel Jolley, Columbia Theatre, St. Thomas, Ontario, Can. Small town patronage.

WORLD PREMIERE: John Barrymore, Frances Farmer—If not the worst picture of the year, then it will run a close second. Although it got a few laughs, the customers really panned it when they left. Running time, 70 minutes. Played October 16-17.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

YOU'RE THE ONE: Bonnie Baker, Orrin Tucker and his Band—Not as good as talked up, but a nice picture. Running time, 80 minutes. Played August 15-16.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

Republic

DOWN MEXICO WAY: Gene Autry—Good picture which pleased the week-end trade. Running time, 78 minutes. Played October 17-18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RIDIN' ON A RAINBOW: Gene Autry, Smiley Burnette, Mary Lee, Carol Adams—Drew the general Autry crowd and was enjoyed by all. A little different to the general run. Taken on a show boat. Play it. Enough said. Running time, 78 minutes. Played October 4.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

UNDER FIESTA STARS: Gene Autry, Smiley Burnette, Joseph Strauch, Jr.—We can usually bank on doing above average business on the Autry pictures, and this did a nice business for us. Smiley Burnette's younger brother is a good addition. Doubled with "Dark Streets of Cairo."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RKO Radio

GIRL, A GUY AND A GOB, A: Lucille Ball, George Murphy, Edmond O'Brien—This was a good picture all the way. Running time, 90 minutes. Played August 8-9.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

JUNGLE CAVALCADE: Frank Buck—A make-up of pictures, "Fang and Claw," "Bring 'Em Back Alive" and "Wild Cargo." Very clear photography and interesting. Description very good and clear by Buck himself. Running time, 77 minutes. Played October 7-8.—Alex Slendak, St. Clair Thetare, St. Clair, Mich. General patronage.

NEW CONTRIBUTORS TO DEPARTMENT

Two new contributors reported to the What the Picture Did for Me Department this week and three others resumed after a lapse of some months. The new contributors are:

WALTER R. PYLE, Dreamland Theatre, Rockglen, Saskatchewan, Can.

MEL JOLLEY, Columbia Theatre, St. Thomas, Ontario, Can.

The contributors who resumed after an absence are:

A. N. MILES, Eminence Theatre, Eminence, Ky.

ALEX SLENDAK, St. Clair Theatre, St. Clair, Mich.

JOHN STAFFORD, Royal Theatre, Leonardsville, Kan.

Read the reports from these and other contributors in the adjoining columns.

MEN AGAINST THE SKY: Richard Dix, Kent Taylor, Edmund Lowe, Wendy Barrie—Rather interesting and honest endeavor to show the accomplishment and progress man has made in aerial flight, but not too well taken here, although it was enjoyed for its entertainment value. Running time, 75 minutes. Played September 27-28.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

TOM, DICK AND HARRY: Ginger Rogers, George Murphy, Burgess Meredith—The poorest business in six months. It is not a small town picture.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

VIVACIOUS LADY (REISSUE): Ginger Rogers, James Stewart, James Ellison—This reissue is worth time on anyone's program. Running time, 92 minutes. Played September 5-6.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

State Rights

RADIO RANCH (FORMERLY PHANTOM EMPIRE, THE): Gene Autry, Smiley Burnette, Frankie Darro—The picture was old and in bad condition, but the patrons ate it up. Running time, 70 minutes.—Mel Jolley, Columbia Theatre, St. Thomas, Ontario, Can. Small town patronage.

Twentieth Century-Fox

BELLE STARR: Randolph Scott, Gene Tierney—Swell action drama that is a cross between "Jesse James" and "Gone With the Wind." Both stars are excellent and the color is beautiful. Drew well at box office. Running time, 88 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

BLOOD AND SAND: Tyrone Power, Linda Darnell, Rita Hayworth, Nazimova—The rather small crowd that came liked it all right, but thought it too long. I wish the companies would keep length down unless it is really necessary to carry the plot. The color is very excellent and I enjoyed watching it for that reason alone. The "Blood" represents the red ink and the "Sand" represents its long grind. Running time, 123 minutes. Played October 16.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

CHARLEY'S AUNT: Jack Benny, Kay Francis—Fair picture and fair business. This plot has about enough material for a good two-reel comedy. Running time, 81 minutes. Played October 15-16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GREAT AMERICAN BROADCAST, THE: Alice Faye, Jack Oakie, John Payne, Cesar Romero—Poor picture, poor business.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PRIVATE NURSE: Jane Darwell, Brenda Joyce—Just a program picture which failed to draw. Running time, 60 minutes. Played October 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RETURN OF FRANK JAMES, THE: Henry Fonda, Gene Tierney, Jackie Cooper—Fine acting, good plot, plenty of thrills and swell receipts. Played mostly to men and kids. Running time, 93 minutes.—Mel Jolley, Columbia Theatre, St. Thomas, Ontario, Can. Small town patronage.

RIDE ON, VAQUERO: Cesar Romero, Mary Beth Hughes—Played this on a dual bill to satisfied customers. Didn't think it so hot.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

WE GO FAST: Lyn Bari, Alan Curtis—Good little action picture with plenty of comedy, but it failed to draw because it had no star power. Running time, 60 minutes. Played October 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

THAT HAMILTON WOMAN: Vivien Leigh, Laurence Olivier—Another good picture that is far too long. My patrons resent the necessity of cutting down on shorts. An average crowd enjoyed the acting and thought the final battle scenes were extremely well done. The acting is the major point in this historical film. Thank goodness for the new Streamliners. They prove a good picture does not have to be endless. Running time, 125 minutes. Played October 17.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Universal

BADLANDS OF DAKOTA: Robert Stack, Ann Rutherford, Richard Dix, Frances Farmer—A swell action-filled picture for audiences that like this kind. In addition, there are plenty of good laughs. This one drew well at box office. Running time, 73 minutes.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

DARK STREETS OF CAIRO: Sigrid Gurie, Ralph Byrd, Eddie Quillan—This was doubled with "Under Fiesta Stars." This is really a condensed serial. Those who want lots of action, regardless of story logic, will find this much to their liking.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

DESTRY RIDES AGAIN: Marlene Dietrich, James Stewart, Mischa Auer—Very, very old and very, very good. A super deluxe western. My patrons came expecting an Autry type, and were delighted. A real money-maker for western fans, but will spoil them for the usual guitar-type three-reeler. I had excellent print and did some business. Excellent. Played October 3-4.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

IN THE NAVY: Bud Abbott, Lou Costello, Dick Powell, The Andrews Sisters—Although good, it is definitely not as good as "Buck Privates." Fair business.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

IT STARTED WITH EVE: Deanna Durbin, Charles Laughton, Robert Cummings—Although a swell, high-class picture, well made and with top performances by everyone, this picture was a flop at box office. We have never made any money on Durbin pictures. Next time don't let her sing, unless it's something we've at least heard of out here in the sticks. Running time, 90 minutes. Played October 11-13.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

SANDY IS A LADY: Baby Sandy, Mischa Auer, Tom Brown, Nan Grey—Played this old one in response to some feminine requests, but no more Sandys for me. A flop at box office and many unfavorable remarks. May be O.K. to double bill with a good picture, but I would be afraid of even that. Played October 13-14.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

UNFINISHED BUSINESS: Irene Dunne, Robert Montgomery—A grand picture with two stars, as well as those in minor roles, contributing swell performances. One of the best pictures of the year. Business very good for mid-week on this one. Our only criticism is Irene Dunne, who is a little too old to be playing parts such as this. Running time, 96 minutes. Played October 15-16.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Warner Bros.-First National

BRIDE CAME C. O. D., THE: James Cagney, Bette Davis—In the opinion of the management, by far the best picture either star has made for a long time. Audience reaction was mixed. Those who like Bette Davis in heavy dramas said they had seen her in better pictures; those who care mostly for comedy said it was her best. Anyway, it was her best grosser here for quite a while. Our customers would rather see Cagney do the beating than take it. Played October 5-7.—Morris V. Beisner, Dream Theatre, Glasco, Kan. Small town patronage.

HIGH SIERRA: Humphrey Bogart, Ida Lupino, Joan Leslie—A fine piture. We think it, perhaps, Bogart's best. Running time, 100 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

KNUTE ROCKNE—ALL AMERICAN: Pat O'Brien, Gale Page, Ronald Reagan—This was late, but it was a dandy. Don't know why we passed it. Running time, 95 minutes. Played August 22-23.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

MANPOWER: Edward G. Robinson, Marlene Dietrich, George Raft—A good cast with excellent acting

(Continued on following page)

(Continued from preceding page)

by each one. The supporting cast was fine, particularly Alan Hale. Good weather, but no business. People out here just don't like Dietrich. Played September 21-22.—Morris V. Beisner, Dream Theatre, Glasco, Kan. Small town patronage.

MILLION DOLLAR BABY: Priscilla Lane, Jeffrey Lynn, Ronald Reagan, May Robson—A clever picture that kept the audience laughing throughout. The novel preview brought in some extra business. When patrons praise a preview, that's something to be proud of. Jeffrey Lynn is a favorite here. Played September 28-30.—Morris V. Beisner, Dream Theatre, Glasco, Kan. Small town patronage.

NAVY BLUES: Jack Oakie, Ann Sheridan—A very light musical comedy with accent on the comedy that drew very well. Jack Oakie steals show from everyone as usual, although Herbert Anderson is very good. Ann Sheridan not such a hot actress, but makes a swell ornament for any picture. Running time, 110 minutes. Played October 11-13.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

OUT OF THE FOG: Ida Lupino, John Garfield, Thomas Mitchell—It cost us our 1941 profit.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

SEA HAWK, THE: Errol Flynn, Brenda Marshall, Claude Rains—A historical picture with plenty of action and one that pleased everyone. Running time, 126 minutes. Played October 4-5.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

STRAWBERRY BLONDE, THE: James Cagney, Olivia de Havilland, Rita Hayworth—This picture pleased our patrons and pleased the cashier, too. Running time, 95 minutes. Played September 19-20.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

UNDERGROUND: Jeffrey Lynn, Philip Dorn, Kaaren Verne—Truly a grand picture, telling you a true story of a rotten Nazi gang of butchers; killers who through their leader are trying to gain world powers. Running time, 94 minutes. Played October 15-16.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

WAGONS ROLL AT NIGHT, THE: Humphrey Bogart, Sylvia Sidney, Eddie Albert—A very interesting and exciting picture. Not quite as thrilling as "High Sierra," but enough. Pleased all. Caesar the Lion probably will have the kids chewing their nails. Running time, 85 minutes. Played October 11.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

Short Features

Metro-Goldwyn-Mayer

ABDUL THE BULBUL AMEER: Color Cartoons—A swell little color cartoon that made them laugh.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

CRIME DOES NOT PAY SERIES: They are all good. Have never heard of one of this series that didn't please.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

DANCE OF THE WEED: Color Cartoon—A very good cartoon and enjoyed by all. Was quite different. Could have been a bit of "Fantasia." Running time, 9 minutes.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

FOOTBALL THRILLS OF 1940: Pete Smith Specialties—Swell. Can't miss on this one. Annual pigskin highlights of previous year and good, too. Trick shots and very funny commentary as only Smith can do it. Running time, 10 minutes.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

GHOST TREASURES: Miniatures—A very good short dealing with a search in Death Valley for gold by various historical characters. Very outdoorsy, weird and unique. Running time, 10 minutes.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

MEMORIES OF EUROPE: Miniatures—Outstanding short of clips from Europcan countries before the war. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MEMORIES OF EUROPE: Miniatures—What our patrons say about this is not fit for print. Three out of every 65 like it. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

MIDNIGHT SNACK, THE: Technicolor Cartoons—A fast moving and funny cartoon in color with the usual cat and mouse idea. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MILKY WAY, THE: MGM Cartoons—Cute. Pretty little color cartoon that will please the kiddies.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

NEWS OF THE DAY: Metro might have a good newsreel if they only had some commentators. Running time, 8 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

> To the Editor:
>
> This is my first contribution to your most valuable column and I am going to try and keep it up. I notice that most contributors are small town fellows like myself and the big guys just sit back and get the advantage of this valuable service, being too big shot to bother with such stuff. . . .
>
> Just started on my own after fourteen years for the other guy in the booth and am all enthused.
>
> They are nearly all saleable pictures if we go out and sell them.
>
> Yours for this, our own department. Come on, you slackers, let's keep it going.
>
> *WALTER R. PYLE,*
> *Dreamland Theatre,*
> *Rockglen, Saskatchewan, Canada.*

PENNY TO THE RESCUE: Pete Smith Specialties—Good colored film. Everybody is interested in new and fancy dishes of kitchen goodies. Give this a good build-up. Featuring Prudence Penny. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

ROMEO IN RHYTHM: Cartoons—Just another cartoon. A few kiddies snickered a little.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

SPOTS BEFORE YOUR EYES: Pete Smith Specialties—An old Pete Smith that is up to his usual high standard. Lots of my women patrons went right home and tried the methods shown to remove stains and say it worked.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

SWING SOCIAL: MGM Cartoons—A color cartoon that didn't even please the kids. Just a lot of boom boom music, not even jive.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

THEIR FIRST MISTAKE (REISSUE): Laurel and Hardy—If you want to roll them in the aisle and bust your own sides, play this one.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

Paramount

FLIES AIN'T HUMAN: Popeye The Sailor—Only a fair Popeye. Running time, 7 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

FORGOTTEN MAN, THE: Benchley Comedies—A good comedy. Let's have more Benchleys.—Running time, 10 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

GAY KNIGHTIES, THE: Madcap Models—This one of the animated model series is just as well done as the others, but the story is extremely silly. It got some laughs. Some of the knights' armor was really clever. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

HOOLA BOOLA: Madcap Models—This is our second one of these animated models. Quite novel and different. Beautiful color and enjoyed by all. Running time, 10 minutes.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

JOHNNY MESSNER ORCHESTRA: Headliners—A fair band piece, but not up to standard of Headliners. Running time, 10 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

JOHNNY MESSNER ORCHESTRA: Headliners—Just another orchestra short and the interview or informal chat session is painful. Who tells these musicians they can act?—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

MOTORCYCLE STUNTING: Grantland Rice Sportlights—A real single that will please all. Great action and thrill short that will long be remembered.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

NATURE'S NURSERY: Paragraphics—A "must have" on your short list. A wise old owl tells what he sees of the animal children.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

OLIVE'S BOITHDAY PRESINK: Popeye The Sailor—A fair Popeye. Running time, 7 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

RKO Radio

LEND A PAW: Disney Color Cartoon—Pluto, Mickey and a stray kitten present plenty of cuteness, but not much in the way of real laughs. Of course, it is worth playing. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, N. Y. Small college town patronage.

MARCH OF TIME, NO. 2: "Norway in Revolt"—Well done, as usual, and very interesting. Norway some day will strike back to gain her freedom. Norwegian air force growing. Running time, 20 minutes.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

MARCH OF TIME, NO. 13: "Peace—By Adolf Hitler"—This one emphasizes the V campaign and Hitler's peace ideas. It makes a very good combination of subject matter and turns out to be one of the best of the series. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

OLD McDONALD DUCK: Walt Disney Cartoons—Good Disney cartoon showing how troublesome a fly can become while Donald is trying to milk a cow. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

PRACTICAL PIG, THE: Walt Disney Cartoons—A good one. Running time, 8 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

QUAIL QUEST: Sportscopes—Here is a dandy. An old plantation down South, used just for hunting. What dogs and what hunting! Swell. Running time, 10 minutes.—Alex Slendak, St. Clair Theater, St. Clair, Mich. General patronage.

SOCIETY DOG SHOW: Walt Disney Cartoons—and that means tops. Running time, 8 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

Twentieth Century-Fox

ESKIMO TRAILS: Father Hubbard's Alaskan Adventures—One of the most interesting of Father Hubbard's reels. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

FROZEN NORTH, THE: Terrytoons—Good enough black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HIGHWAY OF FRIENDSHIP: Adventures Newscameraman—Just a filler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

SWINGIN' IN THE BARN: Two-Reel Musicals—The best two-reeler that ever went through our projectors. Play it, and you will have many congratulations. I did.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

ALL THIS AND RABBIT STEW: Merrie Melodies Cartoons—A very excellent color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

AVIATION VACATION: Merrie Melodies—A dandy cartoon. Merrie Melodies are all good. Always novel and bring the laughs. Running time, 8 minutes.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

Vitaphone

CRACKPOT QUAIL, THE: Merrie Melodies—This was a fine colored cartoon. Running time, 8 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

ELMER'S PET RABBIT: Merrie Melodies—A good short. Pleased kids both big and small. Running time, 7 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

FIGHTING 69TH ½, THE: Merrie Melodies—Merrie Melodies are a fine short and this one is up to par. Running time, 8 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

HAUNTED MOUSE, THE: Looney Tunes Cartoons—Good cartoon. Running time, 8 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

JOE REICHMAN AND ORCHESTRA: Melody Masters Bands—Not bad, but there is plenty of room for improvement in producing this type of reel. Running time, 11 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

PROGRESS NOTED

It was not the prophet in us that brought out on this page time and again over the years the necessity of selling "the" motion picture rather than "a" motion picture. The reasoning behind our platform was obvious and to the effect that this industry is too big to depend upon the ups and downs of individual attractions; that the screen means too much to millions to have its health vary dangerously with the public acceptance of one feature over another. We maintained the day-in, day-out values offered by the motion picture theatre were more than sufficient to keep grosses at a consistently profitable level, *providing that exhibitors made these values known to the public as a part of regular theatre advertising and publicity.*

The immediate exhibitor-acceptance of the Movie Vacation advertising campaign bore somewhat in this directon. Now comes the "Michigan Allied Plan", described in last week's issue. This plan proposed by Earl J. Hudson to sell the motion picture institutionally has already been snapped up for execution by a majority of the state's exhibitors. Interest in the project by exhibitor groups in other sectors is reported as rising. Solid goodwill and prestige are expected to come from it.

~ ~

The "we aim to please" school of exhibitor advertising currently hailed, of course, is no sudden awakening to its needs. Examples of institutional forethought are noted with sufficient frequency to indicate that much land already has been broken to the plow. As an instance, Henderson M. Richey calls attention to the newspaper institutional series by J. R. Denniston, Butterfield circuit city manager in Monroe, Mich., the message featured in the regular theatre advertising layout. The theatreman's copy is homy, convincing. It aims to, and does make more friends for the theatres. We quote:

"Entertaining the people, making them happy and glad to be alive, giving them a broader vision and making them better satisfied—that is the chief function of the entertainment business. I am glad and proud to be a part of it. . . .

"It is not at all unusual for ten thousand people to visit our Monroe theatres weekly. This tremendous popularity is not a flash in the pan but has continued week in and week out, year in and year out. We submit that this enviable reputation could have been won on no other basis except merit".

Turning civic events of importance into lines at the ticket window is hardly sleight of hand. It's just showmanship. Matt Saunders illustrates currently by taking over the celebration attendant upon the opening of passenger air service at the Bridgeport, Conn., municipal airport. It was done by a reception at Loew's Poli with the Governor, the Mayor and other prominents on stage to welcome the new service. There was a big to-do about it with page-one stories and such. Plenty of goodwill was had for the theatre. And better yet, plenty of extra tickets were sold.

HOME OFFICE TO DOOR STEP

The little feller, the exhibitor away from the key city spotlight and the main highways now edges back into the picture with Metro-Goldwyn-Mayer's introduction of "The Show Builder", a travelling automotive unit conceived by Howard Dietz. Aimed particularly at the smaller situations, what will soon grow to a fleet of peregrinating demonstrators manned by expert promotional representatives and supervised by Billy Ferguson will be brought directly to the theatreman's door to assist in building up his advertising, publicity and exploitation.

Exhibited at a trade luncheon, the travelling unit revealed the many evidences of the physical machinery of M-G-M showmanship. Work tables are provided for the development of actual campaigns by exhibitor and company representative. Facilities for screening are also arranged, among other ingenuities. It is in all, a well-tooled job and set to produce.

▽ ▽ ▽

AT the State, in Springfield, Ohio, Mike Chakeres reports pulling a lot of the folks away from their radios to the theatre with a direct line from Station WIZE from which "flash" news events are piped to the theatre between breaks. The line is also used during opening hours to pick up any particular program that the customers otherwise might miss. The only obligation is a slide crediting the station while the broadcasts are on.

A-Mike Vogel

Round Table In Pictures



Located in front entrance of main branch of the Cleveland Public Library was Dave Bachner's display on the new March of Time release, "Revolt in Norway", currently playing at Warner's Hippodrome. Exhibit, featuring scene stills, was set up two weeks in advance of opening.



Unique lobby display arranged by Carl Rogers at Loew's Granada in Cleveland ahead of "Life Begins for Andy Hardy" consisted of a series of boys' and men's shoes in various sizes, beginning with a small pair worn by Mickey in "Family" and on up through the entire Hardy series, each appropriately tagged.



Effective lobby display ahead of "Hold That Ghost" at Warner's Orpheum, in Philadelphia, as arranged by R. Lee Kline, featured animation. The large ghost hovering over the house had small green lamps in eyes that blinked. Second ghost nodded its head and waved its arms.

Arranged by B. B. Hamilton ahead of "Sergeant York" at the Palace, in Norwich, Conn., was attractive portrait of Gary Cooper done in oils on canvas. Panel at side carried critics' rave reviews.



Homemade display made by Al Buist at the Rialto, in Westfield, N. J., from an old packing case, wallpaper, etc., was used in lobby ahead of "Blossoms in the Dust". Miniature furniture with dolls in bed, one dressed as nurse, completed the nursery scene.





Hung on clothesline under marquee and ranging from infant's size to adult's, was the array of shorts used by Barney DeVietti of the Huish Theatres, in Price, Utah, to sell his featurettes. Copy on largest pair of shorts read: "We have a dandy lineup of shorts tonight".

As a street attractor, Manager Bob Sidman of the Harris Senate Theatre, in Harrisburg, Pa., used sidewalk stunt shown below as part of his exploitation ahead of "Parachute Battalion". A toy airplane, operated by "remote control", attracted the attention of passersby.





Billy Ferguson's latest animal bally, "King Tarz", used to plug the latest Tarzan picture, is being toured around the country in advance of the date to build up added interest. In Boston, as noted above, Loewman Joe Longo directed the extra doings for some circus activities at prominent corners, with Tarz doing his stuff.



For animation on his "Jungle Cavalcade" lobby at the Fox Strand, in Salina, Kans., Don Alldritt dressed lad as native boy and seated him beneath two simulated palm trees in lobby. Large copper cauldron in which dry ice was placed gave impression of steaming water.



"A flaming new personality, mixed well with Adventurous fury against Injustice", appended with brilliant color background and striking enlargements, was the theme played up by Manager Al Reh when he sold "Belle Starr" at the Warner Fox Theatre, in Philadelphia.

THESE ADS...!

"WILL SCORE A DIRECT HIT!" —WALTER WINCHELL

"TARGET FOR TONIGHT"

PRESENTED BY WARNER BROS.

"WILL SCORE A DIRECT HIT!" WALTER WINCHELL

"THE BEST PICTURE TODAY!" QUENTIN REYNOLDS of Collier's

...Just arrived by bomber! No actors but the fighting RAF itself!! The whole picture filmed under fire! Never a film like it!

Produced under direction of Harry Watt

FIRST SHOWING IN AMERICA TOMORROW

GLOBE 7TH WAY & 45TH ST.

"One of the top dramas to ever reach the screen! Don't miss this film!" Herald-Tribune

Presented by Warner Bros.

GLOBE

"WILL SCORE A DIRECT HIT!" WALTER WINCHELL

"TARGET FOR TONIGHT"

PRESENTED BY WARNER BROS.

"WHAT A SHOW! DON'T MISS IT!!" QUENTIN REYNOLDS Collier's

Filmed under direction of Harry Watt

NOW GLOBE B'WAY & 45 ST.

"TARGET FOR TONIGHT"

"WILL SCORE A DIRECT HIT!" WALTER WINCHELL

PRESENTED BY WARNER BROS.

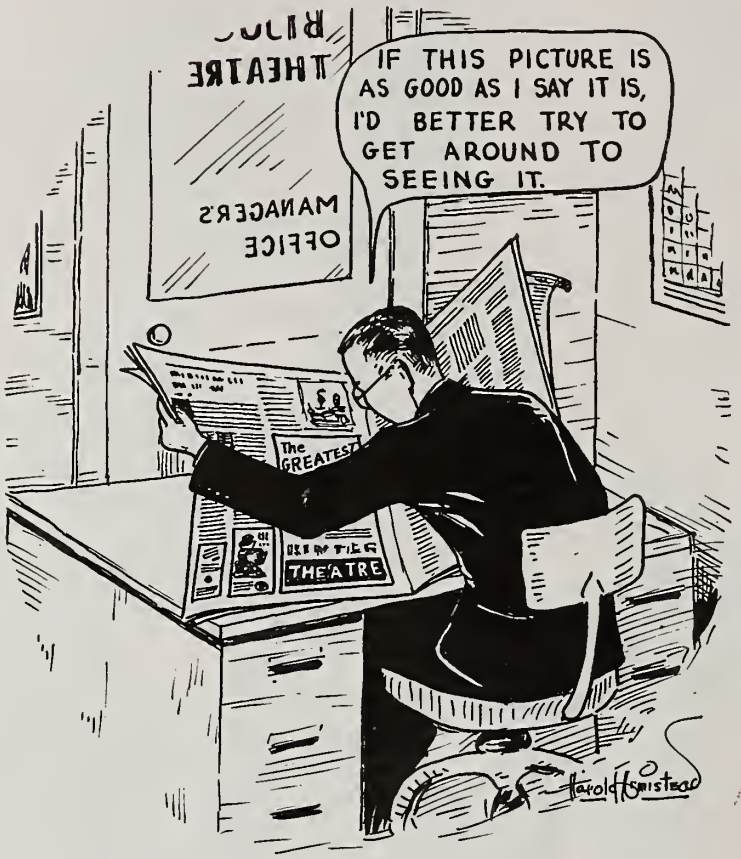
GET

BU

You'll find 'em—and lots more—in the


"A DIRECT HIT!" —WINCHELL
Every minute packed with thrills! A 'must'! —News
Thrilling, exciting—these words hardly seem sufficient! —Mirror
Excitement doubled and redoubled! A 'must'-a hair-raiser! —Post
Quickens the pulse and cheers the heart! Times
TARGET FOR TONIGHT
Most decidedly to be seen! —Journal-Amer.
It hits the bulls-eye! —P. M.
One of the top dramas to ever reach the screen! Don't miss it! —Herald-Tribune
Terrific! If you miss it you'll miss one of the most thrilling ever! —World-Tele
PRESENTED BY WARNER BROS.
GLOBE B'WAY 46 ST
"SCORES A DIRECT HIT!" —WINCHELL
One of the top dramas to ever reach the screen! Don't miss it! Her-Trib.
TARGET FOR TONIGHT
Every minute packed with thrills! —News
Hits the bulls-eye! —P. M.
TARGET FOR TONIGHT
Quickens the pulse and cheers the heart! —Times
TARGET FOR TONIGHT
Thrilling, exciting—these words hardly seem sufficient! —Mirror
TARGET FOR TONIGHT
Excitement doubled and redoubled! A 'must'—A hair-raiser! —Post
TARGET FOR TONIGHT
Terrific! If you miss it you'll miss one of the most thrilling ever! —World-Tele.
Presented by Warner Bros. at the GLOBE B'WAY 46 ST.
"WHAT A SHOW! DON'T DARE MISS IT!" QUENTIN REYNOLDS of Collier's
SEE FOR THE 1ST TIME HOW THE RAF PLANS A DARING RAID . . . TAKES OFF FROM HIDDEN AIRDROMES...DODGES DEADLY ANTI-AIRCRAFT FIRE . . . THEIR WHOLE AMAZING OPERATION FROM SECRET START TO BLAZING FINISH!
Produced under direction of Harry Watt
PICTURE LIKE IT!
SCENE AUTHENTIC! NEVER A
THRILL IS REAL—EVERY
GHTING RAF ITSELF!
ER! NO ACTORS
ND JUST
?"
INESS!
because they're getting it!
nt to know--Look:
GLOBE
"TARGET FOR TONIGHT" ACTUALLY FILMED UNDER FIRE
WARNERS again!

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Harold Armistead, of Lyric Theatre, Easley, S.C.

Street Ballys Found Effective by Stearn

For street attention and more specifically as concerned "My Life With Caroline" Harry D. Stearn at the Schine Strand, in Lexington, Ky. had lad dressed in baseball uniform carry radio tuned into the recent world series games. Window blind was rolled up around the boy's neck and as folks gathered to listen to the game, lad would unfurl the blind which carried copy "It's a swell game, boys. Now see" etc.

Another street bally used for "Tillie the Toiler" was girl who boarded busses with armful of comic sheets. When seated comfortably, the attractive miss would open one of the sheets, entire back of which carried copy "Now she's in the movies. See Tillie the Toiler at the Strand Theatre."

"LET'S HEAR FROM YOU"

Well Rounded Campaign Given "Jordan" in Buffalo

To usher in the new season product at the Lafayette, in Buffalo, full column story was run in daily by A. C. Hayman, circuit head heralding the new attractions to open at his houses, more specifically as concerns "Mr. Jordan," campaign reported on by Dick Walsh. Special postcards calling attention to the date were mailed to all doctors with a postscript reading: "And Doctor, you yourself might need a little cheering up, so better see Here Comes Mr. Jordan." Through tieup with Postal Telegraph, miniature wires were distributed carrying picture copy, title and cast. Hotel menus were imprinted, scene still was landed in roto section of Sunday paper with readers.

Dancing Contest Arranged By LaFalce for "Rich"

Launched ahead of "You'll Never Get Rich" at the Warner Earle, in Washington was the dancing contest put on by ad head Frank LaFalce to find the "Fred Astaire" and "Rita Hayworth" of nearby Fort Belvoir from among the draftees and Washington girls who volunteer to attend the Fort's social activities. Officially representing the Army were Major Lanvoight and Mrs. Edythe Dewey, senior hostess, who were on hand night of finals to present winners with silver loving cups donated by the stars, guest tickets going to runners-up.

Soldiers en masse together with their friends were on hand for the judging which was done by a former ballerina, managing director of the Washington Arthur Murray Studios and local dancing instructors.

"LET'S HEAR FROM YOU"

Fitz Sells "Honky Tonk" With Gable Radio Contest

Reported as a first-timer was the full page promoted in local daily for Ed Fitzpatrick's opening on "Honky Tonk" at the Loew Poli, in Waterbury, Conn. Page consisted of special layouts from former Gable pictures. In conjunction with this page, a contest was promoted over Station WBRY, two days ahead on a 15-minute program each day. Listeners were required to name seven of Gable's previous screen sweethearts, the titles of seven of Gable's films and to give a brief description of each film, whether comedy, drama, etc. Guest tickets went to winners.

Ladies Committee Welcomes 'Lady'

Since many nationalities are prominently represented in the population of Bridgeport, Conn., Morris Rosenthal struck upon the idea of appointing a committee of International Ladies to welcome his date on "International Lady" at Loew's Majestic. Each national group was asked to select one of its most popular women to serve as a reception committee to Ilona Massey, in town for the opening with Alan Curtis.

In addition, since the General Electric had opened their House of Ideas at nearby Southport, with Station WNAB conducting a daily broadcast with celebrities attending each day, Rosey arranged for Miss Massey to go on the air with the International Ladies as a background. As a result of this tieup, the theatre netted some 279 inches of free newspaper space and about five hours of radio time with transcriptions and programs.

Starting about eight days ahead, newspaper coverage started with stories and art, culminating with a smash page one picture and a full page on page two. For additional attention, Morris grabbed about 400 papers from the press and had them overprinted in red with title and playdates, boys on streets at noon distributed their wares in restaurants, hotels and taverns. Starting a week ahead, teaser spot announcements were landed over Station WNAB building up with a transcription of the picture and feature announcements to the big broadcast with Miss Massey from the GE house. The utilities company got behind the program and publicized it in their plants and employe's paper, which is read by about 25,000 people. In addition, four photographers were on hand to cover the event, which was tied in on all their factories and retail outlets around the country, thus giving the affair a national buildup.

Much was made in the papers over a reception to the star at the railroad station with police escort heading parade to Southport. Further publicity was gained through a luncheon to the press with Mayor Jasper McLevy presiding.

Stoltz Ties "Lady" to Utica

Discovering that one of the scenes in "International Lady" was laid in Utica, N. Y., Arnold Stoltz made capital of the break by building up this background for extra publicity on the date at Warners Avon. Stories went to some length to compare the picture settings with actual Utica scenes, the Round Tabler also taking extra space to call attention to the local hookup.

"LET'S HEAR FROM YOU"

Ties "Le Moko" to Schools

The first Miami showing of "Pepe Le Moko" at the Colony in Miami Beach brought results because Manager Ralph McEntyre went after the picture from every angle. He wrote letters to the French teachers in nine schools, to professors at Miami U. and to every other organization in Miami with French speaking members asking them to announce his showing. One hundred window cards were distributed and extra ad space was taken in all three dailies. Publicity breaks were secured in all papers.

Midnight Ghosts Click for "Kal"

For a special midnight screening of "Whistling in the Dark" at Switow's Indiana, in Washington, Ind., Kal Kalberer put together a midnight ghost show which he advertised over the entire area ahead in extra newspaper coverage, special trailers, ghost and skeleton lobby decorations.

Actual routine of the show described by Kalberer had all lights dimmed out front with the exception of marquee back lighting and channels in upright sign. Stage bunch lights with green gelatine were hung under marquee to flood the entire front. Boxoffice was lighted in green. Inside house was completely dark with the exception of exit lights, these replaced with green back of glass. Ushers carried flash lights with green gelatine over spots with entire house staff attired in ghost costumes —sheets with skull masks. While the house filled, creepy music was played on the non-sync with chain and thunder sheet working back stage.

At a designated time two large flash bulbs were exploded on stage, followed by two huge heads in luminous paint carried across the stage. One represented a skull and the other a devil head lit up inside by red and green flash lights. Added ghost effect was obtained with audience runway over first few rows covered with black cloth over which the giant heads were walked, the illusion maintained by covering the attendants in black. Other touches by Kal were shooting revolvers, screaming girls and ushers in black with luminous paint on their hands working the audience.

Special Scare Trailer Prepared

After a few minutes of this, special sound trailer with weird music was started, accompanied by more barking guns and flashing lights. Just before the picture started, a life size cardboard skeleton was pulled from stage to booth on trolley wire above heads of the audience, the figure completely luminous in the dark to heighten the chill. For his last shot, Kal had the lenses of his projection machine covered with green gelatine to color title and opening frames.

"LET'S HEAR FROM YOU"

Yuroski's Punch Board Sells Policy Change

Working on the theory that everyone likes to take chances, William Yuroski at the Warner Sedgwick, in Philadelphia, took a novel means to acquaint his patrons with his price change policy. Boys were sent out on a house-to-house canvass with punch boards, housewives invited to try their luck, with two winners each receiving two passes to the theatre. Persons punching the 100th chance were also permitted to punch out name of winner, and select another at random.

Addresses of chance-takers were properly noted on back of card and passes awarded immediately. Front of card carried price-change copy and in addition solicitors explained the special student's price and distributed two-week programs. In the new housing developments, the residents were also advised of the shortest route to the theatre.

Girl Shaves 'Gable' All Day Long As Simons' 'Honky Tonk' Barber

The folks in Providence, R. I., were somewhat startled last week to find that a vacant store in the downtown district had been rigged up as an old-time tonsorial parlor, with a lady barber in attendance. Posters in all windows noted the new venture as the "Honky Tonk Barber Shop", with copy in keeping. The single chair was placed near the doorway so that the action of the stunt rigged up by Jack Simons for the date at Loew's State could be observed by the continuously passing throngs.

Every now and then a customer would come in for a "shave" to keep the gag in character and at regular intervals a man resembling Clark Gable would enter, upon which the female tonsorial artist would indicate the proper thrills. After sitting "Gable" in the chair and tucking him in in the best barber fashion, the girl would draw down a blind, in center window, reading: "That's Clark Gable, folks. Shop closed for 15 minutes". After the "star" went through the business of grooming to the evident satisfaction of the crowds of curious, he would leave the shop, returning after a bit to repeat the performance.

Since traffic-blocking was the purpose of the stunt, it was entirely successful, according to Simons, who notes that it was necessary to post a policeman nearby to keep the street open for passage.

Careful Drivers Honored By Cornell with Passes

Recently arranged by Clayt Cornell at Schine's State, in Tupper Lake, N. Y. is tieup with weekly paper to list 10 license plate numbers between the ads, winners receiving a courtesy ticket to the theatre. This is in cooperation with the police and paper to help encourage careful driving and to compliment folks on the fact that there hasn't been an auto fatality in the town in five years. Stunt nets the theatreman a weekly story plugging his show and also creates goodwill.

Another institutional slant featured by the Schiner in his football rally, Clayt having arranged with the highschool officials for the distribution of tags throughout the classes calling attention to the night. Parade was held from school to the theatre with cheer leaders and song leaders working from the stage, where the coach and team were introduced to the audience. Theatre lobby and front was decorated for the occasion with flag and school colors. Stunt was widely advertised throughout the school and covered by local dailies.

MOT'S "NAVY" REVIVAL BRINGS FINE RETURNS

Sensing the possibilities in the present situation between Japan and this country, Ed Harris recently played a return date on March of Time's "U. S. Navy, 1940" at the Glendale, Glendale, Calif., changing the title to "U. S. Navy In the Pacific" to make it more timely. The advance campaign duly stressed the importance of the Navy's position, with cooperation received from local aviation factories, service units, etc.

Business was well above average, in keeping with other revivals of topical nature which Harris finds of great audience interest.

Teaser Herald Sells "Bachelor" for Stoltz

Teaser heralds circulated by Arnold Stoltz at the Warner Avon, in Utica, ahead of "Married Bachelor" consisted of small "To whom it may concern" cards with copy: "This is to notify that my husband is a Married Bachelor, and he has all the following rights: He can stay out late, he can attend lodge meetings, he can play poker with the boys, he can spend part of his salary." Reverse side read: "I allow my husband such privileges because he is such a good husband on my birthday, anniversary and other occasions, he sends me flowers from" etc. Florist's ad followed here, cooperating merchant paying entire cost of printing and distribution of cards.

"LET'S HEAR FROM YOU"

Effective Lobby Aids Berman on "Sun Valley"

To sell his date on "Sun Valley Serenade" at the State Theatre, in Deposit, N. Y., Herbert Berman erected a huge display using a 24-sheet as backdrop, platform eight inches high was covered with layers of cotton-batting and two barrels of white corn flakes to give the effect of snow. Borrowing a mannequin, ski suit, skating outfit, gloves, helmet, white shoe skates and skis, these were placed at base of display. Ski poles were placed in mannequin's hands with revolving wheel to give animation.

"LET'S HEAR FROM YOU"

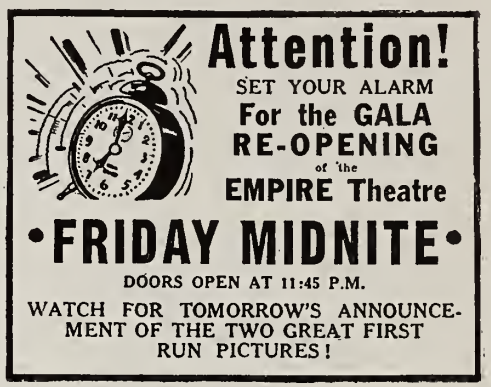
Saperstein Drops Parachutes In "Battalion" Campaign

Joe Saperstein of the Grand Theatre, Albany, N. Y., staged a parachute invasion as the major phase of his campaign on "Parachute Battalion." Chartered planes dropped some two hundred miniature chutes over playgrounds and other parts of the city. Saperstein further built up a big advance publicity campaign around the stunt and also tied in with merchants.

CHANGE OF POLICY ADS









To keep in line with the changes in working hours made necessary by defense manufacture in Canada, manager Ed Lamoureux of the Empire, in Windsor, Ontario, recently inaugurated a change of policy starting with a midnite preview aimed especially at workers on the afternoon shift. Featuring the campaign was a series of one-column newspaper teasers as above left, followed by the two-column layouts that noted the change. For street attraction, Ed put out a horse-drawn truck bannered with change of policy copy and tricked up with gag furnishings. Float carried boys and girls in comedy costumes for added attention, the horse also dressed to conform.

Bride Street Bally Aids Sears on "Tom, Dick and Harry"

Bill Sears of the Orpheum, Minneapolis, Minn., staged an effective street bally for "Tom, Dick and Harry." Promoting a Buick convertible coupe, a "bride" was bedecked, seated in the rear, and the car appropriately billed, "I am on my way to decide whether to marry Tom, Dick or Harry," and "Every Tom, Dick or Harry admires a Buick." This car paraded the city for two days—a day before and opening day of the picture.

Another phase of the campaign included a tie-in with department store to display the original Ginger Rogers' costumes from the film. Sears also stepped up his newspaper advertising by arranging for guest tickets to "Tom, Dick and Harry" for the best letters telling of a fantastic dream. The letters and announcement of the tickets were printed in paper.

"LET'S HEAR FROM YOU"

Newspaper Contest Featured By Sablosky for "Bombay"

Directional arrows reading "You'll meet Clark Gable and Rosalind Russell in 'They Met in Bombay'" were used ahead of that picture by David H. Sablosky at the Norris, in Norristown, Pa. Newspaper contest promoted by Dave and sponsored by local department store featured a half page ad with photos of stars as border, guest tickets going to those correctly identifying the lot. Special screening was held to which heads of all service organizations and others were invited, this bringing special mention by guests to members of their clubs.

"LET'S HEAR FROM YOU"

Gordon's "Yank" Contest

With extensive newspaper and radio station WIBX spot announcements, G. G. Gordon, at the Olympic Theatre, in Utica, put over a Betty Grable doubles contest in his district to usher in "Yank in the R. A. F." Climaxing the search and coincident with the opening, the winner was met at the railroad station by Mayor Vincent Courrou, who led the parade from station to theatre.

"LET'S HEAR FROM YOU"

"Calling Dr. Jekyll"

For their campaign on "Dr. Jekyll and Mr. Hyde" R. K. Stonebrook of the Paramount and Howard Pettingill of the Beach carried out both dual and separate exploitation ideas. Stonebrook ran classified ads in two dailies, selling the horror angle, and spots on WQAM along the same lines, while Pettingill ran a classified contest in the Miami Beach *Daily Tropics*, scattering names through the ads for free tickets. Both men pulled a stunt at a well-attended high school game in the Orange Bowl whereby the announcer for the PA system was phoned and asked to call "Dr. Jekyll" over the system. Stunt got a good laugh.

"Dive Bomber" Given Victory Campaign

That team of T. J. Cary, theatre manager and Bud Kornblite, Jr., are at it again this time for "Dive Bomber" at the Capitol, in Waverly, N. Y., on behalf of which 4,000 "V for Victory" stickers were used on car and store windows with copy reading: "America's V is in Dive Bomber." Daily newspaper was contacted and came through with stories crediting the theatremen with starting the local victory campaign. Half the cost of the stickers was defrayed by promoting an ad form drug store on the reverse side of the stickers. In addition an air plane, fuel and pilot were promoted so that the stickers could be dropped from the air throughout a 20 mile area, Mayors of the various towns were contacted ahead for permission.

Local ice cream firm tied in with druggist and theatre to give 100 pints of cream free to those bringing in Victory stickers with a star photo on the back. Dealer ran a large ad two nights ahead of opening.

In connection with "Sun Valley Serenade," theatre organist played hit tunes from the picture, while slides were run on the screen to announce the fact that the music was from "Sun Valley," followed by playdates. Contacting local jukebox record distributor, arrangement was made to spot Glenn Miller records of picture tunes and other Miller hits on all boxes he serviced. It was also arranged for the distributor to place a small ad for the picture on all machines.

"LET'S HEAR FROM YOU"

Usherette Proffers Kisses On "Kiss the Boys Goodbye"

Promoting candy kisses, Ken Prickett for opening of "Kiss the Boys Goodbye" at the Long-Griffith El Rancho, in Victoria, Tex., had gal on street ahead carrying tray filled with the confection, card above reading "Step up and I'll Kiss the Boys Goodbye." Radio coverage included a 15-minute transcription and publicity was gained through Ken's offer of kiss-proof lipsticks to the first 50 women attending Sunday's show.

Excellent newspaper breaks were had on "Blossoms in the Dust" through Prickett's offer of a six weeks' pass to the parents of the first baby born during the engagement. Special screening was held for prominent localities, including heads of orphanages, comment cards later used for lobby display.

"LET'S HEAR FROM YOU"

Expanded Parachute Sells "Battalion" for Kilgore

A parachute borrowed from the Southern Air Service Schools was used in the lobby by Bob Kilgore of Loew's Palace Theatre, Memphis, in his campaign on "Parachute Battalion." The 'chute was suspended from the ceiling and with the air of a 24-inch fan was kept expanded. A dummy 'chutist was suspended from it. Another 'chute was used for a sidewalk demonstration. This was provided by the Air Service Supply Depot with attendant to explain parachute folding and other details of the equipment.

Captain Rainey of the local police department loaned sub machine guns. Four girls wearing aviator's costumes "manned" the guns.

EXPLOITATION BRIEFS FROM A-FIELD

Music coverage was the highlight of Dave Bachner's campaign for "Sun Valley Serenade" at Warner's Hippodrome, in Cleveland, stickers being planted on all juke boxes, and record counters, while cards planted at eye level on newsstands called attention to the portrait of Henie in the current issue of one of the movie magazines, and five and dime featured a "Sun Valley" sundae. Ahead of "Sergeant York," Bachner planted a special five-column feature story with art in daily.

▽

Ahead of "Major Barbara" at the Capitol, in Winnipeg, Manitoba, Hal Bishop addressed postcards to members of the local drama clubs in his city, cards mailed from Ottawa where the premiere was being held. Front carried cut of scene from the picture, correspondence side featuring picture premiere message.

▽

For his double bill of "Caught in the Draft" and "Affectionately Yours," Nathan Allor of the Alger Theatre, in Detroit sent government postcards to his mailing list. Featuring a bit of word-play message read: "I have been wondering if you were Caught in the Draft" etc. and was signed Affectionately yours.

▽

Measuring 22 feet in length and 10 in height was the lobby setpiece created for "Blossoms in the Dust" by F. W. Curtice and his hour artist Ken Purchase. Center of display carried shadowbox effect portrait of Greer Garson with sprays of apple blossoms, entire board being spotlighted from overhead.

▽

To usher in his new movie season at Loew's Palace, in Meriden, Conn., Joe Samartano erected a homemade display with star heads, and done by his artist Herbert Shimansky. Illuminated with lights flashing on the cutouts display also featured forthcoming attraction titles.

▽

First couple having a baby during John Rowberry's date of "Blossoms in the Dust" at the Utah, in Cedar City, Utah, received promoted prizes from cooperating merchants. For "Barnacle Bill," John secured sea worn scow which was planted in lobby, steering wheel imprinted with title and picture copy.

▽

Street bally ahead of "Moon Over Miami" at the Strand, in Waterloo, Ia., as arranged by Maurice Crew consisted of truck on which were placed three girls in bathing attire seated on beach furniture surrounded by palm trees, etc. Portable radio provided music to attract and truck was appropriately bannered.

▽

As an extra attractor for his lobby, George Stroud at the Palace, in Hamilton, Ontario, promoted local rug concern for a display of orientals and objects of art worth some several thousand dollars. In addition, Stroud engaged the services of a "mind reader" who was on hand in the lobby to read patrons' fortunes.

FOUR-PAGE SPECIAL RUN AT $18.50 COST

To tell the folks about "Sun Valley Serenade" at the Tri-State Bonham, Fairbury, Neb., the Kempkes-Redmond duo stepped out with a four-page issue made up entirely of the second section of the local daily. The theatremen sold all the space, made up the layout and, plus 2,000 extra copies of the regular run, held the whole thing down to a cost of $18.50.

In addition to the boxoffice returns, added appreciation was had from A. H. Blank in a letter of congratulation to Redmond, the circuit head calling the promotion "a minor miracle". Additional bows were had from Myron Blank, Dale MacFarland and Joe Kinsky, district manager.

An old hand at putting over bands, Pat Notaro at the Columbia, in Sharon, Pa., this time reports on the personal appearance of Eddy Duchin and his orchestra for whom the theatreman arranged backstage interviews an hour before opening with plenty of plugs for the show. In addition the first 15 minutes of the first stage show was broadcast directly from the stage. Arrangements were made with local Wurlitzer man to have stickers placed on juke boxes in the surrounding area two weeks ahead and five and dime ran an ad announcing Duchin's appearance at the theatre and store to autograph records.

▽

A great deal of interest in "Blossoms in the Dust" was aroused by the posting of a 6-sheet on the sidewalk in front of the Gilles, Wahpeton, N. Dakota, by Manager Leo Gilles. It marked the first time such a stunt was put over in town.

PROPAGANDA LETTER NETS LEAD EDITORIAL

Some time back, one of the locals in Elkhart, Ind., wrote to the daily complaining of having to "sit through so much propaganda" at the theatre. The paper ran the letter but not before giving Chick Tompkins, Manta city manager, an opportunity to answer it, which the theatreman did, and eloquently.

The daily picked up from there a short time later with a lead editorial, headed "The Movies"; and, proving to be a spirited defense of pictures, the editorial built around the splendid program at the Elco and finished with the observation that the program was propaganda "but of peace and fun and love".

Through cooperation of local market and on behalf of "The Big Store," Bill Johnson at Smalley's, in Dolgeville, N. Y., was able to distribute heralds in each package leaving store. Copy read: "One big value suggests another. Our big store offers, etc., while Smalley's offers" followed by cast and picture plug. Cost of herald is practically negligible since Johnson gets them up on theatre mimeograph.

▽

Usher dressed in gorilla outfit covered the main streets of New Haven as part of Ted Teschner's advance on "Jungle Cavalcade" at Loew's Poli-Bijou distributing imprinted envelopes containing animal crackers. Copy read: "1001 thrills as these jungle beasts run wild in," etc.

▽

Borrowing oversized telephone from the 'phone company, Bud Erickson at Warners' Rhodes, in Chicago, placed it on a table in lobby standing next to glass bowl containing gold coins. Copy overall read: "Pot o' Gold," calling to remind you to see," etc. As additional attractor, a set of batteries and a bell were rigged up, so that as a patron approached the telephone, the doorman would ring the bell by pressing concealed button.

▽

Several thousand book marks were distributed by H. L. Stahl, Drake, Oil City, Pa., during his "Dr. Jekyll and Mr. Hyde" campaign. Six men, dressed as skeletons and wearing red wigs, roamed the streets of Harrisburg, Pa., as highlight of the "Whistling in the Dark" campaign put over by Bob Sidman, Senate. Cards with gag copy were carried by the men.

▽

A huge mirror in the lobby of the Regent, Grand Rapids, Mich., set up by Walter J. Norris, caught the eye of women patrons. The mirror looked like the real thing, but when the females went to look—and primp—a flasher worked a powerful spot and two heads of Tracy, as "Jekyll and Hyde," appeared before their startled eyes. This stunt was most effective and created a great deal of word-of-mouth comment in advance of the premiere.

▽

Harold Rice of the Paramount, in Denver, turned his lobby into a veritable jungle 10 days ahead of "Jungle Cavalcade" with raffia grass and Madagascar palms covering both sides. To further highlight the display, rare furs were borrowed from local dealer and placed on exhibition. Also featured was a map depicting localities of Buck's dangerous treks.

▽

Gaining some publicity for his house, Jack Campbell at the Capitol, in Brampton, Ontario, recently constructed a booth which was stationed in a strategic spot at the County Fair. In addition to displaying scene stills of current attractions, etc., Jack planted a three by three foot easel which was covered with the word "Capitol." Guest tickets were offered to those coming closest to guessing correct number of times theatre name appeared.

YOU ARE INVITED TO JOIN UP

RALPH L. TRATHEN
has the all-around job of assistant manager and publicity and advertising man at the Tower Theatre, Bremerton, Washington, belonging to the B. F. Shearer Theatres circuit. Interesting to note is that Ralph leaned towards showbusiness at the tender age of eight, utilizing his garage to show plays, writing and acting in them. Ralph did radio work, singing over the air, then being used in dramatic roles. When he came to Bremerton he sang at the Tower Theatre, which led to helping with advertising and displays. Layout work was another of his pursuits and writing for newspapers followed. Finally, came an opening in the Tower staff and Ralph was in.

▽

BERT RUDER
started as part-time usher at the Strand in Delaware, Ohio, advancing to relief operator and bill posting. He did doorman duty for a short time and then was promoted to assistant manager. A transfer brought Bert to the Holland Theatre in Bellefontaine, Ohio, and then he moved to Ashland, same state, where, at the Palace and Opera House, he acts as assistant manager.

▽

ERNEST A. GRECULA
began in 1926 in the movie industry by helping to reopen the Liberty Theatre, Bridgeport, Conn. Several years later Ernest went to Warner's Cameo in the same city and then moved to Loew's Majestic, there. The next spot for him was the Alcazar in Naugatuck, Connecticut, and after remaining for a short while Ernest moved again, this time to manage the Colonial, back in Bridgeport. Once more he moved to Connecticut and was employed at the Avon in Stamford and now is at the State in Torrington, where he holds down the managerial reins.

▽

ANSELMO PRECIADO
is the assistant manager at the New Rex Theatre in Madera, California. At the young age of 14 he made his debut in theatre business when he secured a job as advertising boy and so up through the ranks until he was promoted to his present spot.

▽

E. M. ("MACK") JENNINGS
started in the movie business as doorman, then assistant manager at the Grand Theatre in Fitzgerald, Alabama a couple of years back. "Mack" learned quickly and shortly thereafter was promoted to manage the Lafayette Theatre, Lafayette, Alabama, which house belongs to the Martin circuit.

▽

ROBERT BEN BATTIN
has been around theatres and shows for quite a while. He was on the road doing publicity, then managed an orchestra. For three years he was at the Fox Theatre, St. Louis, Mo., as chief-of-service, assistant manager and manager. A transfer brought Ben to manage the Ambassador Theatre, in the same locale. Moving to Toledo, Ohio, he secured an assistant manager's job at the Rivoli Theatre and then was appointed manager of the Ritz Theatre in Mansfield, Ohio, for the Skirball circuit.



ETTA ISABEL SHORE to PHIL LAUFER, on Sunday, November 8. Groom is in charge of publicity for the New York Criterion Theatre.

IRENE JOHNSON to DONALD PALMQUIST, on Monday, October 13. Groom is assistant manager of the Century Theatre, Minneapolis, Minn.

▽

JOHN KUCZ, JR.
came into showbusiness about six years ago as a helper to the projectionist. He then did doorman and janitor duty. John's interest and fast learning brought him into a managerial post and we now find him at the Princess Theatre in Rockville, Connecticut, where he is doing a fine job.

▽

DICK SCAGLIONE
was in Tampa, Florida, in 1924 as a piano salesman, which gave him an "in" to showbusiness. In 1931 the Plaza Theatre in Tampa was opened and Dick obtained the managerial post there. He reports interesting activities at the house and we are glad to learn about them.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, New York

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

JEWEL B. CALLAHAN
started his career in the moving picture business helping his father, who was in the industry for 25 years, by distributing heralds. This when he was seven years old. He later sold popcorn and peanuts and performed many odd jobs around the theatre. Jewel gained much experience around the theatres, finally advancing to be manager of the Arrow and Tower houses at Broken Bow, Oklahoma, which houses belong to the K. Lee Williams Theatres circuit.

▽

HERMAN CLAYMON
was initiated into the movie industry in 1918, his job being that of janitor. Shortly after he was made usher, then doorman. A promotion brought Herman to the Royal Theatre in Minonk, Illinois, as assistant manager, where he stayed for about three years. At that time Bailey Enterprises took over the Royal, but closed it to build the new Minonk Theatre, placing Herman in the skipper's position.

▽

WILLIAM G. VAN WHY
manages the Palace Theatre in Netcong, N. J. About seven years ago Bill joined the Broadway Players, a stock company, that used the Palace for their shows and when they broke up he remained with the house as publicity man and then was appointed to manage the house.

▽

CLARENCE M. STEPPE
is the manager at the Fryemont Theatre in Bryson City, North Caorlina. He has been in theatre business for only a short time but is quite enthusiastic with his work and promises to be an active Round Tabler.

▽

EARL S. DORRELLE
broke into his career in showbusiness in 1939 as a porter, performing his duties in the daytime and at night he assiduously applied himself to learning about the business angles. The result was good, for shortly thereafter Earle was given the chance to become assistant manager and it wasn't long before he actually became top man in the house, which was the Milo Theatre in Rockville, Md., which belongs to the Sidney Lust circuit.

▽

H. S. ("DOC") TWEDT
is the proprietor and manager of the Lido Theatre, a 300-seat house, in Manly, Iowa. "Doc" was a high school principal and an athletic coach years ago, knowing naught about theatre business. However, he left school and beginning at the bottom of the ladder, studied zealously about the ins and outs of theatre routine. He purchased his present house and is very enthusiastic about his new career.

▽

FRED L. DANICO
is in the movie business but three years, having started as an usher at the Capitol Theatre, Davenport, Iowa. His efficiency resulted in his being appointed to chief of service and after a few months was made assistant manager in the district office house at the Capitol. Another promotion made Fred the manager of the Garden Theatre, also in Davenport, belonging to Tri-States Theatre Corp.

OBITUARIES

V. Schertzinger, Director and Composer, Dies

Victor Schertzinger, writer, composer and motion picture director, died in his sleep at his home in Hollywood of a heart ailment on Sunday, October 26th. He was 52 years old. A recognized composer of music, he placed a distinctive stamp on his productions and helped to establish screen musicals as a popular branch of screen entertainment.

His most recent pictures were the Bing Crosby-Bob Hope vehicles for Paramount, "Road to Singapore" and "Road to Zanzibar." At his death he was directing another Paramount production, "The Fleet's In," which was within a few days of completion. In addition to these pictures he also directed "Frivolous Sal," "The Return of Peter Grimm," "Forgotten Faces," "The Show's Down," George Bancroft's first starring vehicle; "The Fashions in Love," for Adolphe Menjou; "Laughing Lady," with Jeanne Eagels and Clive Brook; "The Mikado," which was made in England; "Let's Live Tonight" and "Ghost Music."

Mr. Schertzinger first saw Hollywood in the early days of such producers as Mack Sennett and Thomas Ince while conducting an orchestra at the old Belasco theatre there. Even at that time he saw the dramatic opportunities for music in silent films, and prepared the musical score for "Civilization," an Ince production. This experience eventually led him into motion picture work as a director.

In the era of the silent films, Mr. Schertzinger directed two of the leading stars of their day, Charles Ray and Rudolph Valentino, in their first screen ventures. He was also credited with being the first director to handle color film production in "Redskin," which starred Richard Dix.

Frequently writing several musical scores for one film, Mr. Schertzinger was composer of a long list of song hits. His most famous was the long-popular "Marcheta," written in the days before sound films, and which sold over 4,000,000 copies.

Funeral services were held Wednesday morning at the Little Church of Flowers at Forest Lawn Memorial Park in Hollywood. Surviving are his widow and two daughters.

George E. Wallen, Theatre Executive

George E. Wallen, confidential adviser and treasurer of the F. F. Proctor Theatre Interests for 50 years until his retirement in 1929, died in Larchmont, N. Y., Wednesday, October 22d, after a long illness. He observed his 80th birthday last week.

He was president last year of the Albany Society of New York and was one of the oldest living members of the Albany Elks Club. Mr. Wallen had long been active in the Masons and had served as an officer of various New York lodges.

Surviving are three brothers and three sisters.

Herbert G. Copley

Herbert G. Copley, 50, formerly musical director of Allen Theatre Company of Calgary, Canada, died in Vancouver, B. C., Sunday, October 26th. He left Calgary in 1922 for Vancouver and became an official of Famous Players Canadian Corp. Later he opened a theatre in Vancouver which he operated until his death.

Jacob Seltzer

Services were held in Hollywood for Jacob Seltzer, father of Frank, Jules and Walter Seltzer, film publicity men, who died Saturday, October 25th. He is also survived by his widow.

Minnie Crabtree

Minnie Crabtree, 46, former movie organist, professionally known as Adele London, died Wednesday, October 22d, at the Hahnemann Hospital, Philadelphia, of pneumonia. Before the advent of talking pictures, she was organist at the Palace and Great Northern theatres in Philadelphia.

Armando Vargas de la Maza

Armando Vargas de la Maza, 53, film producer and member of an old and prominent Mexican family, died in Mexico City, Wednesday, October 22d, of a heart ailment. He had been producing motion pictures for ten years.

Coward Case Postponed

A currency case against Noel Coward, playwright, was postponed in London this week until November 11th by the Lord Mayor at the request of the defense. Mr. Coward is charged with failing to hand over to the government a $5,000 United States two per cent treasury bond and with failing to report the ownership of $24,776 worth of securities held in the United States.

Newman Succeeds Montgomery

Ben Newman has succeeded Robert Montgomery as press representative of the Oriental theatre in Chicago.

IN NEWSREELS

MOVIETONE NEWS—No. 14, Vol. 24.—U. S. Army in Iceland....Statosphere laboratory....Dive bomber tested....123 planes to Navy....Dedicate plane factory....Britain speeds aid to Russia....Wild bird migration....Sports.

NEWS OF THE DAY—No. 214, Vol. 12.—FDR's Navy Day address....Troops in Singapore....Sports.

MOVIETONE NEWS—No. 15, Vol. 24.—FDR's Navy Day speech....Chutist jumps 5 miles....Harriman in Moscow....British soldiers in Singapore....Pacific air maneuvers....Windmill for electricity....Sports.

NEWS OF THE DAY—No. 213, Vol. 13.—FDR warns nation....War tension in Asia....Singapore gets aid ....Sports.

PARAMOUNT NEWS—No. 17.—New Jersey train wreck....U. S. in Iceland....Mill spends defense.... Duke and Duchess of Windsor in New York.... Sports.

PARAMOUNT NEWS—No. 18.—Floods in Canada.... Admission taxes for defense....Windmill supplies electricity—Chutist jumps 5 miles....Baby strong man....Navy Day celebration....Strike threatens program....FDR Navy Day speech....Sports.

RKO PATHE NEWS—No. 17, Vol. 13.—Tanks for Russia....Harriman urges aid....Kearny sister ship commissioned....Windsors in New York....Test aero-laboratory....Cement mill aids defense.... Niagara bridge opens....New Jersey train wreck.... Sports.

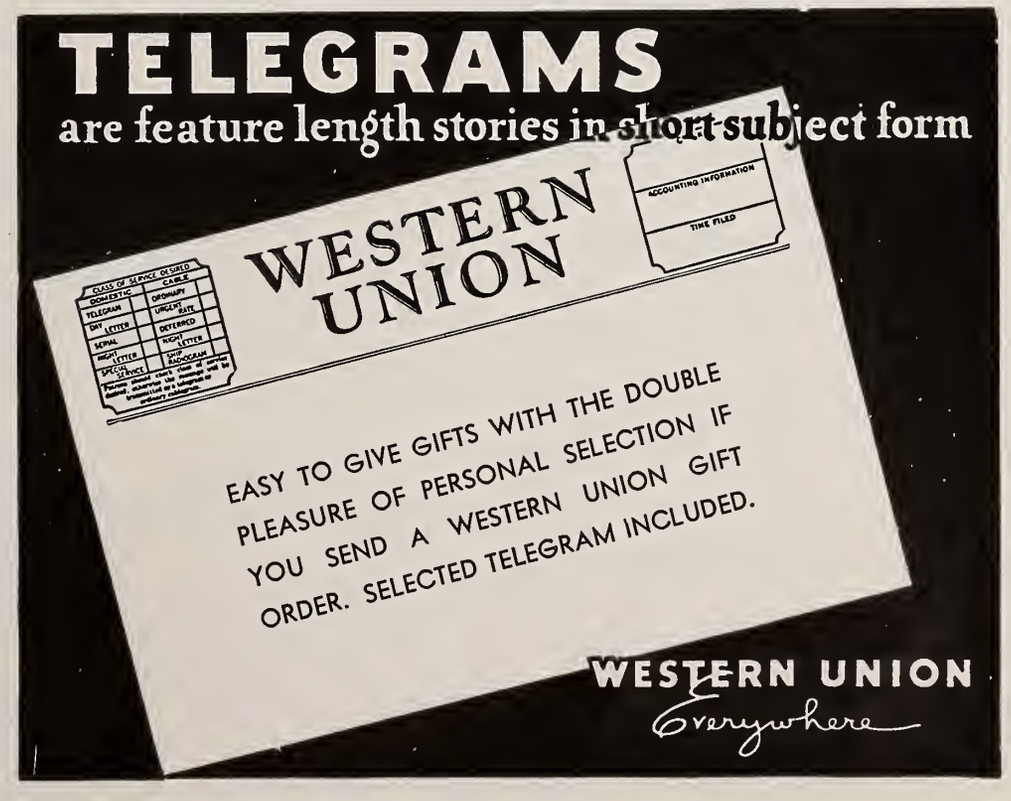
RKO PATHE NEWS—No. 18, Vol. 13.—FDR's Navy Day speech....Kansas floods....Douglas Fairbanks, Jr., in Navy....New Bishop in Washington....Chutist jumps 5 miles....Windmill supplies electricity.... Sports.

UNIVERSAL NEWSREEL—No. 26, Vol. 14.—More U. S. ships sunk....Another destroyer ready.... Submarine launched....New uniforms for Iceland.... New "black out" air plant....123 Army planes delivered....Tanks for Russia....Windsors in New York....Niagara bridge opens....Sports.

UNIVERSAL NEWSREEL—No. 27, Vol. 14.—FDR's Navy Day speech....Jap forces Indo-China war.... New Japanese cabinet—Allies prepare Caucasus defense....Two Negroes inherit $3,000,000....Sports.

Pioneer Closes Office

The Pioneer Theatre Corporation has closed its Des Moines office and has appointed Don Smith of the Earle theatre of Carroll, Ia., to the post of district manager for the territory. The circuit operates 18 theatres in Iowa.



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the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

PICTURE THEATRE WANTED: WILL BUY OR lease; Ozark Mountain section, Arkansas, Missouri or East Tennessee preferred, but will consider any location; small town or suburban. CHAS. W. SMITH, Atmore, Ala.

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THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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DOUBLE BINGO CARDS—THEY GIVE YOUR patrons twice as much fun and entertainment. Yet they cost no more than regular bingo cards. Write us for information and prices. BOX 1443, MOTION PICTURE HERALD.

HELP WANTED

MANAGERS —16MM EXCHANGES, CHAIN theatre and projection experience preferred. Intelligent, cleancut men. No high pressure artists. Strictly temperate. Photo with qualifications. BOX 1452, MOTION PICTURE HERALD.

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PEERLESS AND STRONG ARCS FROM $59.50. Strong and Rect-O-Lite tungar rectifiers from $34.50. Bargain bulletin free. PROGRESSIVE REELTONE CORP., Grand Rapids, Michigan.

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

FOR SALE—COMPLETE EQUIPMENT AND chairs from 700 seat theatre. Big bargain for quick sale. MOVIE SUPPLY COMPANY, 1318 So. Wabash, Chicago.

WILL BUY FOR CASH ALL TYPE TICKET registers in good condition especially Gold Seal and Simplex automaticket ticket issuing machine. Send complete details. BOX 1449-A, MOTION PICTURE HERALD.

THESE PRICES ARE DOWN—MOVE FAST—Buy now—Rear Shutters for Simplex, $29.50; Cutawl, $69.50; Amplifiers, $9.95; Soundheads, $9.95; Resilvered reflectors, $1.95; Lense, $2.95; Cushion seats, 39c. Bargains galore. S. O. S. CINEMA SUPPLY CORPORATION, New York.

NEW GENERAL EQUIPMENT

SOMETHING NEW — SOMETHING FOR YOU. Changeable letters fastened with thumb tacks. Nelson's White Baked Enamel Metal Letters sold at a price you can afford to pay. Send nine cents in stamps for sample letter and prices. STAR THEATRE SUPPLY CO., Duluth, Minn.

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THEATRE BLOWUPS, SAME QUALITY, LOW prices. STITES ART, Shelbyville, Indiana.

SIGNATURE CUTS, INDIVIDUALLY DESIGNED for your ads, $3.50 including zinc. OAKES, Box SS 182, Springfield, Mo.

BUSINESS OPPORTUNITY

INTERNATIONAL SITUATION CREATES TREmendous theatre market for spot news service now available. Considerable research and development makes proposition possible for aggressive businessmen, amply financed to purchase state franchise rights. If prepared to invest up to $10,000 for branch bureau and facilities to supply what may be America's outstanding industry, write at once for details. Supply financial reference for interview. BOX 1426-A, MOTION PICTURE HERALD.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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PRESS OF
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NEW YORK, U.S.A.

SERVICE

The new 1941-42 PRODUCT DIGEST Section which precedes this page presents each week all available information about product, conveniently arranged for current and future use.

The PRODUCT DIGEST Section now includes the new streamlined Release Chart, a cumulative record for the whole 1941-42 season, plus data on 1940-41 production, and serves as a complete master index to reviews, synopses and data.

Other departments of the PRODUCT DIGEST are Showmen's Reviews, Advance Synopses of Features and Shorts, and service data, Legion of Decency Ratings, Audience Classifications and Round Table Exploitation References.

Each issue of the PRODUCT DIGEST is complete in itself and also a section of the living catalogue of the season's productions.

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✓ "Series attains its peak! Rates with the best in its field!"
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✓ "Tops predecessors in series. Should please all classes of patronage!"
—*SHOWMEN'S TRADE REVIEW*

✓ "Swell mystery-meller is best of series! Okay for any play date!"
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as Ellery Queen with
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REVIEWS:
(In Product Digest)

Playmates
Four Jacks and a Jill
Miss Polly
49th Parallel
Obliging Young Lady
Double Cross
A Date with the Falcon
The King

THE EXHIBITOR HAS HIS SAY

About Pictures, Prices, Policies and Procedures, about 'B's' and 'Quickies', Serials, Cycles, Color, Admission Scales and Unions, Clearance, Zoning and Protection, Sermons, Propaganda and Entertainment, Central Film Buying, High-Pressure Selling, the Consent Decree, Blocks-of-Five, Sliding Scales and Legislation, 'Weak Sisters' and Big Ones, Lower Film Rentals, Percentage Playing, Graduated Prices, Westerns and Short Subjects, War Films and Comedies, Stars, Story Values and Action, Institutional Selling, Attacks on the Industry, Personal Appearances, Film Buying and Selling, Length of Pictures, the Government in the Film Business, 'Streamlined' Product, Accessories and Costs, Film Monopolies, Repeat Bookings, National Publicity, Surplus Feature Production and Excessive Production of Shorts, Federal Taxes and the Box Office, Better Pictures, Music in Films, Problem Plays and Costume Stories, Stage Shows and Star Values, Motion Pictures and the Golden Rule

VOL. 145, NO. 6 NOVEMBER 8, 1941

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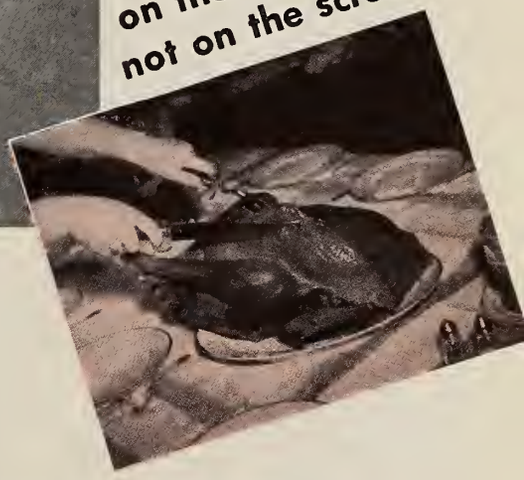


WILLIAM POWELL • MYRNA LOY
in "SHADOW OF THE THIN MAN"
with Barry Nelson, Donna Reed, Sam
Levene, Alan Baxter, Henry O'Neill,
Dickie Hall • Screen Play by Irving
Brecher and Harry Kurnitz • Directed
by Major W. S. VAN DYKE II.
Produced by HUNT STROMBERG
A Metro-Goldwyn-Mayer Picture

MEET YOUR THANKSGIVING GUESTS!



Oh boy! Your turkey will be on the table, not on the screen!



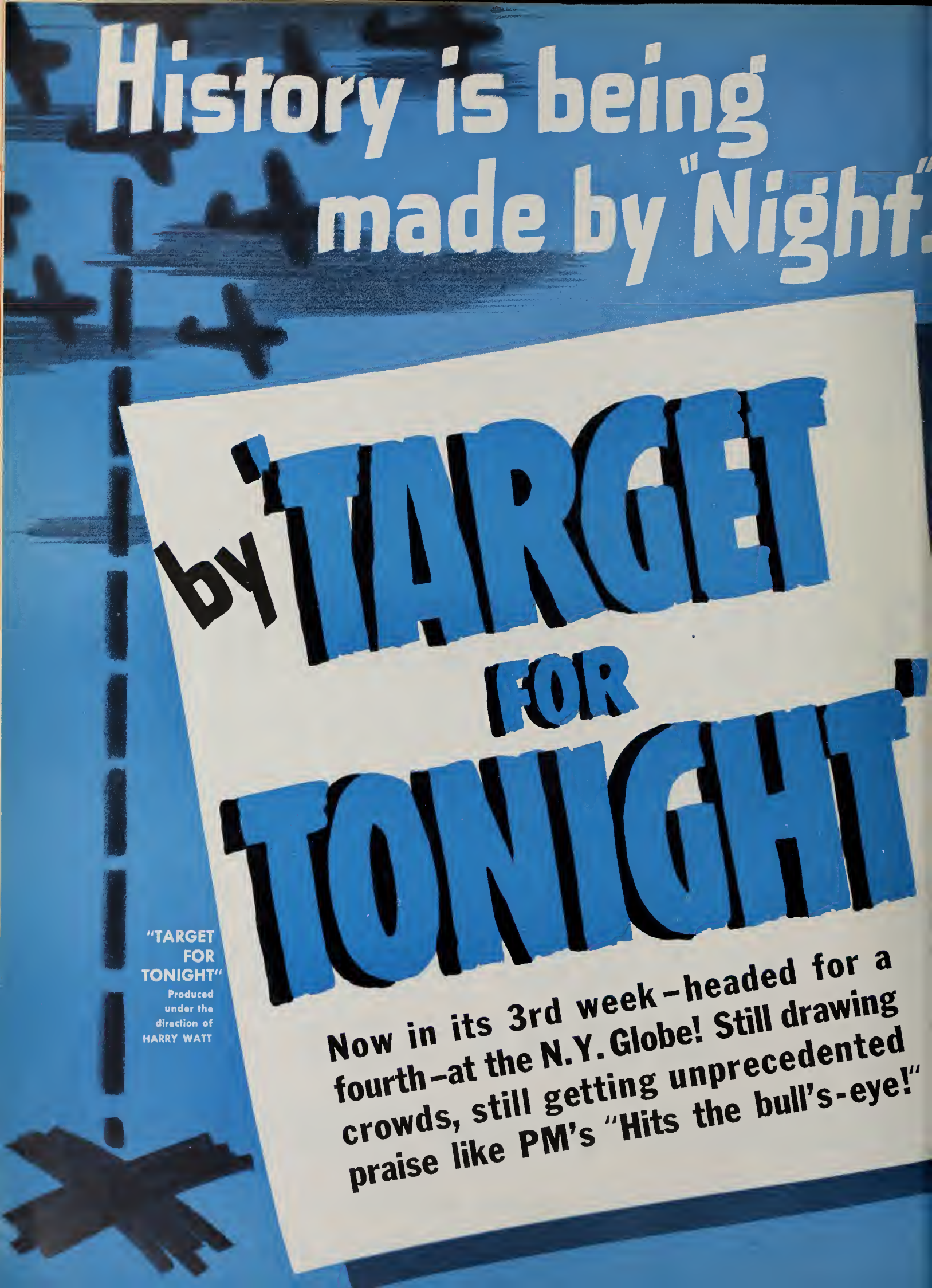
It's easy as pie to figure why

360 THEATRES

will enliven the Thanksgiving holidays with day-and-date engagements. (*Act fast! Book it now!*) The first "Thin Man" picture in 2 years and it's brimming with box-office! Happy holidays, America!

WILLIAM POWELL
MYRNA LOY
in
"SHADOW OF THE THIN MAN"

a picnic for your public—
a banquet for your box-office!


History is being made by "Night"
by "TARGET FOR TONIGHT"
"TARGET FOR TONIGHT"
Produced under the direction of HARRY WATT
Now in its 3rd week–headed for a fourth–at the N.Y. Globe! Still drawing crowds, still getting unprecedented praise like PM's "Hits the bull's-eye!"

...nd by Blues in the Night

Here's one to grab! 5 hit songs – 2 name bands – a new star (but great!) – a terrific cast in the terrific story of how the blues were born! Film Daily called it right: "absorbing film . . . bangup performances . . . swell tunes!"



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PRISCILLA LANE
BETTY FIELD
RICHARD WHORF
with
LLOYD NOLAN • JACK CARSON
Directed by ANATOLE LITVAK
Screen Play by Robert Rossen
From a Play by Edwin Gilbert

Another great parlay from

WARNERS!

No. 5 of a series of advertisements on "How Green Was My Vall



/ALTER PIDGEON as MR. GRUFFYDD

". . . he was a man of rock and lame who could speak for others but not for himself."



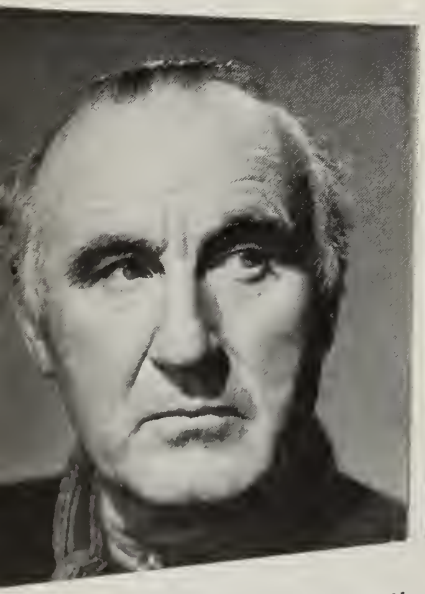
MAUREEN O'HARA as ANGHARAD

". . . her heart shone in her eyes . . . she knew life too little."



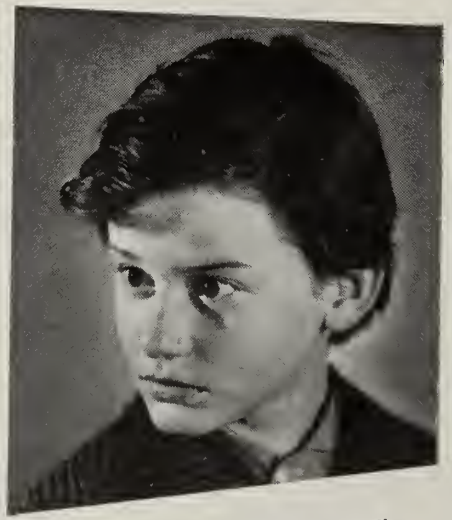
ANNA LEE as BRONWEN

". . . to look at her was to fall in love . . . and to love her for years or forever."



ONALD CRISP as GWILYM MORGAN

. . . he was a man who ever told his sons anything wrong or worthless."



RODDY McDOWALL as HUW

". . . in all the world there was nothing so beautiful to him as his Valley!"



SARA ALLGOOD as MRS. MORGAN

". . . if Gwilym, the father of her sons, was head of the house . . . she was its heart!"

THESE CHARACTE
BELOVED BY MILLIO
WHO READ THE BOO
LIVE ON THE SCREE
IN "HOW GREEN WAS
MY VALLEY"!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 145, No. 6 November 8, 1941

"ENTIRELY ENTHUSIASM"

ONE of the important satisfactions derived from the decidedly continuous labour of trying to produce and deliver the most competent business journal within our capacities, is the frequent evidence of the long working life of each issue of this publication. Today, in this November, there comes to hand a letter to the editor discussing a piece on this page in the issue of June 28th under the title of "Monotonously Colossal".

The theme of that outgiving was "merchandising always runs in grooves".

Now comes Mr. D. H. Alldritt, manager of the Strand theatre in Salina, out on the plains of Kansas, to remark upon the recent and current success of that house with a specialized line of displays which were based on how the picture was sold to him.

"My whole idea of this experiment," Mr. Alldritt observes, "is to sell the people as I have been sold. I believe it is not so much the problem of selling the public as it is in first selling the showman who sells the public. . . . "

This showman, like many another correspondent with this desk, bases his performance on point-of-sale promotion, rather than expecting that the national media and broadcast publicity will be giving the twenty thousand people of Salina the impulse to buy just at the time the product reaches the Strand screen.

"The show business," continues Mr. Alldritt, "is entirely enthusiasm. The showman must sell himself on pictures that have been turned down in New York, Chicago, Kansas City, Denver or San Francisco and he must sell them to his public. . . .

"A showman must get ideas and a little work must be done to help him. . . . "

This enthusiastic young showman considers that the motion picture tells a good story of, for and to America, and "tells of the equality of opportunity that all enjoy in American life".

He seems to find it helpful to read Motion Picture Herald, and to operate with the Product Digest at his elbow.

△ △ △

CONSIDERING

UTTERLY and forever, it would seem, the motion picture industry must operate in a goldfish bowl. Its business is exhibition, and everything about it, at one time or another, is put on display. Its business is public states of mind about and publicity for its wares. Unlike most other industries, the publicity does not stop there.

So, among other developments and events, we have the manifestations of Foley Square and the somewhat pungent story of the Browne-Bioff case—a matter of labour relations.

Because this pertains to "the movies", it is tremendously more the story for the press than any equivalent which might be revealed in industry matters of motors, steel, oil, real estate, or bricks and mortar. Assuredly, there are such stories to be had, unhappily, in many such regions of American business. A vastly more important, but ever so much less spectacular, story has been told ,and is yet to be told in, for instance, the electrical and building trades.

The story of Foley Square and its dollar total, which seems to run about a million for a space of a few years, can be multiplied by almost as many industries as you can think of, and by as many years as you can remember. It is the old, old story of compromise and the immediately easy way.

Labour has come to be a great political and economic entity in this land of ours. Its obligations to the lawful processes of the Republic, and its necessity for honourable representation of the rights and interests of the workers are identical with the standards which a society of conscience holds for employers and capital—not more, not less.

Organized labour cannot be competently served or progress as a social factor with representation which is below the norm of what America calls its standards of integrity.

△ △ △

THE EXHIBITOR SAYS

EXHIBITOR expression extraordinary is presented in this issue. The news section contains several pages presenting such an array of observation and comment on the current state and prospects of the motion picture business as has never before been assembled in a single document.

Here is revelation of what a lot of showmen out across the map are thinking about, and what they think about it.

There will be no summation here of their attitudes and opinions. The reader may get them in the same miscellany of impact as when they reached this desk.

It is meanwhile to be observed that there are evidences of a considerably more positive and aggressive concern about many elements of the business than is commonly made manifest in the conferences of Hollywood and New York, or at the cocktail parties and conventions either.

Over all there is a demonstration of a healthy interest, evidence that no actual equilibrium in the issues of trade practise has been reached, and a voicing of a general notion that something is yet to be done about a number of matters.

△ △ △

AS perhaps you have seen by the papers, Mr. Fiorello H. LaGuardia, who sat listening to a rehearsal of the Philharmonic-Symphony of a Tuesday, was that day re-elected Mayor of the City of New York, which is probably the biggest state in the Union.

And, remembering, as doubtless you do, that Mayor LaGuardia is a person of many marked qualities, among them persistence, it would appear among the interesting possibilities, because of this and that, that he just might renew his earnest suggestion to the motion picture industry that many social, artistic and economic interests might be served by a bit of major production of motion pictures in the vicinity of this Manhattan-on-Hudson.

The Mayor would appear to be in an excellent position to continue his program in behalf of the arts and his city.

—Terry Ramsaye

This Week
in the News

THE EXHIBITOR has his say — on policies, procedures and industry practices Pages 15, 16, 17, 18

BIOFF-BROWNE trial ends; jury decides extortion case Pages 25, 26

GOVERNMENT says decree has lessened flow of exhibitor complaints Page 27

'PERCENTAGE YARDSTICK' no dark plot, Rodgers tells exhibitors Page 31

FEDERAL COURT cancels blocks - of - five clause of decree for majors in Minnesota Page 33

NEW Warner promotions for Kalmine, Taplinger, Silver and others under new policy Page 42

BRITISH manpower panel leaves 2,500 men to staff all studios Page 47

CANADA extends price-pegging to include ceiling on admissions Page 48

BROADCASTERS sue U. S.; charge FCC with "wrecking" business Page 49

ARMY DRAFT important factor in war influence at boxoffice and in theatre: Part III Page 51

SERVICE DEPARTMENTS

Asides and Interludes Page 39

Book Review Page 53

Hollywood Scene Page 46

Managers' Round Table Page 61

Reviews (Product Digest) Page 71

What the Picture Did for Me Page 57

PRODUCT DIGEST, including Reviews and Release Chart Page 71

Arbitration Bill

IF the Big Five are not satisfied with the costs of the arbitration system imposed upon them by the consent decree they should reckon the probable total of the fees which arbitrators of the calibre selected to date would charge to settle the industry's squabbles independently. This is the conclusion of Wesley A. Sturges, noted Sterling Professor of Law at Yale University and one of the country's authorities on arbitration law.

"It is a very remarkable aspect of the American Arbitration Association's administration of the motion picture system that it has been able to attract to its panels men of the competency, calibre and professional position of those who have served, for a $10 a day honorarium, as arbitrators of motion picture complaints," Professor Sturges observed, at New York on Wednesday, after appearing on a television round-table on labor arbitration over the Columbia Broadcasting System's television station.

The first annual report of the AAA films arbitration budget committee appears on page 27.

Professor Sturges said he would discuss law enforcement by consent decree and arbitration in the motion picture industry at Northwestern University, Chicago, next week. He will deliver a Linthicum Foundation lecture at the University on November 14th. In it, he said, he will analyze the accomplishments, and costs, of the film arbitration system.

The film consent decree, he observed, consolidated the more than 200 allegations in the government complaints against distributors to some eight trade practice regulations.

Experience is proving that the consent decree and its arbitration formula is an effective way of mediating, at reasonable cost, the economic squabbles of buyer and seller, Mr. Sturgis will tell legal scholars at Northwestern. The number of complaints filed, 142 to date, is no yardstick of arbitration's success he added, pointing to numerous reports conciliation and the independent settlement of disputes between exhibitor's and distributors.

Schaefer, et al

GEORGE J. SCHAEFER will remain president of RKO, two of the company's largest stockholders, Floyd B. Odlum and Nelson Rockefeller, both in Government service, indicated to newsmen in Washington, Monday, depreciating extant reports of an RKO "shakeup." Mr. Odlum, president of Atlas Corporation and head of the Government's Office of Priorties Management, acknowledged "gossip," but said he "knew nothing of an impending change."

Mr. Schaefer has been among the rumored prospects for the vacant United Artists' presidency. Before joining RKO, he was United Artists' general sales manager.

That UA presidency remained unfilled at mid-week; and David O. Selznick, new producer-partner, who had previously asserted he would remain in New York until a president was named, planned to leave the city Thursday for the Coast. It was understood that a management board, to be chosen upon his return to the New York home office, would administer UA, if it does not find a president.

Arthur Kelly, vice-president in charge of sales, is on the Coast this week inventorying assets of Walter Wanger Productions, which the company will use for its own pictures, under its new production plans.

'Quiz-Kid' Promotions

THAT the goal of high "I. Q.ed" juvenile progenies is a personal appearance on the nationally-famed "Quiz Kids" radio program is indicated in the eagerness with which youngsters are entering into contests which are playing an important part in theatre campaigns for the "Quiz Kids" short-film showings. In Boston and in Syracuse, theatremen playing Paramount shorts tied in with leading department stores to handle the contest entries, to devote newspaper advertising and window displays for wider publicity, complete details of which are carried in this week's Round Table, starting on page 61.

Percentage Legalities

NORTHWEST ALLIED, in Minneapolis Wednesday, warned that film contracts in which 20 per cent cancellations are all in the lower priced brackets, at the time of negotiating a contract, are illegal, in organization counsel opinion.

Allied asserted the cancellations should be made proportionately among several price brackets. Allied also advised exhibitors to use cancellation after notice of availability, and after gaining knowledge about the film.

For an exhibitor to agree to accept cancellations in the lowest price brackets before he knows anything about the product was termed "obviously to defeat the legislative intent and purpose" of the Minnesota anti-consent decree law, which enforces buying and booking of majors' product en masse, with a 20 per cent cancellation privilege.

Meanwhile, Paramount is going to observe the Minnesota law; it is not going to wait for determination of a criminal case against it, RKO and Fox, in St. Paul. On Friday, October 31st, Paramount obtained from New York Federal Court "relief" from observing the decree's provisions for selling in blocks-of-five films, in Minnesota. Other companies may follow suit. While these actions would nullify the decree in Minnesota, and possibly be followed by similar laws, and similar relief, for other states, Department of Justice officials are represented as believing the Minnesota law unconstitutional, and therefore, the consent decree relief temporary. Story on page 33.

New System too Costly

THE new system of selling motion pictures, resulting directly, and otherwise, from the Government's consent decree, is fast developing "a terrific problem" for the average small theatre operator and subsequent run. This is the conclusion of Colonel H. A. Cole, speaking for small and independent exhibitors, as president of both national and Texas Allied associations, at the annual Texas Allied convention, in Dallas, Wednesday.

The high percentages demanded in rentals have gone beyond all possibilities of such theatres, he added.

"Allied is interested in any plan that will bring about a box office increase, but, so far, nothing of specific or immediate relief has been presented to us," continued Col. Cole, who warned that, "unless and until such a scheme is effected, the only recourse of our theatres is to force film rental to within the possibilities of present income."

The problem of house overhead and its relation to what an exhibitor can afford to pay for product immediately became the subject of open-floor discussion at the Dallas convention, further details of which appear on pages 31 and 32, along with reports on other exhibitor problems and other exhibitor meetings of the day.

Customer Trouble

VERY rarely does a film distributor openly air squabbles with his customers over product terms, in formal statement to the press. The unusual happened last Thursday, when Paramount issued this statement from its home offices in New York:

"Neil Agnew, general sales manager for Paramount Pictures, today announced that his company has decided to sell away from Fox West Coast, Fox Mid-West, Fox Intermountain, Fox Wisconsin and Evergreen State Theatres" (about 500 theatres).

"Mr. Agnew said that the break was occasioned by what Paramount considered inadequate terms and playing time offered by the Skouras (Fox) enterprises for such top Paramount pictures as 'Hold Back the Dawn,' 'Nothing But the Truth,' 'Birth of the Blues' and 'Skylark.'

"Mr. Agnew added that Paramount, in a long series of negotiations with Skouras Brothers, had presented several alternate plans for their consideration, but had been unable to reach an agreement that the distributing company considered would yield an adequate film rental for their product based upon grosses."

Some peace-pipe smoke was seen, on Tuesday, as Mr. Agnew and Spyros Skouras arm-and-armed it to a train in New York bound for Milwaukee to open conversations at the headquarters there of Fox Wisconsin Theatres, for Paramount product for 1941-42. No other reports were forthcoming of resumption of negotiations for product for the other Fox-Skouras affiliates upon which Paramount had decreed a "sell-away" order.

In a reversal of positions, Paramount was reported this week on the other side of distributor customer trouble, with Warners and the Paramount circuit partners understood to be in an impasse over terms for playing Warner's "Sergeant York," one of the company's most successful films of the season.

Meanwhile, RKO bought the film for all of its Metropolitan New York houses, agreeing to a 40-cent matinee and 55-cent evening minimum admission and a single billing policy, as required by Warners, with RKO also extending the run to nine days or longer, instead of the usual four-to-seven days booking at those RKO houses.

London Scene Changes

RESIGNATION of Isidore Ostrer as chairman of Gaumont British Pictures Corp., Ltd., was formally announced in London last Friday, following completion of a deal whereby General Film Distributors took over control of GB, at a reputed figure of approximately $3,600,000.

Authoritative financial sources in London predicted this week that General Film's acquisition of GB eventually would result in a merger of the latter company with Odeon Circuit, bringing together two of the three largest theatre circuits in the United Kingdom. I. Arthur Rank and Leslie Farrow, directors of General Film, who have been appointed chairman and director of Gaumont and the Metropolis and Bradford Trust, a GB holding company, are also directors of Odeon. C. M. Woolf, General Film's managing director, also was named joint managing director of GB with Mark Ostrer who continues in that post.

General Film is described as being willing to acquire the 49 per cent interest of Twentieth Century-Fox in Gaumont British and it is said approaches to that end have already been made. Home office officials of 20th-Fox, in New York, however, have neither confirmed nor denied the report that they are willing to sell their GB interests "under proper conditions."

PICTURES ADVERTISED THIS WEEK

"Shadow of the Thin Man", MGM, Second Cover and Page 3
"Target for Tonight", Warners, Pages 4 and 5
"Blues in the Night", Warners, Pages 4 and 5
"How Green Was My Valley", Twentieth Century-Fox, Page 6
"Playmates", RKO Radio, Pages 19 to 24
"Weekend for Three", RKO Radio, Pages 19 to 24
"Obliging Young Lady", RKO Radio, Pages 19 to 24
"Four Jacks and a Jill", RKO Radio, Pages 19 to 24
"A Date With the Falcon", RKO Radio, Pages 19 to 24
"Suspicion", RKO Radio, Pages 29 and 30
"Swamp Water", Twentieth Century-Fox, Pages 35 to 38
"Zis, Boom, Bah", Monogram, Page 43

"Junior" Hays Office

TALK of forming a "junior Hays organization" among some independent Hollywood producers was heard again this week, after a lapse of a year. A group of independents, including some leading ones, had reportedly completed, "in discussion form," all plans for a new independent producers association.

David O. Selznick, Samuel Goldwyn, Frank Capra, Alexander Korda, and Walter Wanger were mentioned as prime movers. It was even reported that they had selected James Allen, former Department of Justice lawyer, sometimes active in motion picture affairs for the government, as leader of the new group.

None of those named would give identity to the new organization or confirm discussions on the topic. From Hollywood it was reported that the purpose of the project organization was to represent independent producers in studio union negotiations, possibly to seek differentials in wage scales and to form a pool of technical talent.

Labor Hits Inquisition

THE Nye-Wheeler-Clark investigation of propaganda on the screen continued this week to rest in prolonged recess of still undetermined length, disturbed currently only by statements of disapproval over its existence in the first place from two more labor groups:

Bert Lytell, president of Actors' Equity and chairman of the "Stop Film Censorship Committee," denounced the Senate subcommittee as a "continued threat to our national unity and free culture," in a letter sent Tuesday to all U. S. Senators. Mr. Lytell urged them to dissolve the subcommittee as a rebuke to its Senate sponsors, in view of the "overwhelming expression of public opinion against their activities."

Split 7 Millions

SEVEN out of eight million dollars remitted from London Monday at the first instalment on withdrawals permitted by the new British monetary agreement was divided among the eight major distributors in New York this week. Approximately $1,000,000 was set aside as a revolving fund and the balance split immediately among company treasuries under an agreement reached the week before.

The money was divided, subject to corrections from the revolving fund after an audit, approximately as follows: Loew's $2,000,000; 20th Century-Fox, $1,400,000; Paramount, $920,000; Universal, $800,000; United Artists, $750,000; RKO, $485,000; Columbia, $265,000, and Warners, $250,000.

The sum represented the first of two instalments on the 50 per cent of blocked funds which England will free this year.

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THIS WEEK

... *the Camera observes*



ANY SIMILARITY to actual scenes is purely coincidental. This studio set was constructed at Denham studios for Columbia's "Unpublished Story" starring Richard Greene and Valerie Hobson. The studios are practically within range of the blitzed London the set represents.



By Staff Photographer

NEW WARNER CHIEFS. Benjamin Kalmenson, general sales manager, and Joseph Bernhard, now vice-president of the distributing company as well as general manager of the circuit, at a beefsteak dinner during the district managers' meeting in New York at which further changes were announced. Story on page 42.



ALVARO LUIZ PEREIRA, manager of the Porto Alegre, Brazil, office of Art Films; Norton V. Ritchey, Monogram vice-president in charge of foreign operations; Adil Silva, editor of *Folha da Tarde,* and Joao Freire, editor of *Diario de Noticias,* during Mr. Ritchey's stop at Porto Alegre on his South American tour.

AN ART DEPARTMENT artist holds his first show, below. Milton Marx, of the Warner advertising department, at the Marie Sterner Galleries, New York, where his water colors were hung last week.



By Staff Photographer



FAYETTE W. ALLPORT, European manager of the MPPDA, makes a microphone bow as he presents to Admiral Evans, representing the London Civil Defense Organization, a squad of mobile canteens and a supply van, the gift of U. S. companies in London. Behind the microphone is Alan Steyne of the American Embassy.



By Staff Photographer

MOTION PICTURE BOOKERS of New York, left, at their annual Club Hallowe'en party. Among the feasters are Harold Klein, president; Pearl Goldstein, Jen Dennet, Max Fried, Ben Levine, Bernie Brooks, Etta Segal, Harry Margolies, Danny Ponticell and Leo Greenfield.



PILOT OFFICER W. A. "Bill" Pepper of the Royal Air Force, left, who, when not helping Britain's air arm to lick the Luftwaffe and carry bundles to Nazi Germany, is general manager of the Warner Theatre, London. He was a Royal Naval Air Service Pilot in the 1914-18 war.



By Staff Photographer

ARTHUR MENKEN, Paramount newsreel cameraman recently returned from Far Eastern war adventures, gives a pointer to W. French Githens, president of the Embassy Newsreel Theatres.

ED HARRISON, Waterville, Me., theatre manager, visits the Managers' Round Table offices on a trip to New York.



By Staff Photographer



By Staff Photographer

COLUMBIA'S new exploitation manager takes over. He is Frank Rosenberg, with the company for 12 years and he succeeds Frank McGrann, resigned.



By Staff Photographer

E. V. DINERMAN, RKO circuit director of advertising and publicity in Cincinnati, drops in at the Managers' Round Table offices in Rockefeller Center while on a trip to New York.



GUEST SPEAKER at the inauguration of Children's Motion Picture Week in New York was Arthur DeBra of the MPPDA office. Held in cooperation with the city school system and the public library, the ceremony was held at the Nathan Straus branch of the library. Other speakers included Bosley Crowther, New York *Times* critic, and Frederic M. Thrasher of N. Y. U. Story on page 55.

All pictures on this page by Staff Photographer



VISITOR to New York and the Managers' Round Table last week was James R. Nairn, director of advertising and publicity for the Famous Players Canadian circuit.



GEORGE DEMBOW, standing, congratulates Joseph Bernhard, on his election to vice-presidency of Warners. At left is Clarence Low, chairman of the financial committee, and right, Jesse Lasky.

'Friends of Democracy' Organize $10,000 Drive

A $10,000 fund drive was launched by the motion picture division of the Friends of Democracy last Wednesday at a luncheon held in New York at Toots Shor's restaurant. Gradwell L. Sears, former general sales manager of Warner Brothers and chairman of the motion picture division, presided. Dr. L. M. Birkhead, national director of the organization, was the principal speaker.

Dr. Birkhead described the activity of Friends of Democracy as "concentrating" directly on individuals in public life who the committee believes are "subversive" and whose pro-Nazi and un-American tenets the committee feels should be exposed. He explained how the Friends acted to halt operations of Gerald B. Winrod of Kansas, Father Coughlin and Joseph McWilliams. He urged those present to aid the organization's efforts pertaining to Charles A. Lindbergh and the America First Committee.

Other speakers at the luncheon were Clarence H. Low, chairman of the finance committee of Friends of Democracy, and John Garfield, Warner Brothers star, who is a member of the organization.

Among those who attended were Joseph H. Hazen, Joseph Bernhard, Jesse L. Lasky, Ned E. Depinet, Malcolm Kingsberg, Carl Leserman, Cresson Smith, Sam Morris, Charles Koerner, Charles Einfeld, Harry Buckley, Leon Goldberg, George Skouras, George Dembow, Mort Blumenstock, Mitchell Rawson, Herman Robbins, Martin Quigley, Jr., Pete Harrison, Samuel Rinzler, Chester Bahn, Maurice Kann.



INDEPENDENT and circuit exhibitor support for the Friends of Democracy is represented by Charles Koerner, RKO operating chief, Samuel Rinzler, co-head of the Randforce circuit, and Malcolm Kingsberg of KAO.



PICKETING the meeting was the Screen Publicists' Guild in sympathy with a waiters' union dispute at Toots Shor's.



CONGRATULATIONS to Mort Blumenstock, right, are extended by Ned Depinet, while L. M. Birkhead, national director of the Friends of Democracy, watches.

Eastern Executives Gather at Pittsburgh for Tent 1 Banquet

THE Pittsburgh Variety Tent 1 annual banquet last week in the Urban Room of the William Penn Hotel was attended by more than 500 members, local and state officials and eastern executives. Gifts were presented to the retiring officers, C. C. Kellenberg, chief barker; Mike Shapiro, first assistant; Brian MacDonald, second assistant; Mort England, treasurer; Al Weiblinger, property master and canvassmen James G. Balmer, Tony Stern, Art Marone, Mike Gallagher, I. Elmer Ecker and M. A. Rosenberg.



IRA COHN, chairman of the Heart Committee, receives George Variety Barker from C. C. Kellenberg, retiring chief barker. Watching are Frank Gervasi, associate editor of Colliers and Oliver T. Keller, publisher of the *Post Gazette*.



JOHN HARRIS congratulates Harry Kalmine on his appointment to the assistant general managership of the Warner circuit. Others are Senator Frank Harris, and Mayor C. D. Scully.



HARRY KALMINE, John J. O'Connor, Harold Hoffman, Senator J. J. Davis and Senator Claude Pepper.



FROM Washington, Boston and Detroit: Harry Browning, A. E. Lichtman, Charles C. Schulman, Eric Moses, T. A. Tracy, C. L. Nutter, Alex Schreiber, Carl Buermele, Adolph Goldberg, Irving Goldberg.



A-Mike Vogel, chairman of the Managers' Round Table; Leonard Schlesinger, M. A. Silver and Harold Rodner.

Willkie tells Picture Pioneers Industry Gained New Stature at Washington

"NO industry which has been investigated by a Congressional committee in the last 10 years has come through it with the same quality of spirit as the motion picture industry," Wendell L. Willkie told the Picture Pioneers at the organization's Hallowe'en dinner at Toots Shor's restaurant in New York.

James J. Walker, former mayor of New York, initiated 20 new members into the organization. Jack Cohn was chairman. About 160 members attended.

All pictures by Staff Photographer



CHIEF SPEAKERS at the dinner were Wendell Willkie, on the left at the dais; Jack Cohn, Columbia vice-president, in the middle; and former Mayor James J. Walker, behind the fruit cup.



PIONEER EXHIBITOR Hyman Rachmil and distributor Nathan Hirsh.



SAM MORRIS, Warners; Louis Schine of the upstate New York Schine circuit; George Dembow of National Screen Service, and Jack Levin of the Copyright Protection Bureau.



M. A. SILVER, who this week was transferred from Albany to the Warner chieftainship at Pittsburgh; Leopold Friedman, Loew counsel; J. Myer Schine; Herman Robbins and Joseph Vogel.



BERT SANFORD, Altec; Ray Gallagher, Motion Picture Herald.



LABOR is represented by Charles Downes and Lou Krouse, IATSE.

The Exhibitor Has his Say About Everything

HERE are answers to what the showmen of the exhibition branch of the motion picture industry think about many and varied aspects and problems of this time and now — from where they sit, at the box offices.

These expressions are coming in response to invitation from MOTION PICTURE HERALD, addressed to the whole field of exhibition, in pursuit of the abiding and continuing policy of this publication to afford these showmen, few of whom are especially equipped with publicity mechanisms to give them voice, a tribune of expression.

It will be observed that many expressions are unsigned. It was a stipulation of the invitation that names would not be presented except by indication in the responses. Only in this manner could complete candor be had from persons of important opinion but so situated that they must consider possibilities of special influences, or pressures.

The hand of the copy reader has touched this copy but lightly. This is what they are saying, and how they said it. —THE EDITOR

¶ Producers should quit making "B" pictures and quickies. Also quit shoving weak series on exhibitors and public, as they are getting stale. Also this business could stand good serials with star names and not "has beens." A plot that doesn't insult the average intelligence. Why also remake some of the old "flops"? We have enough as it is. Don't run a cycle of pictures to death. Distributors should use more Technicolor.

P.S. The whole industry needs more questionnaires and inquiries like this one!—*CHARLES PASSIE, Aida Theatre, Oglesby, Ill.* (*Independent*)

¶ A higher scale of admission prices for outstanding attractions, that merit distinction and increased attendance over the every day run of pictures. (*Independent*)

¶ Protect the fellow who buys for one house against the open booking house, but who buys for 5 houses. Send enough prints to Buffalo exchange so they can handle the business. Better film inspection at exchanges. (*Independent*)

¶ Pictures that give entertainment. No sermons and less war propaganda. (*Independent*)

¶ I have been in theatre business ten years now, 6 of which have been spent in a theatre that with a little fixing could draw a crowd which my company would be proud of but it's no use. No money, no fixing. My ambition is to have a theatre to be proud of. Thank you, Mr. Hopeful. (*Independent*)

¶ Movies seem to move in a cycle. We find George Formby musical comedies very popular. We are in definite need of more stars, also better productions. The market seems to be flooded with quickies, and lack quality. We need more Will Rogers and Marie Dresslers.—*HARLAND RANKIN, Plaza Theatre, Tilbury, Ontario, Can.* (*Independent*)

¶ Not so many super-length pictures. They don't have to be long to be good. How about six-episode serials with excellent casts and interesting but no thrilling endings for adults? For example a serialized detective story like "Thin Man" with the same cast. (*Independent*)

¶ Jimmy Fidler, although owing his very prominence to the Motion Picture Industry, has done it more actual harm than any other of its critical elements today. Not merely is he not impartial (the cardinal principle of every ethical journalist) . . . but actually displays a sense of personal frustration over fancied personal slights. . . . This columnist should be publicly refuted by our own writers, and our studios should cease their attitude of coddling by refusing him access to each and every phase of the business under their control. Perhaps if Mr. Fidler were to find his lucrative news sources closed to himself . . . he might find other fields of endeavor more interesting and deserving of his attention.

Why are the producers so short-sighted in their failure to bring more of our exhibitors into their collaborative staffs in Hollywood? Your "What the Picture Did for Me" column, no doubt, is the closest approach to this item but it's the exhibitor's view after the picture has been released. Why not some Review Boards made up of West Coast exhibitors to preview the stuff before release and lend their assistance from our experiences? It might help and at the same time would do much to take some of the heat away from their own offices. We exhibitors, knowing our brothers were "sitting in" on some of this "hash," would feel that many of the boners were at least noticed. (*Circuit*)

¶ Industry needs more money spent on production of pictures, settings, etc., and less on star names. Also needs good 2-reel comedies instead of program fillers and so many travel shorts made up of standard news, etc. Greatest need: less pictures, but much better ones than have been produced in past two years.—*F. M. PITTMAN, Palace Theatre, Greenville, Ky.* (*Circuit*)

¶ Elimination of dual features, thus partial stoppage of B films. Elimination of big company "stock company player" films. Fewer "agony" releases. More care in cartoons, whose general level is descending rapidly to an abyss. Banishment of so-called "comedies" of one or two reels; also of Brevities. Good travels, sports, science, oddities and generally intelligent reels. Let every producer create his own bandwagon instead of copying each other's success that invariably ends in the surfeiting of the public with similar types of film released at the same period. Return of Disney to his former level. Less war; less propaganda; more farce; less slapstick. Utopia!!!!!—*G. H. HAAG* (*Independent*)

¶ Single feature policy and high grade short subjects in every theatre. (*Independent*)

¶ I want to keep propaganda and taking sides in controversial issues out of our films, and to make the theatre strictly entertainment and interesting education. Keep it the "world of make-believe." My audiences are .999999999999 per cent American and anti-Hitler, but they object to the above on their entertainment diet! (*Independent*)

¶ At our particular house we play Westerns. What would be good for us is a drastic change from the same old story of "Good Guy" never misses and "Bad Guy" always misses and "Good Guy" misses girl in the end. More action, more popular music, and better stories. (*Independent*)

¶ My main objection to an otherwise wonderful industry is the tendency for the studios to make pictures with star names alone. That is, no story to speak of and not much background expense, depending only on marquee names to draw. These make an exhibitor want to hide because his patrons expect more than they get.—*E. M. JENNINGS, Strand Theatre, Atmore, Ala.*

¶ As this is a place for plain speaking, permit me to say that the writer has no quarrel with the producers; feeling that they are doing the best job they can with minor exceptions, and that the quality of product is greatly improved. As a manager, I would say that there could be more efforts put forth by the exhibitors in effectively selling pictures.

Initiative, lack of proper rest and recreation, home social life, are stifled; resulting in a reactionary let-down on the part of the manager by his employer. You can add underpaid to the list.

The solution, in this writer's opinion, does not lie in unionization, believing unionism to be un-American when the individual has to pay tribute to an outside agency for his birthright as set forth in our Constitution. The cure can be traced to the source, be it a chain or independent exhibitor employer. When managers have normal rest, are paid in proportion to the normal costs of living, then, can we expect to find an uplift in morale which in my humble opinion will be reflected in quality of individual effort for the good of all.

Thank you for the privilege of expressing my opinion, and with my deepest regret that, for obvious reasons, the writer must be nameless. (*Circuit*)

¶ Who selects the titles for feature pictures? For those who do I direct this statement. When

(*Continued on following page*)

"Industry Control by the Industry Itself"

(Continued from preceding page)

you christen a picture, do you ask yourselves: "Does this title sell tickets? Will this title fit an ordinary marquee on one line?" "Does this title tell something about the story—will it attract the amusement shoppers who do not read advance reviews? Does it depict action?" To those who select titles, please give more time and attention to this important factor in our business.—*CHARLES H. RYAN, Warner Bros., Chicago (Circuit)*

¶ Make theatre floors with a greater pitch than they have now, in order to allow unobstructed view of the screen. Send people far enough back in the orchestra to allow eyes to focus properly on the screen.—*SGT. ROBERT A. JOYCE, PVT. THOMAS McDONOUGH, MR. LEE BOULIA, Base A. & R. Office, Westover Field, Chicopee Falls, Mass.*

¶ Too many square pegs in round holes through the entire industry. Exhibitors are crooks to producers and distributors, and exhibitors say producers, etc., are plain robbers. It does have every appearance of squeezing the last cent out of exhibitor for Hollywood ideas. Taxation without representation stuff. Protests, etc., don't mean a thing to autocratic producers. Decree is just another way to get more 40 per cent pictures and over. Hollywood and banking money swung the revolution into a profit for themselves. A big money industry with production, distribution, exhibition too far separated for benefits of national organization under one ownership. Hollywood would do well to pick some exhibitors to stay in Hollywood for several pictures for complete ideas. Exhibitors would do well to bring in Hollywood to their theatre for the reverse. Make the industry tougher to buy into—all phases. Population of town, basis of consideration only. No chain favoritism or preferences.—*C. A. SKELLY, Lamax Theatre, Wilmington, Ohio. (Circuit)*

¶ Give us more grade A features. Discontinue making double feature type of pictures. Have tried out double features for several months and boxoffice fell off about 50 per cent.—*T. DAYTON LA POINTE, Randell Theatre, Chatham, N. Y. (Circuit)*

¶ Better product and less ballyhoo bunk in building them up before their release. You can't fool the public nowadays. This is 1941—not 1921. *(Circuit)*

¶ There is great need today for better cooperation and understanding within our own industry—let's all—production, distribution and exhibition—work with one thought in mind, to make our great industry an outstanding one in harmony, cooperation and a determination to serve. I think if we accomplish that during the coming year we will definitely take our place in the sun as the one industry in this great land of ours, that can be of the greatest help to all mankind. *(Circuit)*

¶ To better this industry for the small (as well as the bigger) exhibitor we need a central film buying market where the exhibitor can go and see his product and deal for his films without being put under pressure by highbinding film salesmen who are taught how to high-pressure the small-town showman into taking pictures he cannot use in his country town and into paying prices he knows will sink him lower than the Titanic, and just as quick. High-pressure salesmen who don't give a hoot for the exhibitor are the damnation of this business. Give us a good clean way to buy our merchandise and we'll keep Hollywood before the public with a white halo over its head—instead of a red light—ask the boys and girls, they'll tell you. *(Independent)*

¶ Wouldn't a good old-fashioned sock 'em, knock 'em down and thow them out fight for a "deal" between exhibitor and distributor be swell again, without benefit of consent decrees, blocks-of-five and sliding scales?—*CHARLES M. DUNCAN, Alhambra Theatre, Decatur, Illinois. (Independent)*

¶ Less legislation but better industry control by the industry itself!—*RUDOLPH COVI. (Independent)*

¶ Before the enactment of the consent decree, if Fox released in a row these five pictures: "Blood and Sand," "For Beauty's Sake," "Bride Wore Crutches," "Great American Broadcast," and "Moon Over Miami," I eliminated the two weak ones and played the other three. Now, when they release in a block of five, "Charley's Aunt," "Sun Valley Serenade," "Private Nurse," "Dressed to Kill," and "Wild Geese Calling," can I eliminate the two weak ones in this group? I should say not! Where is the great advantage everyone said would be effected by the creating of this system? Every time an exhibitor played a rotten picture, he would howl through the exhibitor's column in your magazine, "Give us block of five buying so we won't have to play pictures like this!" How did they figure that way? Before, we could cancel out a weak picture, and still play the good ones. Now we have to take the poor ones to even get a smell at the big ones. Is this what everybody was fighting for?—*R. D. FISHER, Cozy Theatre, Cabool, Mo. (Independent)*

¶ For our section of the country, we need good high class (if possible) hill billy pictures. Triangle love situations, no matter how well done, are not well received. Semi-slapstick comedies are well received, and we can use more of them. And how the industry needs another star like Will Rogers or Shirley Temple. *(Independent)*

¶ I do sincerely hope and pray that some day the exchanges will start checking the change-over cues and replace this film when marked—or punched— or defaced in any way; and of course charge the theatres that are responsible for such defacement. *(Independent)*

¶ Use of remakes, lack of experimentation in program pictures, tailoring stories to fit stars, rather than having stars fit stories, overselling of pictures and unintelligent pulicity. *(Independent)*

¶ Why can't the unions let us small independents alone? *(Independent)*

¶ Better and less number in shorts. Better or no serials. Less propaganda. *(Independent)*

¶ More "down to earth" pictures about everyday people . . . homey comedy . . . family stories such as the "Hardy" series . . . less war, aviation, and Nazi terror pictures. . . . Comedy should prevail . . . but certainly not the "high brow" screwball comedies we have been getting about cafe society and the "station wagon" set. *(Independent)*

¶ I want—that is, my audience wants, big musicals, and action pictures. Less dialogue. Less drama. More dancing and singing. *(Independent)*

¶ The exhibitor needs better pictures at a more reasonable price. *(Independent)*

¶ Not too "highbrow" stories—not too high-class musicals. The better type down to earth stories with comedy. All stories must be clean. *(Independent)*

¶ Give us some good two-reel comedies, then we could lose some of these double features.—*CAPITOL, St. Thomas, Ontario, Canada. (Circuit)*

¶ Elimination of one out of each block of five pictures. Limit of two allocations only in prices. In small towns we only have one charge for preferred playing time. All the rest are program pictures of which over half have intermediate price allocations, which do not bring any more business at boxoffice than lowest classification.—*R. LAMB. (Independent)*

¶ Better pictures with star casts in down to earth stories with mass appeal. No more of these short features made for double featuring purposes such as we are now getting. *(Independent)*

¶ Lower film rentals! *(Independent)*

¶ Regarding percentage pictures, I believe there should be a graduating scale. Illustration: Theatre playing within 60 days after release, 40 per cent; between 60 and 90 days, 35 per cent; after 90 days, not over 30 per cent. This would give the small town and the houses who have to take the pictures late, somewhere near an even break with the houses who are now getting the cream of our trade.—*GRANT ROSETH, Palace Theatre, Doland, South Dakota. (Independent)*

¶ No war pictures. We need comedy features. Light sophisticated pictures do well for us. *(Independent)*

¶ Less percentage pictures for small theatres. *(Independent)*

¶ As someone once said, "There's nothing wrong with the industry that a good picture won't cure!" Producers are making too many pictures, the majority of which are obviously intended to be the second picture on a double bill. They should concentrate on making good pictures with intelligent plots and dialogue; should forget their sentiment and eliminate the hackneyed stuff they are turning out. Give the audience credit for having a little sense.—*M. F. DIGGS. (Independent)*

¶ Let's get rid of dual programs. Never make westerns over 65 minutes long.—*OTTO INGWERSEN, Ritz Theatre, Montgomery City, Mo. (Independent)*

¶ In my estimation, the industry is turning out too many B and C features. Features without sufficient stars and story values. On these substandard features business is seldom near standard. And they serve to discourage patronage on those features that are worthwhile. If small features are necessary the producers should pick stories with action. *(Circuit)*

¶ An educational program with the combined efforts of the industry behind it directed toward keeping the public well informed of all the favorable aspects of a great industry and its attempts to keep the public entertained. A combined front to fight energetically and openly any and all scurrilous attacks instead of the "Keep quiet and let it blow over" attitude of the past. An insistence that all individuals making a living from the industry prove their loyalty by openly and forcefully resenting unwarranted

"Keep the Government out of our Business"

slurs and attacks when made for publicity purposes and without first hand knowledge. (*Circuit*)

¶ People here, and elsewhere, seem to like slapstick pictures at the present time. This gives them a change from war pictures. (*Circuit*)

¶ P. A. appearances of stars (or supporting players). Screen needs more than shadowy images for appeal. (*Circuit*)

¶ War pictures are "murder" with my audiences. They stay away in droves on anything that smells of propaganda or war. They like comedies and believe there is a great field for good musicals. (*Circuit*)

¶ Elimination of all so-called "B" pictures. And the inauguration of policy by all companies of nothing but top flight "A" grade pictures (except westerns). This, I believe, is the "shot in the arm" that this business needs. (*Circuit*)

¶ My pet gripe! Buying film. For fourteen years I was engaged in exchange work and selling film. For the past seven years I have been operating three small town (rural) theatres. Buying is a problem because branch managers and salesmen are sent out each year to get ten per cent, and up, more for service than the previous year. Just a blind, and in some cases, inflexible policy.

Conservatively speaking, I would have been forced to close the fourth year had I agreed to every increase that was asked.

Home office executives, division and district managers put too little confidence in their branch managers and salesmen—the fellows most familiar with the situation. Very few branch managers will permit an account to "steal" film. If he is worthy of his position, his judgment and recommendations should be respected more.

As it now stands, some nincompoop in the home office, who couldn't sell dollar gold pieces for fifty cents, checks a deal that represents plenty effort and perspiration, and then sends it back to the branch with a lot of silly criticism. Maybe it's not the nincompoop's fault—he is probably taking orders from a fellow who rates 80 per cent appearance and personality, and 20 per cent brains.

In buying, the procedure that is forced on me is to keep the annual increase as low as possible. When the price tag becomes greater than the product will stand, I leave them out. The next year they will see my point. We start off again at somewhere near the bottom, and are merrily on our way for two or three years more. I lose playing some good product; they lose the revenue (infinitesimal from a national standpoint), ending with some mug looking cross-eyed at the salesman when they check his unsold possibilities.

It is silly to write all this. Would it help any to pass it on?—Not a bit! (*Circuit*)

¶ Much more emphasis on Technicolor pictures. Experiences of the past year have proven the boxoffice value of many otherwise mediocre films which, enhanced by the addition of color, were strong boxoffice attractions. Public eats them up, it seems, almost without regard to the story or star merit.

A definite stop put to the practice of "cramming" a new "find" down the throats of the public. Press notices of critics, word of mouth comments from general public are sufficient evidence of the potential value of newcomers. While success on the Broadway stage is often a good gauge as to the value of a prospective star, if after one picture the decisive "click" does not materialize, stop kidding the public and the exhibitor and relegate the newcomer to minor parts until the "click" develops from a "cluck." (*Circuit*)

¶ Better pictures—Single feature program—uniform length. (*Circuit*)

¶ Elimination of "B" pictures in reality. Not just "say-so." Which would, of course, mean less pictures and more product represented on the screen. And that means more revenue for all concerned. (*Independent*)

¶ Keep the government out of our business. I used to buy with 20 per cent less elimination—now I take everything or none.—*A. W. WILLETT, Ellston, Mich.* (*Independent*)

¶ Think the producers should exchange their stars more than they have been doing. An exchange star usually goes into a better production than the home lot ordinarily casts them in. There should also be more of the "streamlined" features made instead of the ordinary program grade pictures. New stars could develop in a high type short feature faster than they have been in the programmers as a lot of the programmers never play the big spots and a picture like "Tanks a Million" should play them all. (*Independents*)

¶ Make less shorts. We are forced to buy more than we can use. Cut out "March of Time," too much of it is on top of "News." Why should a 2 or 3 column mat cost exhibitor two and three times the cost of a 1 column, if a 1 column mat would be turned sidewise it is the same as a 2 or 3 column mat. Producers are back of just another racket to squeeze more revenue from exhibitors, thinking they do not notice it. "Shorts and News" are still forced regardless of the decree. Attitude is "take it or leave it"! (*Independents*)

¶ Give us: More outdoor epics, action drama, more and better cartoons, more down-to-earth serials, less percentage pictures, more Technicolor pictures, less gangster pictures.—*State Theatre, Ironton, Mo.* (*Independent*)

¶ Would like to see them do away with the selling in blocks of five. I never favored this method of selling, for you can hardly tell from one month to the next just what you can expect to get from the producers that are selling under the consent decree. One producer even refused to sell me the second block unless I agreed to take the first block. This method of selling is much worse than signing for the season's output, for at least you could reject 20 per cent of them. Let's try to get back to the old way of selling pictures. Under the present method it is nothing but a headache.—*F. X. MERKLEY, Rialto Theatre, Columbia, Ky.* (*Independent*)

¶ Lower film rentals. (*Independent*)

¶ Just as it is today—it's the greatest industry in the world. (*Independent*)

¶ Do away with repeats. Too many are hurting our boxoffice. Patrons feel that they have seen the picture before. Original matter clicks best. (*Independent*)

¶ A better system for exhibitors to buy product. (*Independent*)

¶ I sincerely hope that the Consent Decree, after a one year trial, will be "dumped" in the ash can. It's just as hard getting together on five pictures as it was in buying an entire year's product, and it looks like the elimination privilege is a thing of the past. There is no longer a steady flow of product which means that important days of the week have to be taken up with poor pictures. (*Circuit*)

¶ A meeting of the producers with the actual managers that run theatres out in the fields. In this meeting discuss and instead of pulling opposite—pull together.—*Fox Strand Theatre, Salina, Kansas.* (*Circuit*)

¶ Abolish *all* Labor Unions! (*Circuit*)

¶ Forget games and giveaways and go in for showing of good pictures. Eliminate all advertising from screen. (*Circuit*)

¶ Kill "B", "C" and "D" pictures. Better short subjects. (*Circuit*)

¶ Less drawing room dialogue of sophisticated pictures. Eighty-five per cent of movie goers are not of the drawing room intelligensia. They want light humorous entertainment, not a lot of heavy dramatic bosh. (*Circuit*)

¶ First of all, single features, fewer long drawn out stories that get nowhere, more comedies and musicals, in a time all that we read, see in newsreels, and in many a feature, is some war angle. More Kildare series, Hardy series, Abbott & Costello series, Bob Hope, etc. Why not cut features down to where and what they were ten years ago, because now the producers who are making long features to break up the double feature menace, don't realize some towns have to play doubles anyway and you wind up with a three-hours-and-a-half program, where ten years ago features averaged 75 minutes, 9 minutes of news, cartoon 7 minutes, and possibly but not always, a short. This way working in six performances and quicker turnover. Hal Roach's Streamliners are a help. (*Circuit*)

¶ I feel the elimination of all double features, giveaways and the concentrating on good single

(*Continued on following page*)

PARAMOUNT—F.&M. HOLLYWOOD THEATRE

Paramount Pictures and Fanchon and Marco completed a deal last week which will give them joint operation of the El Capitan Theatre, on Hollywood Boulevard in the film capital, as a deluxe motion picture house. The theatre will be known as the Paramount Hollywood, and it is reported that $150,000 will be spent to modernize it completely and to install numerous equipment features intended to make it one of the nation's outstanding movie palaces.

The deal was negotiated by Leonard Goldenson, head of Paramount's theatre division, Fanchon and Marco, and C. E. Toberman. W. L. Pereira, Paramount's studio architect, in collaboration with his brother, Hal Pereira, of Chicago, are designing plans for the revamped theatre which, it is expected, will be ready for a public opening by Christmas.

"Consent Decree, like WPA, has been Abused"

(*Continued from preceding page*)

features, good shorts and some situations vaudeville would bring about a better paying proposition for both the producer and theatre owner. The only thing is to make everyone realize this and have one united group all make the same move at the same time.—*PEARCE PARKHURST, Colonial Theatre, Nashua, N. H.* (*Circuit*)

¶ There should come a day when the distributors will stop breaking their backs to get around every bit of regulation, legally or illegally, that is established in the industry. The ink is hardly dry on the distributors' own consent decree when the home offices are figuring out new ways to make the exhibitors buy shorts and to increase film rentals. (*Circuit*)

¶ What's wrong: Insistence of exchange on percentage and preference of same, thus giving good films to theatre accepting them on a percentage basis and thus making it nearly impossible to secure good films unless everything is entirely as the exchanges wish, with no thought of the small circuits or independents.—*Cattlett Park Theatre, Mansfield, Ohio.* (*Circuit*)

¶ A great boon to us "last runs" is the projectionist in the "first run" who punches holes or otherwise mutilates the film for cue markings. By the time they get to us each theatre it has played has cut out the former cues, punched in their own, and that leaves us with very, very smooth continuity of sound on the changeover. If a standard cue marking system could be worked out by the distributor . . . or have each house just "red pencil" their cue marks (which can be rubbed off without cutting the film all up) the subsequent houses would show better film. (*Circuit*)

¶ My pet belief is that the industry is missing a great bet in not starting a cartoon serial, with characters that can gain popularity comparable to Charlie McCarthy—the kind of stuff people are conversing about in trains, homes, offices and in daily life. My idea is that a person could attend his favorite theatre every week and see a chapter of "Who Killed Cock Robin" or some such title, with his favorite cartoon character such as the Crazy Rabbit.

Cartoons are equally as popular with adults as with children and I believe that the skill in Hollywood could easily handle such a subject into a boxoffice success.—*RAYMOND J. KENNEY, Manager, Cosmo Theatre, Chicago.* (*Circuit*)

¶ Fewer and better produced pictures to enable exhibitors to eliminate the double feature and substitute a program of one good feature. Also a balanced series of short subjects, newsreels and serials. Not so many propaganda pictures and more musicals and comedies. (*Circuit*)

¶ Good pictures, fewer "B's." More comedy, musicals. Theatre in crucial year ahead, must provide an escape. Period of charm, glamor, complete relaxation. Accent on entertainment.—*E. KEENAN, Manager Buros Theatre, Newport, Vermont.* (*Circuit*)

¶ Good pictures, good stars and national publicity are the things necessary to good business. (*Independent*)

¶ Elimination of surplus production or program features of no boxoffice value. Excessive production of useless shorts of no entertainment value. Restriction of propaganda in all entertainment. (*Independent*)

¶ The worst thing that ever hit this industry, in my opinion, is the Consent Decree, which I do not think has helped anyone as an exhibitor and has caused the film companies to "go crazy" on prices. I think the purpose of the Decree was in good faith to settle a long argument but, like WPA, it has already been badly abused.

Before the consent decree we, like other exhibitors, were buying a year's supply from each company we did business with and our high brackets covered only a few pictures from each company, but now it is one or two 40 per cent pictures in each group, then possibly a 35 per cent picture under that bracket. With all our arguing and submitting figures on grosses accompanied by Federal Tax ticket numbers and in some cases I have sworn to the figures before a Notary Public, our rentals have jumped about 30 per cent. I say this is not the solution to the trouble in this industry and would like to see it modified or completely withdrawn. In one case our guarantee was increased exactly 2½ times what it had ever been. This is my only "pet annoyance" mentioned above.—*C. W. SADLER, Palace, Princess Theatres, Weatherford, Texas.* (*Independent*)

¶ Cut out pictures for double bills. Make more pictures. You can make more money on one A picture than half dozen B and C's. The reason a small town exhibitor can't make any money is because he has to buy 200 pictures to get ten A pictures. Overbuying is his trouble. That is my trouble.—*WALLACE H. RANDELL, Wanoca Theatre.* (*Independent.*)

¶ Our pet annoyances are murder mysteries and gangster films, especially the series as Charlie Chan, Ellery Queen, Michael Shayne, etc., also English pictures made in England. We want to compliment Metro on their selling policy which is the fairest yet devised by any company.—*Nottawa Theatre, Blackstone, Va.* (*Independent*)

¶ More top flight big boxoffice pictures. That's all this industry needs. (*Independent*)

¶ We want better pictures!!! (*Independent*)

¶ Who consented to the Consent Decree? Under the decree the film companies are demanding too many percentage pictures for smaller towns. Rentals are up, and operating cost, although business has increased only where there is a defense project. Small circuit of theatre in Georgia. (*Independent*)

¶ All the business needs is good pictures! What kind? Pictures that move. Lots of action, comedy and a little music thrown in. Not 100 per cent musicals, no psychopathic or problem plays, no propaganda films, no costume pictures! A good tear jerker occasionally. Hit 'em in their emotions. The public likes to feel their entertainment in their hearts, their funnybones, their tear ducts, their blood pressure! (*Independent*)

¶ What I want is long pictures, they should be between 90 and 120 minutes so as to do away with double features. (*Independent*)

¶ Shorter playing time between 1st and subsequent runs; in our case it is 90 to 120 days; that is the reason, I believe, this time should be cut down. This subsequent run must charge same admission as the 1st and 2nd runs, i.e., 1st run matinee price and same price as 2nd run; 3rd and 4th run must also charge same admission as 1st and 2nd runs. (*Independent*)

¶ Most needed is the discard of selling systems designed to keep the exhibitor and his business on the brink of extinction when he devotes 90 per cent of his time to the purchase of pictures and 10 per cent to house operation, exploitation and general worry. (*Independent*)

¶ Comedy and lots of it. Less war subjects. No double bills. (*Independent*)

¶ Back to the old buying methods. More outdoor action dramas and comedies of the down-to-earth type for my patronage. (*Independent*)

¶ Pet hope: To be able to buy highly sophisticated pictures at lowest allocation, as we are compelled to run some of them, and they do not make money in small situations. (*Independent*)

¶ Let's keep to comedy and drama. The world is too full of war, etc., for propaganda and pictures of that type. Let the newspapers and radio handle that and we'll help give life a little sunshine to go with it. (*Independent*)

¶ It seems to me that this business needs a little of the good, old-fashioned spirit of the Golden Rule. The people in this industry who have the power, might well use it with a little mercy and liberality, instead of exacting the last possible dollar from the small, independent exhibitor.—*CHARLES E. MOYER, Bethlehem, Penna.* (*Independent*)

¶ Definite run on film contract—so many days after first run, instead of so many days after subsequent run. (Example) 28-35-42-49-56 days, or whatever the case may be. I won't have to wait six or eight months for program pictures because the sub. run holds back. (*Independent*)

¶ Better short subjects and more popular ideas, band acts, and sport novelties. Eliminate questionable stars who have no values but seem to have long contracts. Better pictures from coming stars as Rosalind Russell, Walter Pidgeon, Ruth Hussey, Humphrey Bogart, Rita Hayworth, Ronald Reagan, Robert Young. Longer newsreels might be some help to bolster shows. (*Independent*)

¶ Why can't the unions let us small independents alone? (*Independent*)

¶ Better comedy features. Less Travelogues. More fast action 2-reel comedies also 1-reel comedies. Not so much about war. Folks come to be entertained not to be made worried and fret and to remind them of this terrible destruction which now refers to some member of their family. (*Independent*)

¶ What we want most: That producers should cease and desist from the the present vogue of 60-minute so-called "features." The "double-feature" evil will persist so long as these are ground out like sausage. Our patrons prefer one good feature with good short subjects—but in order to play up our commitments we are obliged to double-feature many that are too short and too weak to play along. The double-feature vogue has made a market for short, weak features—and every producing organization in the industry, with possibly one exception, is catering to that market. (*Independent*)

¶ In my opinion, the best thing that could happen to the industry would be for Hollywood to make about 60 per cent as many pictures as it does now, thereby making them all about the same class—and thereby making the double bill practically an impossibility. Shorts would then come back into their own, and everyone would be better off, including the public.—*HOFHEIMER, Indianola Theatre, Columbus, Ohio.*

[To be Continued Next Week]

Samuel Goldwyn's
THE LITTLE FOXES

CITIZEN KANE

LOOK WHO'S LAUGHING

ALL THAT MONEY CAN BUY

SUSPICION

Walt Disney's
DUMBO

and now . .

MORE MONEY SHOWS FROM RKO RADIO

THE THIRD FIVE FOR 1941-42



KAY KYSER
in
"PLAYMATES"

with

JOHN BARRYMORE
LUPE VELEZ
GINNY SIMMS
MAY ROBSON · PATSY KELLY
PETER LIND HAYES
and
KAY KYSER'S BAND
featuring Harry Babbitt · Ish Kabibble · Sully Mason

Produced and Directed by DAVID BUTLER

Screen Play by James V. Kern

Do your Christmas booking NOW for the greatest holiday attraction on record!


"OBLIGING YOUNG LADY"
with
JOAN CARROLL
EDMOND O'BRIEN
RUTH WARRICK
EVE ARDEN
ROBERT SMITH
FRANKLIN PANGBORN
Produced by HOWARD BENEDICT
Directed by RICHARD WALLACE
Screen Play by Frank Ryan and Bert Granet
Broadway's child sensation brings to the screen what she had to wow New York in the stage smash, "Panama Hattie."



"WEEK-END FOR THREE"

with

Dennis O'Keefe
Jane Wyatt
Philip Reed
Edward Everett Horton
ZaSu Pitts
Franklin Pangborn

Produced by Tay Garnett
Directed by Irving Reis
Screen Play by Dorothy Parker and Alan Campbell
from Story by Budd Schulberg

A showman's booking worries fly out the window when a sure-fire comedy, like this comes along!



heat wave of entertainment
. singing, dancing, comedy,
ama, romance . . . A top
acket show all the way . . .

"FOUR JACKS AND A JILL"

with

RAY BOLGER
ANNE SHIRLEY

JUNE HAVOC · DESI ARNAZ · JACK DURANT
EDDIE FOY, JR. · FRITZ FELD · HENRY DANIELL

Produced by JOHN TWIST
Directed by JACK HIVELY

Sceeen Play
by John Twist







"A DATE WITH THE FALCON"

with

GEORGE SANDERS
WENDY BARRIE
JAMES GLEASON
ALLEN JENKINS
MONA MARIS

Produced by Howard Benedict

Directed by Irving Reis

Screen Play by Lynn Root and Frank Fenton

Based Upon the Character Created by Michael Arlen

. . . Second in the thril
series starring the mar
who played "The Saint."
. . . An ace for action
mystery, melodrama . .

RKO RADIO PICTURES

THE THIRD FIVE FOR 1941-42

BIOFF-BROWNE TRIAL ENDS, JURY DECIDES U.S. EXTORTION CHARGES

Defense Attorneys Breslin, Conboy Sum Up with Charges of "Inconsistency"; Say "Truth Has Not Been Told"

The trial of IATSE union leaders Willie Bioff and George Browne for alleged extortion of $550,000 specifically, and $828,000 as charged by witnesses from Warners, Paramount, 20th Century-Fox, and Loew's—moved at mid-week to the judgment of a jury in New York's Federal Court, after sumations, Wednesday by George Breslin, and Thursday by Martin Conboy for the defendants, by Mathias F. Correa, Thursday, for the United States, and with Federal Judge John Knox's charge to follow.

For close to three weeks, numerous major film executives testified to threats of strikes, demands for money, and extortion of money personally and by involved bookkeeping arrangements, by the two International Alliance of Theatrical Stage Employes leaders.

Bioff, to whom the most payments allegedly were made, countered on defense direct testimony, that he had "taken more" than the sum alleged by the indictment, and the sums mentioned by the witnesses; that he had collected about $1,000,000, but that he had collected so that the industry could appease "sandbagging" legislators.

Lack of Complaint Cited

Mr. Breslin charged the major executives never went to the police; that Bioff acted openly; that he was friendly with them; that they submitted, although they were "tough" men in ordinary business; that film executives and lawyers could have used marked money, dictaphones and other means to trap Bioff.

Defense counsel Breslin turned to the jurors within a few minutes after the Government had rested its case with rebuttals, at 11:15 A.M., on Wednesday. His summation continued until luncheon recess, at one o'clock, and picked up again at 2:03 P.M., running until 4:45, when the six-foot Breslin, who had never left the counsel table during summation, turned, and in his usual well-calculated trial manner, loudly charged to the jurymen: "The truth has not been told—as to what really happened."

Judge Knox's gavel knocked for adjournment for the day, and ordered Thursday's opening at 10:00 A. M., instead of the usual 10:30.

At precisely 10:12 Thursday, Martin Conboy, in command with Mr. Breslin of the defendants' staff of six New York and Hollywood counsel, started on an amplification of defense summation.

The trial entered its last week when, maneuvered into admissions he had falsified to public groups on many occasions, and confronted with evidence that he had assumed false names several times, and made to lose credibility thereby, Bioff introduced yet another sensation in his defensive attack, at the Thursday, October 30th, sessions. The defendant turned to Judge Knox, and, voluntarily declared: "I am ready to prove that $200,000 was given to Congressional investigators of the motion picture industry.

That "investigation," questioning later elicited, was not the current Nye-Wheeler inquiry; it was the so-called Sabath Congressional Committee which, in 1935, questioned certain financial transactions in the film industry. The "investigator" was Murray Garson, investigator for the committee. Bioff said Joseph Schenck bought $200,000 worth of stock for Mr. Garsson.

Previously, Bioff, in three days of defense on the witness stand, had completely turned testimony by Government witnesses—the majors' executives who paid him approximately $800,000 according to their testimony—into a story of service for his "friends," Nicholas and Joseph Schenck.

The story was that he was merely a messenger for Nicholas Schenck, collecting by Bioff's own admission, approximately $1,000,000 from other industry executives, that he turned this money over to Joseph Schenck, for what Bioff said was the appeasement of legislators in many states; and, that he was a personal, not business, friend to industry leaders.

Payment of $828,977 Charged

In the two weeks previous, a score of executives asserted from the witness stand they had paid Bioff and Browne $828,977 to avoid strikes of projectionists and studio workers threatened by the two labor leaders.

Among these had been Nicholas Schenck, president of Loew's, Inc.; Harry M. Warner, president of Warners; William C. Michel, executive vice-president of 20th Century-Fox; Nicholas Nayfack, MGM studio executive; Austin Keough, Paramount general counsel; David Bernstein, vice-president and treasurer of Loew's, and others.

Bioff's Thursday charge that Joseph Schenck had given a Congressional investigator $200,000 simered down to a statement of what Bioff said Joseph Schenck had told him. Representative Sabath in Washington later called it all a lie. Mr. Correa reminded Bioff he had previously asserted he didn't know to whom the money he "collected" for Joseph Schenck, was paid.

Previously, also on Thursday, October 30th, Bioff had denied using Chicago's Nick Dean, alias Circella, as subsidiary collector. He also denied knowing Circella was an ex-convict, arrested with Al Capone.

Dean resigned as international representative of the IATSE. Under separate indictment as accomplice in the alleged film extortions, he has so far been unavailable to the Federal Government.

The IATSE books show $19,680 paid between 1937 and 1940 to an IATSE representative named Link, Mr. Correa reminded Bioff, then asked him if he was "Link."

Bioff said no—and he didn't know of any man named Link.

In previous testimony, however, Bioff had certified he used that name in telephone conversations with Nicholas Schenck.

On Thursday also, Joseph Schenck briefly appeared in court. Mr. Correa explained Mr. Schenck was available as a witness if necessary. Defense lawyers thereupon had Mr. Schenck excluded from the courtroom because he might be called.

Questioned on "Link"

Questioning, over the "Link" item on Alliance books, brought from Bioff the assertion that as an international representative, he received a salary of $110 per week, plus $84 for expenses; and that Browne received $20,000 per year.

When Mr. Correa, as he had before in the trial, asked whether Bioff had seen incongruity in being asked by Nicholas and Joseph Schenck to act as collector and deliverer of money, Bioff said: "The whole setup struck me as very funny."

He said he did not, however, see comedy in his own behavior which, he testified, included the leaving of $100,000 in a trunk at his Oak Park, Illinois home, without insurance, or information to the other resident, his mother-in-law.

Thursday also saw a brief attempted linkage of Bioff with Tommy Malloy, Chicago projectionists' chief, who died by shotgun in February, 1935. Mr. Correa made Bioff admit he started collecting from the city's exhibitors "a few months after Mr. Malloy's death," in Mr. Correa's words. Bioff, however, denied knowing Malloy collected exhibitor tribute.

Mr. Correa attempted to catch Bioff in another misstatement. Bioff had identified Samuel Brenner, Chicago attorney, as payer for the producers on some occasions, in that city. He also said he knew Mr. Brenner for about two years before these happenings.

Mr. Correa then displayed a Bioff passport application, in which Bioff swore he had known Mr. Brenner for 30 years.

Bioff admitted Mr. Brenner was a Chicago Alliance member; that he had been its attorney and that he was paid one fee of $3,217.

Secretary Testifies

Ruth Nolander, former secretary to Joseph Schenck, followed Bioff as defense witness. Mr. Schenck, she said, counted $100,000 in Bioff's presence, for her to put in the Schenck studio strong box.

"Before that occurence, Mr. Schenck had not kept more than $50,000 in that box, she claimed.

Mr. Correa later forced an admission from her that she had not seen Bioff give that money to Mr. Schenck.

Followed then, Charles T. Russell, Bioff tax consultant and a former deputy commissioner of the Department of Internal Revenue.

Sidney Kent and Joseph Schenck recommended Bioff to him, Mr. Russell said. Furthermore—and this was supplemented by cablegrams from Mr. Schenck—the latter evidenced interest in Bioff's tax difficulties, according to Mr. Russell's testimony.

One cablegram, introduced in evidence, read:

(Continued on following page)

PARAMOUNT SUED FOR "EXPENSES"

The fourth stockholders' suit against major producers which paid Bioff and Browne to prevent labor strikes was filed in New York Federal Court Thursday, October 31st, against Paramount, officers, and directors, by Lillian S. Raber and G. Arthur Peck. They ask accounting of $100,000 allegedly paid the labor leaders by company officers; their complaint asserts the disbursements were wrongfully conceaed from stockholders by "surreptitious padded vouchers." Milton Eisenberg, 50 Court Street, Brooklyn, is plaintiffs' lawyer.

GARSSON STOCK DEAL CALLED LOAN

(*Continued from preceding page*)

"B is to testify Sacramento. He intends withholding information. I suppose at the request of Mac. If he does at least he should get promise from Mac to intercede in Washington to stop persecution." B meant Bioff and Mac was Senator William Gibbs McAdoo of California, Mr. Russell testified. On his advice, Bioff did not see Senator McAdoo and nothing was done by him, Mr. Russell hastened to say. Sacramento, he added, was a reference to a grand jury investigation pending there at that time.

Continuing Monday, Mr. Russell told of conferences with Bioff and Mr. Schenck, in the latter's home and office, from June, 1938, to late 1940—all of them on the $100,000 "loan."

Mr. Russell also insisted on the stand that no film officials paid him for services to Browne, Bioff, and the IATSE; that the IATSE union paid him $31,180.

Stock Deal Cited

Testimony that a block of 20th Century-Fox and Consolidated Oil stock, valued at $202,837 was originally registered under the name of Joseph Schenck and later transferred to the joint account of Murray Garsson and Joseph M. Moskowitz was offered by Jack Rabin, an employee of Mervin Ash & Co., Mr. Schenck's stock brokers. The transfer was made on the ground the original registration had been a mistake, Mr. Rabin said. The evidence was offered by the defense to substantiate Bioff's claim that Mr. Schenck had paid money to a Congressional investigator. Mr. Rabin could not explain the ultimate disposition of the stock.

Hyman and Abe Bioff, brothers, and Sylvia, sister, of Willie Bioff, confirmed his statements that he is Morris, not William, Bioff—an admission previously brought out by Mr. Correa.

The defense rested Monday, with George Browne not having appeared in his own behalf. However, the first Government rebuttal witness linked him directly with payments of the alleged extortion money.

According to Government direct testimony, Browne had been present at certain meetings with film executives; but all their testimony, and Bioff's also, had identified the latter only, as actual collector of the monies. The first Government rebuttal witness, Charles C. Moskowitz, Loew circuit head, told of threats and demands by Browne, and said the union head had received $205,000 from 1935 to 1938.

Mr. Moskowitz said he had met Bioff in 1935, first, in contract negotiations with New York Projectionists Local 306. Later that summer, he was asked by telephone to visit Browne's New York hotel apartment. Bioff told him then he had sponsored Browne's IATSE election.

Says Dean Was Present

Mr. Moskowitz, continuing, said Bioff complained he had not gotten "a cent" from "the wealthy film industry."

When Mr. Moskowitz, saying he had come to see Browne, tried to leave, Bioff pushed him into a chair, and demanded money, he said.

Mr. Moskowitz added that Nick Dean was in the room at the time.

The meeting was abortive, but another occurred ten days later, at New York's Hotel Chatham, the witness said. Browne, this time, asked $50,000 to prevent a Local 306 strike.

There were more meetings and, he said, Major Leslie Thompson, RKO circuit executive, was an object of demands, also. It was he, the Moskowitz narrative ran, who suggested using Mort Singer, Chicago exhibitor, as transmitter of money to Browne. Loew's had delayed payment until a non-direct device was formulated, he testified.

The entire deal cost Loew's $165,000, including "expenses" of protecting Mr. Singer from income taxes, Mr. Moskowitz added. Its direct share was $105,000.

Browne demanded $100,000 more in 1937, he continued. Personally, to Browne, in Dinty Moore's Restaurant, New York, he handed $25,000 in late 1937, and $15,000 in April, 1938, he testified.

Mr. Moskowitz then contradicted Bioff's direct testimony, telling the court he never had delivered money to Bioff at hotels; did not introduce him to Nicholas Schenck; never instructed him to collect money from other film executives.

The second rebuttal witness for the Government also on Monday, James Coston, Warner circuit Chicago zone manager, recalled meeting Bioff in 1928 as "Willie Berger." Browne, he averred, introduced them.

Mr. Coston then said Bioff had said, in IATSE Chicago offices, in February, 1935, that he had "taken over" the city's projectionists' union.

Bioff, he testified, said his men asked restoration of operators previously eliminated from booths.

Whereupon, Mr. Coston related, Bioff suggested theatres could avoid this restoration; and, at a later meeting, asked $100,000, of which Warners was to pay $30,000, Balaban and Katz and others the remainder.

Then ensued a flight of Coston, Browne, and Bioff to New York conferences with Joseph Bernhard, Warner circuit general manager—and, a week later, Mr. Coston gave $30,000 cash to the two defendants, so the testimony ran.

Came another demand in May, 1936; a demand predicated upon appeasement of an asserted operators' desire for a 20 per cent pay increase; and, satisfaction of which was to be five per cent to Bioff instead of the 20 per cent to the rank-and-file, Mr. Coston testified.

That five per cent was declared to be $11,000. Mr. Coston paid $8,500 and pleaded no more was available. Whereupon, the theatre man testified, Bioff said, "We were getting away cheap."

Tells of Other Payments

There were more payments, he continued: $14,000 in Sept., 1936; $9,600 in late 1938, and in December, 1940. The latter payments were to Nick Dean, to whom, Mr. Coston said Bioff told him, the job of collecting had been given.

Bioff's own view of his position in the film world was anecdotally displayed in the Coston testimony.

Bioff told him, he said, that he wouldn't be "the first big man to go to jail—there have been others."

The "others," were "Hitler, and Stalin."

Reappearance of the theme dealing with Mr. Garsson, the former Congressional investigator, came Wednesday when Joseph Moskowitz, 20th Century-Fox financial executive, followed Mr. Coston, but as defense witness. He said he had kept the personal account of Joseph Schenck in 1937; and that the November 4th entry recorded a $202,837 loan to Mr. Garsson.

Mr. Moskowitz told Mr. Correa that Mr. Garsson was "a friend of Mr. Schenck."

He further elucidated: the stock for Mr. Garsson cost approximately $130,000; it was collateral on the loan; Mr. Garsson endorsed the stock in blank; it was given to Mr. Schenck; the stock was then sold for $110,000, and given to Mr. Schenck, who lost $20,000.

The Fox executive was the last defense witness.

Mr. Correa's last endeavor, before closing for the Government, was to show that Browne admitted Bioff and Dean into Chicago IATSE Local 2, whose minutes confirmed this.

The Government rested at 11:15 Wednesday morning.

Followed then a denial of a defense motion for elimination of Mr. Moskowitz's testimony naming Browne directly as a money recipient.

George Breslin's defense summation asked the jury not to be influenced by newspaper stories; asserted more than a reasonable doubt of Bioff's guilt; said the man was not being tried for assumption of other names, nor for other convictions.

He cited as "peculiar" the reported failure of Nicholas Schenck to tell colleagues of the asserted $2,000,000 demand alluded to in previous testimony.

"Willing Payment" Stressed

More defense summation points: Browne ordered the 1935 strike to bring back members; that was his job; the union paid him for it; although Nicholas Schenck met many persons shortly after the asserted demands upon him by the two labor leaders, according to the defense, he told only Sidney Kent.

Mr. Breslin attacked this point, thus: "What an invitation to a smart lawyer! He could have used marked money, a dictaphone, or a number of devices to trap Bioff."

On the same tack, Mr. Breslin noted also no complaint to the authorities, adding: "If anyone of them (the majors) had complained to the authorities, this would have been stopped."

Nothing happened then; nothing of that sort is happening now, he continued, then asserting: "The answer is that a deal has been made, which you have not been told about."

Joseph Schenck was a willing witness, according to Mr. Breslin, whereas the other Government witnesses were unwilling, he charged. "Who was the informer who came to Mr. Correa and told him about this case. Could it have been Joseph Schenck?" asked the defense lawyer.

He reproached Harry Warner for failing to complain to the police.

He reiterated the charge that Bioff was used in the Smith-Aller raw film commission deal, related in previous testimony, to obtain an illegal rebate.

Of testimony that Loew's paid $165,000 in September, 1935, to Browne, Mr. Breslin termed "unbelievable" the failure of Nicholas Schenck, faced by a demand for $2,000,000 the following spring, in Mr. Schenck's narrative, not to have remarked "Why, we just paid you $165,000."

"Truth Has Not Been Told"

Saying, "The truth has not been told," and admonishing the jury "I think you could not rest in mind if you can say there's no doubt about the Government's case," Mr. Breslin finished at 4:45 P. M., Wednesday.

Martin Conboy, second defense attorney, started summation Thursday morning, followed by Mr. Correa, and then by Judge Knox, with the charge to the jury.

Members of the jury were: Paul D. Thorne, cashier, Western Union; Francis L. Corcoran, real estate agent associated with Rockefeller properties; John McKeown Stebbins, production staff, *New Yorker* magazine; James D. Banks, life insurance broker; Murray J. Dunn, tester, New York Telephone Company; Ezra Koster Wickman, executive, Commonwealth Fund; Paul Fisher, mortgage broker; Arthur Otten, clerk, Texas Company; Frank James Hannon, margin clerk, Hayden, Stone and Company; Robert H. Celander, buyer, Consolidated Edison Company; Warner L. Overton, telephone engineer and Otto Detmer Sutter, sales manager.

GOVERNMENT SAYS NEW ORDER HAS REDUCED EXHIBITOR COMPLAINTS

Arbitration Polices Industry, Is Effective, U. S. Lawyers Say; Test Action in Minnesota; New Cases, Awards Filed

Like the policeman on the beat the motion picture arbitration system has deterred infractions of the "law and order" to which the industry was bound by the consent decree. The U. S. Government which imposed the decree upon the five consenting distributors admits that the arbitration system has been "quite effective" in settling industry controversies.

The number of trade practice complaints filed by exhibitors against distributors has shown a "substantial reduction," the Department of Justice reports. Although relatively few complaints, (138 on November 1st) have been filed with the 31 motion picture tribunals of the American Arbitration Association during the first nine months of arbitration the government is reported to be well pleased with the operation of the decree.

Robert L. Wright, chief of the motion picture unit of the anti-trust division of the Department of Justice said this week that there were far fewer complaints coming to Washington. No definite figures have been kept for comparison with previous years, but the drop in the number of complaints is believed to be considerable.

Arbitration Effective

Prior to the signing of the consent decree the Department of Justice mailbags carried hundreds of letters a month from independent exhibitors asking for relief. This correspondence is said to have diminished to a trickle.

The Government is reported to feel that the decree has provided not only an effective "get together" method of settling disputes but to have made distributors more willing to hear and settle exhibitor complaints.

Maintaining the conservative attitude which Government officials have consistently held with respect to operation of the decree, Mr. Wright expressed the view that the arbitration system had not yet had a full opportunity to demonstrate its possibilities. He referred to the fact that block-of-five selling was adopted only a few weeks ago on September 1st and problems arising under that system have not yet been brought before the arbitration boards.

Nevertheless, the fact that fewer monopoly complaints have been filed with the Department of Justice and the relatively few actions before the AAA are interpreted by Government quarters as evidence of a "reform" imposed by the decree. Chief among the improvements in conditions attributed to the decree is the "sincere and successful effort" made by distributors to satisfy exhibitor complaints.

Not only has the number of complaints to the Department of Justice decreased, it is said, but they have changed considerably in character. Many of them involve clearance, some run, or other situations which can be handled through the arbitration tribunals. The Department has so advised the complainants.

Further evidence that arbitration is filling a long felt need in the industry for settling disputes is seen at Washington in the small percentage of decisions which have been carried to the Appeal Board. Frequent withdrawal or the consent settlement of arbitration complaints is also regarded as a good sign. The Government is also said to feel that distributors and exhibitors alike have made efforts to carry arbitration proceedings to a conclusion without stalling. This is considered to be an indication that both groups are anxious to give the system a complete trial.

Washington considers the only black spot in the situation to be the Minnesota law and the decree exemptions granted under it. However, Department of Justice officials remain confident that the statute will be successfully challenged in court. At this time they are not taking an active part in the case.

Voluntary Revisions

Officials are understood to feel that the mere existence of arbitration machinery and a consent decree specifying proper trade practices has been the instigus for much conciliation between exhibitors and distributors. They cite voluntary revisions in sales and distribution practices apart from those compelled by the decree.

"Like a policeman on the corner, arbitration deters malefaction just by being at hand," one source commented.

Although Judge Henry Goddard who signed the consent decree this week, granted Paramount relief from some of its provisions in Minnesota a new case, the first since March, has been filed at Minneapolis. The tribunal's fourth action, the some run complaint entered Monday by the Lyceum theatre, operated at Duluth, Minn., by the Duluth Theatre Corporation, charges Paramount with refusing to license pictures under Section VI of the decree.

Bennie Berger, a leader in the Northwest Allied Theatre Owners' Association councils and active advocate of the Minnesota anti-decree law owns the Lyceum theatre. His arbitration complaint is considered by Minneapolis exhibitors to be the forerunner of a test of the arbitration provisions of the decree.

A clearance complaint was filed October 29th at Chicago by William Pearl, operating the Alcyon theatre, Highland Park, Ill. It is the city's ninth case. It cites 20th Century-Fox RKO Radio and Paramount. The complainant claims the companies have granted the Lake Forest Theatre Co., Lake Forest, Ill., for the Deerpath theatre; Samuel Meyer's Teatro Del Lago, Wilmette, Ill.; and the A. J. B. Theatre, Inc., Libertyville, Ill., operating the Liberty Theatre, unreasonable clearance over the Alcyon.

Four New York theatres, operated by Julius Joelson on Friday filed the tribunal's 25th and 26th complaints. Both sought clearance adjustments.

The J-J Theatres, Inc., in the 25th action

(*Continued on following page, column* 1)

Bill For Film Arbitration Shows AAA Saved $190,000

The five consenting distributors got their first official indication this week of what the bill for setting up the motion picture arbitration system and operating it for the first year will amount to.

Expenses will total slightly less than $300,000 on November 30th for the first ten months of film arbitration, the American Arbitration Association reported. In a report to the finance committee the Association, court appointed administrator of the consent decree arbitration system, estimated that operating costs would be approximately $190,000 less than the $490,000 maximum approved by Judge Henry Goddard when he signed the decree.

Savings in the operating expenses for the 31 regional tribunals, the New York headquarters of the AAA's film administration, and the disbursements to the Appeal Board were reported to the Budget Committee named by Judge Goddard. The committee, comprising Van Vechten Veeder, chairman of the Appeal Board, Paul F. Warburg, chairman of the AAA Administrative Committee, and Joseph Hazen, representing the consenting distributors, is preparing a budget for next year. The budget, however, will not be submitted to the U. S. District Court for approval for several weeks, it was said.

Their 1942 budget, it was indicated, will not call for the elimination or consolidation of any of the 31 field offices, in view of the savings exercised during the first year. The maximum expenditure provided by the decree for the second year of operation is set at $465,000. The Budget Committee, however, is expected to recommend a figure considerably below this sum when it submits its proposed budget for next year to the court.

About $50,000 of the $190,000 saving, the AAA pointed out to the committee, was due to the fact that the report covers only ten months of operation of the out-of-town tribunals. Although the decree was entered on November 30th, 1940, most of the arbitration expenses did not commence until January 1st, 1941. The tribunals opened to receive complaints on February 1st.

Included in the cost of the first year's administration were: the establishment of 31 regional offices in exchange cities, purchase of equipment, employment of clerks and secretaries, salaries and expenses of the executive director, his assistant, the field secretary and clerical help in the New York administrative office, and the salaries and expenses of the Appeal Board.

Arbitration Cuts Theatre Disputes

(Continued from preceding page)

for the Avalon, Oxford and Jerome theatres in the Bronx named Warner Brothers, 20th Century-Fox, and RKO in a demand charging that the seven-day clearance held by the Skouras circuit's Valentine over the three houses is unreasonable, "as to time and area." The action requests that clearance be eliminated or reduced to the day following the Valentine run.

The 26th case was filed by Mr. Joelson for his Kingsbridge theatre against the same distributors, and asking the same reduction of the Valentine's clearance.

Chicago

By stipulation of parties the time limit for the selection of an arbitrator in the R & G Corporation, Cicero, Ill., clearance case against the consenting companies, has been extended until November 17th.

Portland

November 13th has been set for the hearing of Graeper's Egyptian Theatre at Portland, Oregon.

Among prominent independent exhibitors who will testify are Bob Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners from Los Angeles; W. E. Miller, secretary, Portland; James Hone, Seattle, Robert White of Portland, and Wes Johnson of Eugene, Ore.

Kansas City

Hearings on Kansas City's second complaint, clearance action of the Dickinson theatre in Mission, Kansas, began on October 29th before Wendell H. Cloud, arbitrator. Testimony was heard from William C. Boatright, representing the Dickinson and from attorneys and branch managers of 20th Century-Fox, RKO, Paramount, and Warners.

Intervenors represented included the Kansas City Operating Corporation for the Newman theatre; the Missouri Orpheum Theatre Corporation; Fox Kansas City Corporation for the Brookside, Plaza, Isis, Uptown and Esquire theatres; and A. Orear operating the Aztec at Shawnee, Kan.

Baltimore

Milton King will arbitrate the Linnen Theatre, Baltimore, clearance action on November 5th.

Detroit

Gale theatre, Galesburg, Mich., clearance case was dismissed without prejudice at Detroit, Wednesday, by Edmund Brady, arbitrator, following argument. Paramount, Twentieth Century-Fox, Warner Brothers and the Butterfield and P. C. Schram Theatres, Kalamazoo, were involved. It was case number four.

Case number one, the Booth theatre clearance complaint has been postponed to December 2nd.

St. Louis

Warner Brothers and 20th Century-Fox were dismissal by agreement from the some-run complaint of Floyd Lowe, operator of the Star Theatre, Lebanon, Mo. William H. Stead, arbitrator, approved the amended complaint at the first hearing on October 28th.

San Francisco

Donovan O. Peters, arbitrator of San Francisco's fourth case, the clearance action of Gerald Hardy, operating the Piedmont, Oakland, adjourned hearings until November 12th on Monday after three days of testimony. Mr. Hardy testified he paid 31 per cent of his gross for film rental and said his 887-seat house had lost $4,400 in 10 months. He attacked the entire Oakland clearance schedule as a relic of the arbitrary NRA margins. Representatives of Fox West Coast, Warner, Paramount, Blumenfeld,

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

FILED THIS WEEK:

New York—Three on Clearance
Minneapois—One on Some Run
Chicago—One on Clearance

PREVIOUSLY REPORTED:

Clearance	103
Some Run	31
Specific Run	2
Clearance—Specific Run—Some Run	1
Total to November 5th	142

HEARINGS HELD THIS WEEK:

Kansas City——Case No. 2
Washington—Case No. 8

SETTLED THIS WEEK:

Dallas—Case No. 4
Boston—Case No. 6
Atlanta—Case No. 1
Detroit—Case No. 4

Republic's Regional Sales Meetings

J. R. Grainger, president of Republic Pictures, left New York by plane last Sunday to attend the company's regional sales meeting in New Orleans at the Jung Hotel on Wednesday and Thursday, and to preside at the open midwest regional meetings at the Drake Hotel in Chicago, on Friday and Saturday. H. J. Yates also attended.

The last of the current series of regional sessions will be held in New York, at the New York Athletic Club on November 12th and 13th, at which branch managers, salesmen, bookers of Republic's eastern branches and home office executives will be present. The West Coast regional meeting was held at the studio on October 15th and 16th.

Theatres Pooled to Form Corporation

The Pantheon theatre of Toledo, Ohio, operated by Smith, Beidler and Kumler, and the Palace theatre in Cleveland, operated by Skirball Brothers, have been pooled to form one corporation which Skirball Brothers will operate.

Both theatres will now show both first and second run picture, as has the Palace for some years. The Pantheon has been operating on a last run in the city policy and at a 15 and 20 cent admission scale. Both theatres will now charge 20 and 30 cents including State and Federal taxes.

S. P. Eagle With Fox

S. P. Eagle has been signed by Twentieth Century-Fox as co-producer, with Boris Morros, of "Tales of Manhattan." The film, which will co-star approximately a dozen leading Hollywood personalities, was to go into production this week.

Carmel Myers Signed

Carmel Myers, D. W. Griffith star who last appeared in motion pictures in 1934, has been signed for a role in Republic's new picture, "Lady for a Night."

Stanley Theatres Acquire Mortgage

A blanket mortgage of $4,660,000 on 16 theatres owned by the Stanley Company of America in Philadelphia and operated by the Warner theatre circuit was secured from the Equitable Life Assurance Society Thursday, October 30th. Bearing interest at 4¼ per cent, the mortgage, which expires in 1956, is applicable to the following theatres in Philadelphia: Earle, Stanley, Stanton, Victoria, Alhambra, Broadway, Colonial, Cross Keys, Harrowgate, Imperial, Logan, Place, Savoy, 333 Market, Riviera and New Palace.

The mortgage replaces an original one of $10,000,000 reduced to approximately $6,000,000, known as the C. Benton Cooper Stanley real estate bonds. The issue, dated 1925, had a maturity date in 1945. It is being called for payment December 1st.

Schreiber Heads Detroit Community Fund Drive

The committee to organize the motion picture division of the Detroit Community Fund is being organized and headed by Alex Schreiber, manager of Associated Theatres.

The committee for the campaign includes: John R. MacPherson, National Screen Service, manager; Irwin Pollard and Samuel Seplowin, Republic Pictures; Arthur C. Robinson, premium distributor; Charles Garner, roadshow distributor; Moe Dudelson and Sydney Bowman, United Artists; Max Blumenthal, Film Projection Service; Lieut. Charles W. Snyder, film censor; George Bremen, manager, Wyandotte theatre, and Daniel J. Lewis, chief booker, Wisper & Wetsman theatres.

RCA Signs Comerford Circuit for Service

In a service deal recently completed, RCA Photophone has closed with the Comerford-Publix Theatres Corp. and affiliated companies for service to 79 theatres of the Comerford groups. The pact includes furnishing parts and other items of both sound and projection equipment.

The negotiations were handled by Dan Halprin, Photophone divisional representative; W. L. Jones, RCA's National service manager, and John Bethell, RCA Philadelphia sales manager, with Charles A. Ryan, representative of the Comerford circuit and affiliates.

Thomson Resigns

Kenneth Thomson, executive secretary of the Screen Actors Guild, resigned as executive secretary of the Motion Picture Society for the Americas, it was announced in Hollywood on Monday. His resignation becomes effective as soon as a successor is named. Mr. Thomson declared he was withdrawing in order to devote all of his time to his Screen Guild post.

House Paper Every Two Weeks

The Wisconsin and Chicago Manager heretofore a weekly published in the interests of Warner Bros., Chicago, Wisconsin and Indiana theaters, and edited by Charles H. Ryan, district supervisor, will be issued every two weeks hereafter. The change was made as an economy measure due to the increased cost of producing the publication.


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MGM'S 'PERCENTAGE YARDSTICK' IS 'NO DEEP, DARK PLOT', SAYS RODGERS

MGM Sales Chief Analyzes Policy and Procedure Before Independents, While Other Owners Meet on Other Problems

"No deep, dark laid plot to make a ten-strike" is behind Metro-Goldwyn-Mayer's new sliding scale percentage sales plan, William F. Rodgers, general sales manager of the company assured members of the Independent Theatre Owners Association in New York on Thursday, October 30th.

"It is a sincere effort to make a fair merchandising plan" Mr. Rodgers told the exhibitors, members representing a large segment of New York's subsequent run theatres.

He declared that the new sales plan is to be handled by branch managers and said they had full power to negotiate with exhibitors and to make adjustments.

The Metro sales executive replied to a barrage of sharp criticisms of his company's new policy. It was to "clear up misunderstandings in regard to Loew's policy," however, that he sought the opportunity to speak to the ITOA group Mr. Rodgers explained.

Asked to Answer Objections

He spoke to 200 ITOA members at a special luncheon meeting called at the Hotel Astor by Harry Brandt, president, in answer to Mr. Rodgers' own request that he be permitted to answer at first hand objections to the new sales method raised by some independent exhibitors.

Questions tossed at Mr. Rodgers from the floor, and by Mr. Brandt, acting as chairman, included demands for an explanation of the percentage "yardstick," a forecast on the number of percentage pictures for this year, what assurance the distributors offer against losses on percentage dates, protection between circuits and independents, preferred dates, effect of flat rental precedents on new prices and other topics.

"We are not asking a percentage or sliding scale with the idea of becoming rich at the exhibitor's expense," he declared.

"Consider us on our performance," Mr. Rodgers asked. "The time that you find we are taking advantage I hope you will storm my doors and the doors of MGM's branch managers. Until then apprehension is undue," he said.

MGM's district and branch managers have complete authority to determine local designation of pictures and to deal with the problems of individual exhibitors, including percentage deals, Mr. Rodgers asserted.

Percentage Films Necessary

Percentage pictures must be included on the MGM sales schedule, Mr. Rodgers said. He cited rising production costs, the burden of lost foreign markets and the increasingly greater amounts which must be spent on each picture to keep it in a top production class.

The negative costs of MGM pictures have risen, he said, to an average of $750,000 from $350,000 per production. Most of the increase has been within the past few years, he said, asserting that it had followed the general increase in prices. As with other merchandise, the dollar today does not buy as much picture as it did formerly he declared.

All MGM customers are being sold the percentage pictures he declared in answer to a question from Mr. Brandt. No circuit or theatre, he reported, has received an MGM contract calling for all pictures on a flat rental.

"No circuit in the United States is buying pictures from MGM on a flat rental," he said, "no individual has bought this year's product on a flat rental." He flatly repudiated assertions of discrimination against independent or subsequent run theatres.

The consent decree, he declared, precludes any promise in advance as to the number of pictures which Metro will sell on a percentage basis during 1941-42. Its provision that all pictures must be tradeshown before they are sold, or prices quoted, he said, makes it impossible for the consenting distributors to promise that only four or six or any specified number of pictures will be sold on a percentage scale.

"There will be no picture sold on a percentage basis unless we believe it honestly justifies it," he promised.

In answer to expressions of fear from the independent exhibitors present that they would be forced to play eight or a dozen expensive percentage pictures, on preferred dates, Mr. Rodgers pointed to the company's record to date.

Only One on Sliding Scale

In its first two blocks MGM has asked for a percentage on only one out of the seven pictures he said. Only "Honky Tonk," he revealed, is being sold on the sliding scale at present. While refusing flatly to express any official estimate of the number of percentage pictures which will be sold this year by MGM Mr. Rodgers intimated that it was his personal opinion that the ratio would not exceed the intial blocks. He said that he, personally, did not foresee 10 or 12 pictures in the New York area. The sales manager emphasized that the expression was a purely personal guess and asked the exhibitors to have confidence of a fair deal in their trade with MGM.

"If and when we overstep, then is the time to complain," he said. No exhibitor, he added, referring to an objection voiced by an ITOA member, should feel that he must come "hat in hand" to the exchange to ask for a reduction on a percentage scale.

"It is good business. We are doing no favor to give an adjustment on an oversold contract," he said. Exhibitors were urged by Mr. Rodgers to discuss their grievances with local managers. He repeated that the latter had full authority over designations and contract adjustments.

Designation will not be influenced by first run, exclusively, Mr. Rodgers said. The criterion for the sliding scale he observed, in answer to another point raised by the exhibitors, is the lowest percentage price paid last year by a theatre for an MGM picture. This price he said includes all adjustments subsequent to the contract.

In answer to charges that on the percentage arrangement large circuits, with extended, preferential dates, "play out the market" Mr. Rodgers observed that pictures that are percentage for circuits are not necessarily percentage to subsequent theatres in the same area.

The designation of weekends, or other special playing times on the percentage pictures is open to negotiations with branch managers, he added in a reply to another query. If, in fact, the percentage pictures prove liabilities to any theatre operations, he said, it is a serious problem for distributors as well as exhibitor, and "something we must worry over and work out fairly."

"There is no evidence of our trying to take advantage," Mr. Rodgers declared, and asked the theatre men present to withhold criticism of the plan until it had been given a fair trial.

Among the ITOA members at the speakers' table, and asking questions from the floor were Harry and William Brandt, David Weinstock, Jack Hattem, Abe Leff, Leo Brecher and Max Cohen.

Attending the luncheon for MGM, with Mr. Rodgers, were T. J. Connors, eastern, southern and Canadian division manager; E. K. O'Shea, central division manager; Edwin W. Aaron, assistant to Mr. Rodgers; Ralph Pielow, New York branch manager Jack Bowen, New York York district head; and Ben Abner, Newark manager.

Both Mr. Rodgers and the ITOA officers joined in praising the luncheon discussion as an example of how exhibition and distribution can thrash out mutual problems in an amicable forum.

KENTUCKY WILL HALT TAX TICKET PRINTING

H. Clyde Reeves, Kentucky's revenue commissioner, has announced the discontinuance of state printing of tax tickets for small theatres and amusement places because of the new Federal regulations.

The new regulations, Mr. Reeves said, require the name of each theatre to be printed on the tickets. Since 1936, the State Revenue Department has supervised the printing of tickets for between 800 and 900 small amusement places and charged the cost to the operators in addition to the state tax levied on them.

Richey Cites 'Short Cuts' To Profits at Boxoffice

The only short cut to boxoffice profits is a combination of intensive merchandising by exhibition with ingenious production and efficient distribution Henderson M. Richey, exhibitor relations director of Metro-Goldwyn-Mayer told Texas showmen this week.

Mr. Richey spoke at the convention of the Allied Theatre Owners of Texas, held at the Adolphus Hotel in Dallas on Tuesday and Wednesday.

Discussing various plans for unity and for an institutional selling effort by the whole industry Mr. Richey declared that the small exhibitor is the most important force in building community goodwill and interest for motion pictures. He urged all subsequent run exhibitors to take a part in the discussion of unity problems and to utilize all means of showmanship to boost motion picture entertainment as a whole.

The industry must do more to sell itself he warned. "It must do a better marketing job, for it has keener competition than ever before," he said.

"To me it is nothing short of amazing to realize that despite the fact that we deliver the greatest amusement value in the world, we have done and said little about it, and what we have done has too many times been badly done," Mr. Richey said.

"The time has passed when simply doing the ordinary things is sufficient to win to motion picture theatres those people who are not now regular attendants," Mr. Richey told the Texans. Routine use of trailer, one sheet and newspaper

(*Continued on following page*)

MGM Sets First Managers Forum for November 25

(Continued from preceding page)

advertisement must be supplemented by ingenious showmanship.

The fact that subsequent run theatres in one town will frequently do five times the business of theatres in closely similar towns, with the same type of patronage offer an excellent proof of the efficacy of merchandising, he said. Effective selling, he told the theatremen, should not be expensive. Ingenuity and work, he declared, are the best builders of new attendance.

"Motion pictures account for 75 per cent of the amusement dollar," Mr. Richey reported, "but during the present emergency that percentage should go materially higher."

"I don't believe it is possible in today's market and with today's competition to depend alone on the old standard methods to sell our merchandise," he said.

Stresses Exploitation

Advertising and exploitation by distributors builds initial interest in pictures, he indicated, during and after the key runs. The advertising heads and exploiteers of the large circuits also do "pretty good" merchandising jobs, he observed. Theatre owners in small towns and subsequent runs however must fill all jobs in their theatres, including that of advertising and publicity man.

"He very naturally has neither the experience nor the money to develop expensive campaigns to market the product in his community. It is the duty of the industry to lend him every assistance to make his public more motion picture conscious," the MGM executive asserted.

He described plans for the selling and advertising clinics of small town showmen which Metro will sponsor with its "Show Builder" trailer. The first of the meetings will be held at Columbus, Ohio, on November 25th. He expressed the hope that the forums would fill the place of circuit promotion meetings for small town theatre men.

Such meetings he said, can provide an "interchange of ideas that have proven successful in marketing motion picture merchandise," he asserted.

Mr. Richey declared that all in the industry must have increasing confidence in it and endeavour to support it before members of their own community. He described the Metro plan which encouraged branch employes to join civic organizations, and fraternal groups in their communities.

Kirsch, Samuelson Meet Majors for Allied Plan

Groundwork for National Allied States Association's intra-industry committee for unity within and a solid front to those outside was laid this week and last by two members of the organization's "liaison committee," Sidney Samuelson, head of the Eastern Pennsylvania unit, and Jack Kirsch, chief of the Illinois.

They conferred Friday, October 31st, with United Artists's officials. It was the ninth company they had approached. Meetings of Mr. Samuelson with executives of RKO and Warners were to be held this week, in New York also. Mr. Kirsch returned to Chicago over the weekend. He was to prepare a report there, of the pair's meetings, for the whole Allied liaison committee.

Among majors' sales managers who have approved the unity plan are William F. Rodgers, Abe Montague, Columbia; Arthur Kelly, United Artists; William Scully, Universal. In other form, other majors have approved the idea.

U.S. Blacks-out Theatre Fronts in Southeast, as Emergency Measure

A "blackout" of theatre marquee and advertising lighting in seven southeastern states, and a curtailment of electric consumption by heavy users, effective Monday, November 10th, was ordered by the U. S. Office of Production Management, at Washington, in an effort to conserve what has been described as a badly depleted hydro-electric power reserve of the area.

The order provides that all sign lighting, show-window lighting, outline and ornamental lighting, and interior or exterior lighting for decorative or advertising purposes be discontinued immediately.

The curtailment of consumption, applying to every establishment not engaged in defense work or certain essential activities, which used more than 10,000 kilowatts of current during the meter-month following September 15th, will be 30 per cent in Alabama, Georgia, Tennessee, eastern Mississippi, northwestern Florida and southeastern South Carolina, including Charleston, and five per cent throughout the remainder of South Carolina and in North Carolina. The lighting restrictions will be effective in all the states named.

The curtailment will not apply to broadcasting stations.

The order provided that the curtailment would not be imposed if heavy rains prior to November 10th should end the shortage. It will be effective until February 28th, next, unless adequate rainfall makes possible the earlier lifting of the restrictions.

The ten Southern states again face the Federally-imposed power rationing orders due to a second prolonged drouth this year.

Under an agreement between private and publicly-owned utilities, and state officials, the pooling of power during the shortage emergency will be uniform "both as to the time and degree of curtailment." This will mean that, if necessary, private utilities can draw on TVA power and vice versa.

Governor Sam Jones of Louisiana dendied there was any shortage of power in Louisiana, where rainfall has been heavy enough this summer and fall to insure plenty of energy. He points out that the state's largest utility company has recently sold excess energy to firms out of state.

A ban on theatre signs, marquee lighting and other outdoor illumination is promised by the Ontario Hydro-Electric Commission, at Toronto, for the winter months, as a war measure to conserve electric power for the munition industries. The cities and towns have also been asked to reduce street lighting because of the increased demand for power by war plants.

It is anticipated that the Commission will issue an order to limit the use of lights on theatre fronts to stated hours each day and that lights on many billboards will be shut off entirely.

The other three members of the Allied Committee are Roy Harrold, president of the Associated Theatre Owners of Indiana; Martin Smith, president of the Independent Theatre Owners of Ohio; and Colonel Henry Albert Cole, president of the national Allied.

The Texas Allied convened for the 22nd year, Tuesday and Wednesday, at the Hotel Adolphus, Dallas, with film buying, the decree, unity and a joint industry committee, and other subjects discussed; with new officers elected; and with many special guests present, among whom some speakers were Arthur Kelly, UA, H. M. Richey, MGM, George Dembow, National Screen Service, and P. J. Wood, Ohio ITO.

Mr. Wood analyzed the effects of the consent decree on independent exhibitors in Ohio. Colonel Cole advocated the industry unity plan as protection against further government regulation.

Colonel Cole was reelected Wednesday for his nineteenth term as president.

The Connecticut Allied will poll theatre owners, to ascertain how the consent decree has affected independent theatre operation. Plans for the poll will be drawn at the bi-weekly luncheon meeting next Tuesday, in New Haven.

Dr. J. B. Fishman, president, said the survey is prompted by many complaints that exhibitors are not able to buy more selectivity under the decree, than before. He added the complaints stressed the residue of "real" industry evils, and the rise in rentals.

The unit will probably elect a new secretary, shortly. At the meeting, Lawrence Caplan's resignation of that position was considered.

The southern state unit of the New Jersey Allied held a "round table" at the Walt Whitman Hotel, Camden, that state, Tuesday. The conference is one of a series, designed to interchange information on deals, and equipment.

The Theatre Owners of North and South Carolina will meet at Charlotte, North Carolina, January 18th and 19th. Previous convention dates had been December 7th and 8th.

Tentative convention date for the Allied Theatre Owners of Iowa-Nebraska is November 24th, at Des Moines. A feature will be the report of the committee investigating 16mm portable circuit competition.

Tuesday and Wednesday, the Independent Protective Theatre Association of Wisconsin and Upper Michigan met in annual session, at Milwaukee's Hotel Schroeder. Among the speakers invited were Charles Reagan, Paramount assistant sales manager; Abram F. Myers, national Allied general counsel; William Scully, Universal general sales manager.

The unity-plan, insurance declassification, priorities, the Federal ban on building new taxes and the consent decree occupied attention at the meeting.

BLOCKS-OF-5 AND TRADE SHOWING CLAUSES CANCELLED FOR MINNESOTA

Federal Courts Grant Relief to Majors from Minnesota Law Requiring All Features Be Offered For Sale in That State

Faced with the alternative of breaking the United States Government's consent decree stipulations if they were to do business in Minnesota, the distributors, last Friday, were granted a petition of relief from the decree to allow them to meet that state's new statue compelling the Big Five to ignore the decree's blocks-of-five selling requirements, and, instead, under compulsion of Minnesota law, to offer for sale all product for a season.

United States District Judge Henry W. Goddard, in New York specifically granted the petition of Paramount Pictures, Inc., to be relieved from complying with decree Sections III and IB, covering trade showings of pictures before they are offered to exhibitors and the licensing of pictures in blocks of five.

In granting the distributor's application, Judge Goddard asked the attorneys for both Paramount and the U. S. Government to agree upon the form of an order. Immediately following the formal signing of the court order, on Monday, Paramount was free to license its pictures to exhibitors in Minnesota.

The Department of Justice, which had opposed the granting of the order at the hearing before Judge Goddard last Friday, included in it a provision that the court's action does not prejudice the Government's right to challenge the validity of the Minnesota law on the grounds that it violates the Sherman Anti-Trust Act, if it sees fit to do so later.

Law Called Unconstitutional

Paramount was represented in court by former Federal Judge Thomas D. Thacher who pointed out to the court that Paramount could not license pictures to exhibitors in Minnesota and comply with the consent decree in respect to Sections III and IV in view of the Minnesota law which was enacted April 26, 1941. He emphasized to Judge Goddard that under the obligations imposed on Paramount by the Minnesota law, Paramount was required to offer its entire season's output at one time, whereas under the consent decree Paramount could not offer pictures to exhibitors until they had been trade shown and then only in blocks of five.

Judge Thacher told the court that Paramount had a suit pending in Minnesota and other proceedings also were pending to determine the constitutionality of the Minnesota law. He argued that the law was unconstitutional and that Paramount should be relieved of complying with these sections of the decree during the pendency of the Minnesota court proceedings.

The consent decree expressly authorized the making of such application when the duties imposed by a State law were in conflict with the provisions of the consent decree.

Robert L. Wright, representing the United States Government, informed the court that the position of the Government was that the Minnesota law was unconstitutional and that the consent decree should be construed as permitting relief from provisions of the decree only when a state enacts a constitutional law which is in conflict with the decree provisions.

SHOPPING HOURS HURT FILM GROSSES

First run theatres in the downtown and shopping district of Baltimore, Ohio, are complaining that a recent policy by department stores, which remain open until 9 P.M. on Thursday nights, is affecting business at theatres on that evening. The store managers claim the extended hours are to accommodate thousands of defense workers employed at the various plants in that city.

Exhibitors, however, claim people are to tired to go to the theatre after shopping all evening and that the store employes, likewise, hasten home.

Judge Goddard ruled that Section XXIII of the consent decree envisaged a situation where a state law imposed an obligation upon a distributor which was in conflict with the obligations imposed upon it by the consent decree and he was therefore compelled to grant Paramount's application.

Indicating that the six major companies affected by the Minnesota anti-decree law do $3,000,000 annual business in the State, Paramount disclosed to Judge Goddard that its 1940-'41 business there amounted to $522,934.

Meanwhile, in Washington, it was said that the Department of Justice believed the Minnesota law banning blocks of five was not only unconstitutional but in violation of the Sherman Act. However, it contemplates no intervention in the Minnesota court proceedings at this time.

Officials of the Department explained that the Government's view was that expressed before Judge Goddard in New York last week. With the situation as it is, the Department does not feel that the fate of the consent decree itself is in question. If other companies follow the example set by Paramount and ask the Federal court for relief, Washington officials will maintain their current position, pointing out that they do not believe the law valid, but making no effort to prevent the companies from securing the same temporary relief in order that they may do business there.

Independent Sues Majors For $1,000,000

Thomas A. Murray, former owner of the Thalia Theatre, Chicago, filed suit in the Federal District court in Chicago, last Saturday, for $1,000,000 damages, naming most of the producing companies and distributors and several individuals. The suit charged that the defendants had conspired to prevent the booking of first run films in the Thalia Theatre, over a period of years, in violation of the anti-trust laws, with the eventual result that he was forced out of business.

The complaint dates back to 1925, when the Milo Theatre was built in the Thalia neighborhood. Until then Mr. Murray's theatre had established itself as the leading theatre in the community and had enjoyed the privileges of first run product. After the Milo was built, Mr. Murray said, preference was given to the Milo in film buying and each year another distributor withdrew their pictures until January of this year when the only first run product available to the Thalia was one-third of the Republic Pictures output. Business at his theatre dropped each year, Mr. Murray said, until he was finally forced out of the picture by being dispossessed and losing everything. The theatre and building were sold at a foreclosure sale early this year and were bought by the operators of the Milo Theatre, his competition.

Named in the suit are the Balaban & Katz Corporation; Mid City Theatres, Inc.; Paramount Pictures, Inc.; Paramount Film Distributing Corporation; Barney Balaban; Morris G. Leonard; Louis Reinheimer; Milo Theatre Corporation; John L. Manta; Frank L. Reif; Van A. Nomikos; Loew's, Inc.; Metro-Goldwyn-Mayer Distributing Corporation; 20th Century-Fox Film Corporation; United Artists Corporation; Warner Bros. Pictures, Inc.; Vitagraph, Inc.; First National Pictures, Inc.; Universal Pictures, Inc.; Universal Film Exchanges, Inc.; Columbia Pictures Corporation; Republic Pictures Corporation; Monogram Pictures, Inc.; Monogram Pictures, Inc. of Illinois; Henri Ellman; Capitol Film Exchange, Inc.; RKO Radio Pictures, Inc., and Publix Great States Theatres, Inc.

Asks Jury Trial

Explaining the position of Balaban & Katz as defendants in the case the bill reads: "Through the combination and said conspiracy each of the distributor defendants refused to entertain bids from the plaintiff for first run films but from 1927 to 1938 compelled the plaintiff to buy his films through the same booking agencies acting as buying agents for the Milo Theatre, to wit, the defendants Balaban & Katz, its subsidiaries and the defendant Reinheimer."

The bill further claims that "Balaban & Katz compelled the plaintiff to release its contractual rights to 30 films of defendant Paramount, then known as Famous Players-Lasky Corporation, for first run exhibition in the Thalia zone in the season 1925-26 so that such films could be licensed for such exhibition in the Milo Theatre, under threats by Balaban & Katz to use its mass buying power and its position in the industry to deprive the plaintiff of all first run films for the season 1926-27 unless he consented to release said films."

Before losing it Mr. Murray had operated the Thalia Theatre for 34 years. He is asking for a jury trial and if the case is decided in his favor he may collect triple damages under the law. Lester T. Murray is attorney for the plaintiff with Harold W. Norman, of Zimmerman and Norman, co-counsel.

The anti-trust suit of Henry Sork and Harry Block, operators of the Rio Theatres in Reading, Pa., and Schuylkill Haven, Pa., has been listed for preliminary hearing on November 17th in the U. S. District Court in Philadelphia. The action, originally filed on the day that the consent decree was handed down, names as defendants the major distributors and the Warner and Comerford theatre circuits. Pre-trial testimony on the case was taken last Spring.

Complete denial of all charges against it is made in the findings of fact of Muscle Shoals Theatres, Inc., filed in Nashville, last Friday, in the District Court, in the Government's anti-trust suit against Crescent Amusement and affiliates.

Considered as the "third unit" in the alleged "buying monopoly" of Crescent and Rockwood Amusement, Robert L. Wright, chief Govern-

(*Continued on following page, column* 1)

Courts Act on New Exhibitor Trust Actions

(*Continued from preceding page*)

ment counsel, has fought to keep this defendant in the suit although it operates only a small group of theatres in Alabama.

The "findings of facts," signed by W. H. Mitchell of Florence, Ala., counsel for Louis Rosenbaum and Mrs. Tony Sudekum, owners of the circuit, denies any affiliation whatever with any other circuit or group of theatres and asserts that Mr. Rosenbaum is solely responsible for the circuit's product franchises with Warner, Twentieth Century-Fox and Paramount, none of which contain "clearance" provisions or permit any special privileges to the exhibitor.

In Newark, N. J., five distributing companies and the MPPDA were eliminated last Friday from an anti-trust suit filed in February, 1940, by Westor Theatres and Janbert Amusement of West Orange, N. J. Federal Judge Walker ruled that the companies did not actually transact business in New Jersey in the terms of the statutes.

Janbert operates the Windsor Theatre. Plaintiff charged the defendants with operating a monopoly "to the disadvantage of independent exhibitors." Named in the case were the eight major companies. All were eliminated except Loew's, RKO and United Artists.

Decree on Midwest—Co-Operative Suit

In the suit of Midwest vs. Co-Operative Theatres, in Federal Court, Detroit, Judge Frank A. Picard, in his final text of the decree this week, allowed the Roxy and Mayfair Theatres to continue with present policy of three changes weekly, provided that only reissues, repeats, foreign and western pictures are used on the third change. Original opinion in the case restricted the theatres to two changes a week of "major and independent" product, but this issue has been clarified by the text of the decree, which further exempts present season film contracts from its terms.

Other clauses of the decree, such as finding Co-Operative in violation of anti-trust acts in the past and declaring the exhibition field distinctly interstate commerce for purposes of this case, follow the original opinion which was handed down several weeks ago.

Waxman Appeals In Anti-Trust

Harry I. Waxman, Atlantic City exhibitor, filed an appeal on Tuesday in the U. S. Circuit Court of Appcals in his anti-trust suit against Columbia, Warner Theatres and Weilland Lewis Circuit. The appeal is on the motion for an injunction denied by Fedcral Judge Guy K. Bard last September in the U. S. District Court. The action, on behalf of Mr. Waxman's Hollywood and Astor theatres, involves clearance and run of Columbia product in Atlantic City.

Universal Shifts Bookings

Universal has shifted bookings of its product scheduled for the RKO Palace in Chicago to the Balaban and Katz houses, Chicago and Roosevelt, as a result of congestion of product and the large number of Universal films available. "Unfinished Business" goes into the Chicago on November 14th and "Dakota Badlands" is slated for the Roosevelt on the same date. The Palace opened last Saturday with "It Started With Eve."

Alliance Theatres Lease Ten Washington Houses

Following several weeks spent on the coast, during which time a deal was made for the acquisition of ten theatres in the State of Washington, formerly operated by the Frederick Mercy, Sr., interests, Packey J. Dee, president, and S. J. Gregory, vice-president and general manager of the Alliance Theatre Corporation, Chicago, returned to their offices last week.

The company acquired the theatres on a 40-year lease and not on a six months' operating option as had been previously reported. Theatres included in the deal are the Liberty, Roxy and Capitol, Walla Walla; Liberty, Pasco; Roxy, Kennewick; Liberty, Sunnyside; Pix and Liberty, Toppenish, and the Pix and Liberty, Ellensburg, all in Washington.

Frederick Mercy, Jr., will remain with the new owners as general manager and buyer for the circuit with headquarters in Seattle. Ferd Nessell, who has been resident manager of the State Theatre, Anderson, Ind., has been transferred to Walla Walla where he will act as supervisor of the Washington circuit.

RKO Philadelphia Exchange Opened

Acting Mayor Bernard Samuel officially opened the new Philadelphia exchange of RKO Wednesday, October 22nd, by cutting the ribbon across the doorway of the new and modern exchange building. The Mayor headed a group of more than 300 exhibitors in the territory who attended the open house ceremonies. A buffet luncheon was served. Nat Levy, district manager; Charles Zagrans, branch manager; and Al Selig, publicity field representative, were hosts for RKO.

Ned E. Depinet, RKO vice-president in charge of distribution, was the guest of honor, and from the New York home office came S. Barret McCormick, Robert Mochrie, Harry Michaelson, William Savage, William J. McShea, M. G. Poller, Harry Gittelson and A. A. Schubart. Other RKO executives present were Robert Folliard, Washington branch manager; Herbert Greenblatt, Pittsburgh branch manager; and James Brennan, Trenton, N. J., district manager. From the Walt Disney office in New York were James E. Finney and William B. Levey.

Hollywood "Dissected" By Fact Film Makers

Hollywood's "Approach to the Documentary" was discussed Thursday evening at the regular meeting of the Association of Documentary Film Producers, at the Preview Theatre, New York.

Leader of the discussion was Theodore Strauss, New York *Times*. Other speakers invited were Willard Van Dyke, Joseph Krumgold.

Noel Coward Fined

Noel Coward, playwright, was fined $800 in London and court costs of $80 for violation of Britain's wartime finance regulations. Mr. Coward was charged with failing to hand over to the government a $5,000 United States two per cent treasury bond and with failing to report the ownership of $24,776 worth of securities held in the United States.

Independent Studio Locals Federating

With the International Alliance of Theatrical Stage Employees in some public duress because of the court ordeals of its leaders, and acting merely as adviser for its Hollywood studio locals, in current contract negotiations—those locals appeared this week possibly embracing another sort of federation, which will assure their autonomy, but nevertheless act as a clearing house of information and as a protective unit.

The new federation is called the Conference of Studio Unions. It was formed Monday. Eligible are all American Federation of Labor locals in studios, with autonomy from their internationals. This provision applies to ten IATSE studio locals.

The Conference constitution states its purpose: "to unite motion picture unions for the protection of the autonomy and democracy of each" and "to advance through joint consultation and action the economic welfare of motion picture unions and their members."

Members of unions in the Conference must respect picket lines.

Each local will have three members on the organization's board.

First to approve the federation was the Moving Picture Painters' Local, 644.

Autonomy for Exchange Locals

Locals representing film exchange employees will negotiate their own contracts to replace the master contract, expiring November 30th. This was decided at a meeting of the locals' representatives, in Kansas City, last week, presided over by Richard Walsh, vice-president of the International Alliance of Theatrical Stage Employees, to which the Film Exchange Employees unions belong.

In New York, the CIO's "invasion" of the film industry progresses, with filing of a petition by the Screen Office and Professional Employees Guild, Local 109, newly chartered, for a bargaining agency election sponsored by the National Labor Relations Board, at Loew's, Inc., home office.

Columbia home office personnel officials have already consented to such an election, which may be held this week, the Guild's spokesmen said.

In the same city, the Tremont Theatre, the Bronx, capitulated to the Empire State Operators Union, after a week of picketing. It signed a contract giving two men in the booth a 35 hour week, two weeks' vacation with pay, and pay of $40 per week.

The Will Horwitz theatres in Houston, Texas, raised salaries of all employees.

Lee in Minnesota

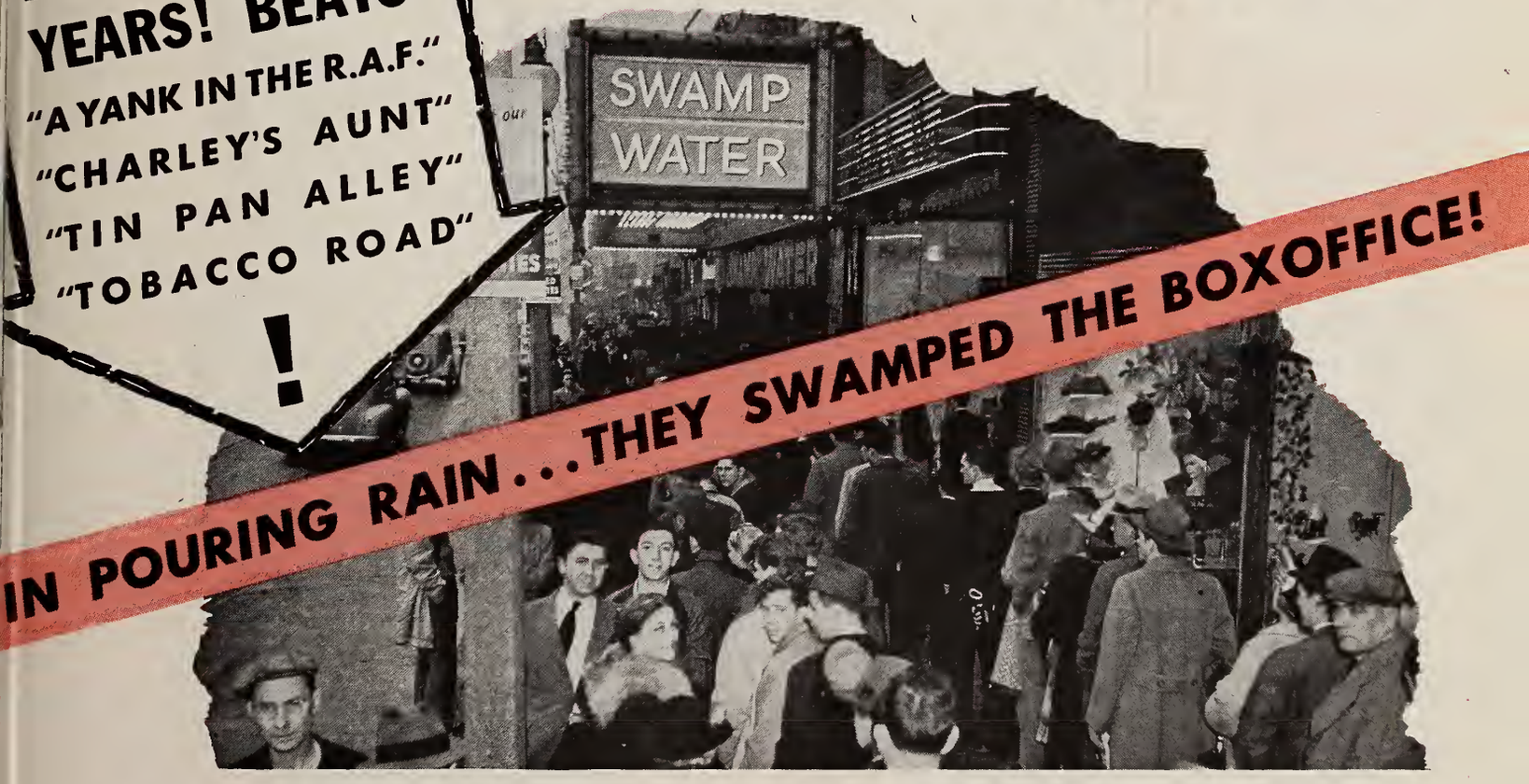
Claude F. Lee. Paramount's director of public relations, addressed the Minneapolis Ad Club on Wednesday on the subject of "The Romance of the Motion Picture Industry." Following this talk, Mr. Lee appeared on Thursday before the Rotary Club in Duluth, discussing the same subject. He expected to remain in that city until the end of this week to take part in festivities concerning the opening of "Skylark," at the

TERROR IS TERRIFIC



IN ST. LOUIS!

BIGGEST WEEK'S BUSINESS IN 3 YEARS! BEATS
"A YANK IN THE R.A.F."
"CHARLEY'S AUNT"
"TIN PAN ALLEY"
"TOBACCO ROAD"
!



IN POURING RAIN...THEY SWAMPED THE BOXOFFICE!

HERE IS THE NO-PUNCHES-PULLED CAMPAIGN THAT PUT OVER 20TH'S

"SWAMP WATER"

AT THE FOX THEATRE ST. LOUIS

THIS WAS THE NEWSPAPER CAMPAIGN:

(The Largest on any 20th Century-Fox picture in a year*

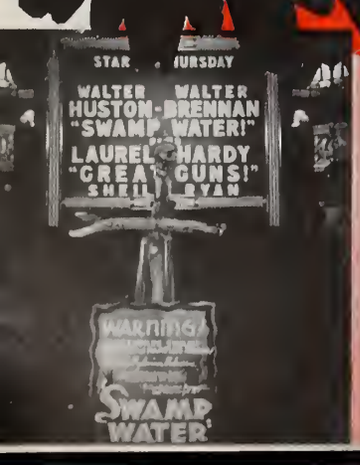
*Globe-Democrat
1710 lines

Star-Times
1690 lines

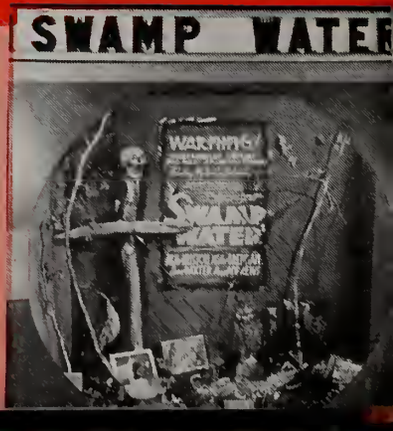
Post-Dispatch
1610 lines



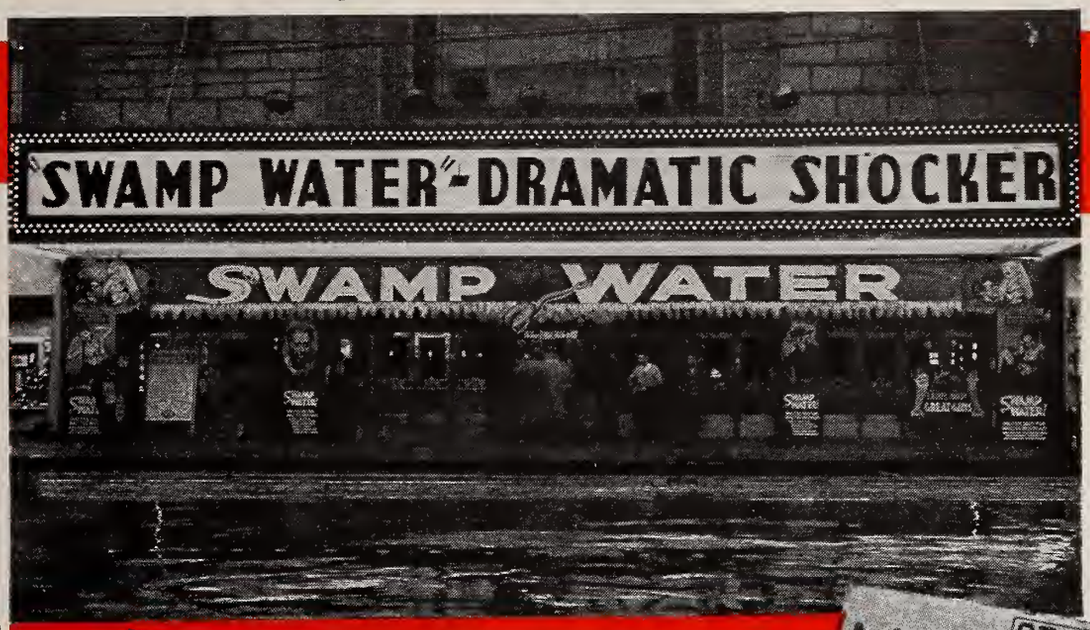
A TOTAL OF 75 SPOT RADIO ANNOUNCEMENTS PURCHASED ON RADIO STATIONS WIL and WEW!



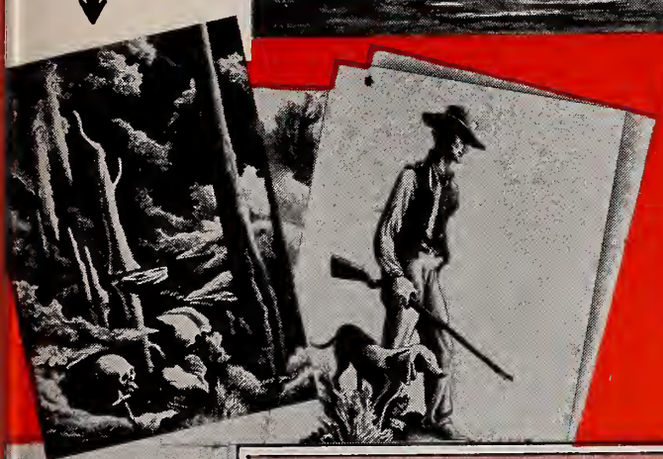
SPECIAL LOBBY DISPLAYS WERE INSTALLED IN THE FOX THEATRE, INCLUDING STUFFED ANIMALS LOANED BY THE ST. LOUIS ZOO. THE SKULL SCENE AT THE ENTRANCE OF THE SWAMP (see stills) WAS ALSO RE-CREATED.



A SPECIAL FRONT, CARRYING OUT THE "TERROR" ANGLE, WAS BUILT FOR THE FOX.



THE
TAR-TIMES
OOK TWO OF
ESE THOMAS
ART BENTON
THOGRAPHS
ho wouldn't?...
ee press-book)





A COMPLETE SET OF THE BENTON LITHOS WAS PUT ON DISPLAY IN THE ST. LOUIS PUBLIC MUSEUM

Small ad announcing the exhibit and the fact that Benton had made these lithos especially for "Swamp Water" also planted.

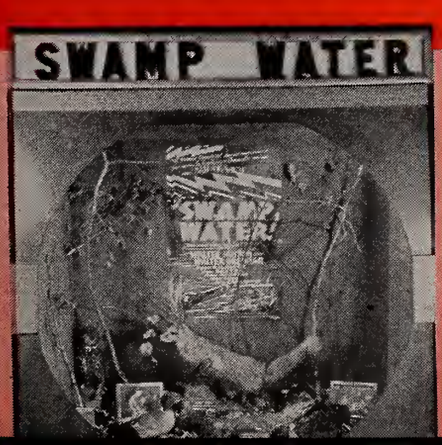
THE GLOBE-DEMOCRAT CARRIED A SPECIAL 2-COL. BREAK

THE
STAR-TIMES
RAN A
SPECIAL
QUARTER-PAGE
PUBLICITY
ON
ANN BAXTER


ST. LOUIS STAR-TIMES
MAGAZINE SEC
Swamp Water Girl

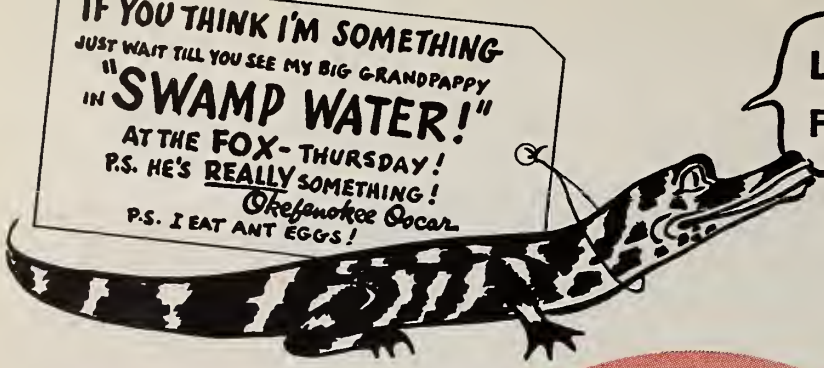
THE GLOBE-DEMOCRAT RAN THE WIRE STORY OF THE WORLD PREMIERE AT WAYCROSS, GA.

(More about this on back page)









LET US WORK FOR YOU TOO!

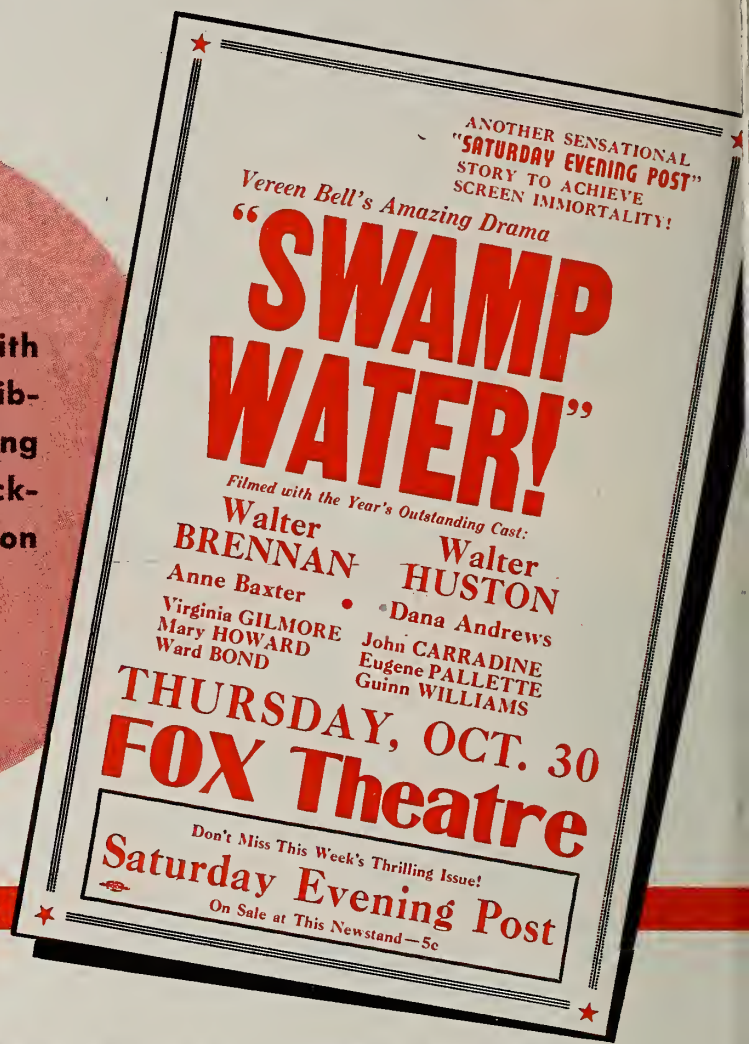
LIVE BABY ALLIGATO

were sent to all critics, amu ment editors and radio comm tators. Got tremendous respo

Mr. Moody Lentz, curator of reptiles at St. Louis Zoo was interviewed on WIL. Picture had been previously screened for Mr. Lentz.

A tie-up was made with the news company distributing the Saturday Evening Post by which 500 tack-cards were displayed on newsstands.

Window displays on hunting and fishing equipment were arranged with the leading sporting goods store.



AND DOWN IN WAYCROSS, GEORGIA (locale of "Swamp Water" population 16,000) TH

WORLD PREMIERE SIMILARLY BALLYHOOED GAVE TH

LYRIC THEATRE A GREATER GROSS THAN "GONE WITH

THE WIND"! "SWAMP WATER" HELD EIGHT DAYS IN A

TOWN THAT HAS NEVER HELD FOR MORE THAN THREE

20th CENTURY FOX





Special Showmanship Bulletin available at your local 20th Century-Fox Exchange

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Floyd Stone, our staff photographer, brings back from his still picture-taking rounds, the story of the Hollywood movie director who spent a young fortune on camera and darkroom equipment because his friends always talked photography and he thought he should compete.

Once started, he found the process much to his liking, but far too complicated. And he could not give up without losing 'face.' If he could only take pictures the easy way. . . .

The directorial impressario sent his colored valet to a local school of amateur photography, to learn all there is to know. Each night, after school, the director would cross-examine the valet. Eventually they started on field trips. And the director, with an authoritative wave of the hand, would point to where the valet should set up the camera on tripod, take a meter reading, make necessary adjustment of lens, insert cable releases, etc. When the scene was set, the shutter set properly by the valet, the director moved dramatically to the cable release, pressed and, bingo, he had taken a picture.

▽

Mr. Wendell L. Willkie has gotten additional employment: The National Coat and Suit Industry has retained him to defend it against restraint charges by the Federal Trade Commission.

▽

Universal Pictures, in New York, sends word to the press that, "J. Heineman, assistant general sales manager, leaves today (Friday) for a two weeks big game hunting expedition in Montana, following which he will make a two weeks swing around Northestern territory, checking on circuit deals."

We assume any similarity of either expedition is purely coincidental.

▽

There won't be any military secrets leaking out of the Tongue Point naval air base in northern Oregon as long as certain tough-cheeked leather-neck United States Marines are on guard.

A stranger approached a marine on guard duty at the air base entrance the other day and asked: "How many men work at this naval station?"

"About half of them," shot back the sentry.

▽

Mickey Rooney, erstwhile 'oldtimer' of Hollywood, this week had 'waivers' issued against him, by one Valerie (Dolly) Thon, of Chicago—for heart balm!

▽

Four black bustle dresses were put up on sale at an auction of the $100,000 worth of antiques left by a 74-year-old recluse in Philadelphia.

The long cover-alls were purchased by fan-dancer Sally Rand.

▽

Metro-Goldwyn-Mayer announces it has purchased film rights to a little drama entitled "A Matter of Principle."

▽

'Tis a-Great-Day-for-the-Irish Department:

The *PATRICK* O'Brien's have adopted a two-month-old boy from The Cradle, Evanston, Ill., orphanage, from which they had previously adopted two children. *MAVOURNEEN*, now 7, and *PAT SEAN*, 5. The new adoption has been named *TERRENCE KEVIN O'Brien.*

THE BALTIMORE *News-Post* editorially concludes that the Nye-Wheeler-Clark-Tobey investigation of motion picture screen contents is dead, and they aren't sending flowers.

Demise of the inquisition at Washington, which the *News-Post* editors describe as being "as useless as a chicken on a china egg," caused no more surprise to the same editorialists than if the "bereaved Senator Clark had said that hooded cobras made poor book-ends."

The newspaper editors trust that Senators Tobey and Clark will make public their findings, which, they expect, will show, roughly, findings like the following:

1—That Darryl Zanuck favors hand-blocked ties and plain, white handkerchiefs when testifying in Washington.

2—That Harry Warner uses a cowhide briefcase for carrying important documents.

3—That Senator Tobey leans too close to the microphone when speaking over a public address system, and should either lean back or dispense with the loudspeaker.

4—That Mary Pickford is known as "America's sweetheart".

5—That Senator Brooks of Illinois has a fine World War record, but never mentions it except when talking.

6—That it is hotter than —— in Washington in September.

7—That Shirley Temple is a mighty sweet child and eats her ice cream from a cone.

8—That advertising is a part of a newspaper's revenue.

9—That the words, "Double Feature", on a theatre marquee indicate that two pictures are being shown inside.

10—That smoking is usually allowed in theatre loges.

11—That Freedom of the Seas means Freedom of the Seas, just as Free Speech means Free Speech.

12—That Wendell Willkie has no conception of the mechanics of tying a four-in-hand tie.

13—That Jimmie Fidler's wife operates a dress shop and twice a year holds clearance sales.

▽

Army Air Corps training films keynote 'Stuporman — no kin to Fleischer-Paramount cartoon 'Superman.'

The Army's Stuporman never does anything right. He's Cadet Knucklehead, a creature of Artist Jack Zumwalt, a horrible example (we mean Cadet Knucklehead) who repeatedly piles his plane into steeples, makes pancake landings, walks into spinning propellers. They say 'A fool and his plane are soon parted.'

▽

Worth and Worth, at New York's Longacre Square, clothiers to many of screen and theatre, lit up brightly last Tuesday, inviting any and all to look over new fall and early winter models . . . "and if you think the occasion calls for a drink," advised the special sales announcement, "there will be one at your elbow."

▽

Managers applying at one well known independent theatre circuit in New York are handed an application blank which, among other things, asks whether the applicant is married, single, divorced or just separated; and asks what is the lowest salary the applicant can live on, etc. The topper asked of managers is the question: "What Is Showmanship?"

Because it felt that its production of Edgar Allan Poe's "The Tell-Tale Hand" is "a significant development in short subjects," Metro-Goldwyn-Mayer, in New York, last Thursday, put on an extra-special preview, with cocktails and canapes, inviting Edgar Allen Poe, Jr., and the press.

By purest coincidence, we assume, on that same day, the editors of New Yorker magazine chuckled over Harry Hansen's little reportorial sympathizing in the New York World-Telegram, about how "Poe (Senior) rarely had enough to pay for a square meal; while his trousers were mended he had to take them off." As if even wealthy fellows like the New Yorker editors didn't have to do that.

▽

The War Department has a super-super, extra-special streamlined clipping service of its own, in Washington. Generals and Major Domos hear everything that is said about the U. S. Army, in the press of the country, on radio and screen (newsreels) almost before press ink is dry or spoken word recorded.

This flossy unit of the Army's public relations bureau is officially known as the Intelligence and Analysis Branch; many call it the 'House of Magic'—it pulls rabbits out of hats.

The IAB first started out to give everyone in the War Department an hourly count of the pulse of the world news and the nation's reaction to what the Army was doing. Before long, however, the wondrous imagination of some IAB-ites galloped off in all directions, collecting some 20,000 newspaper clippings every week and monitoring both radio and screen. They even made available a special 'curb service,' providing reproducing equipment with a recorded playback of what was said where, right on the desk of any gentlemen General at the mere requesting flick of the General's telephone.

One General out in Chicago wanted to hear what was said about him in a radio broadcast and the House of Magic piped the record to him all the way from Washington. Another War Lord at the Capital even heard a right-on-the-spot play-by-play of that recent World's Series baseball debacle.

P. S.: The House of Magic is currently undergoing de-magication.

▽

Charles H. Arrington, president of the Motion Picture Theater Owners of North and South Carolina, at Charlotte, called up his son, John Arrington, at Boston long distance, after he learned that the ensign on the U.S.S. Destroyer Greer had landed in that port after surviving the attack in Islandic waters. Dad Arrington asked John if he hadn't had a dreadful time, to which the ensign laconically replied, "Why, yes, there was a little excitement."

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Hollywood actors' agent Frederick Brisson's real name is Ejner Petersen; Rita Hayworth was originally Margarita Cansino.

▽

The Chicago *Daily News*, in print, explains how, "in story conferences at 20th Century-Fox, Chief Producer Darryl Zanuck always fingers a polo mallet. When a point in the story gets exciting Zanuck rises from his chair, begins pacing the room swinging the mallet. If it becomes terrific he sometimes strikes himself."

Variety Clubs Set Plans, Banquets

With the Pittsburgh Variety Club's annual dinner and dance successfully ended other Variety branches throughout the country are laying plans for their local affairs.

With Carter T. Barron, Loew's zone manager, general chairman, details for the Washington Variety Club's eighth annual banquet at the Hotel Willard, November 15th, are nearly complete. Walter Pidgeon, Hollywood film star, will be master of ceremonies and Gracie Fields, English musical comedy star, will head the show.

Committee chairmen include: Frank LaFalce, publicity; Harry Anger and Gene Ford, entertainment; Harry Somerville, special talent, hotel reservations and dinner; Sam Wheeler, tickets; Sidney Lust, program; Arch Engel, printing; Herberrt Sauber and Max Rosenberg, decorations; Fred Rohrs, reception; Guy Wonders and Joseph Morgan, distinguished guests; Clarke Davis, night club entertainment; James A. Pratt, projection; John Allen, out-of-town contacts; Angie Ratto and Wade Pearson, uniform personnel; Rudolph Berger, raffle; A. Julian Brylawski, finance, and the Revs. John K. Cartwright and John C. Palmer and Rabbi Norman Gerstenfeld, chaplains.

At the annual banquet of the Pittsburgh Variety Club (see pictures on page 13), last week the new officers of the organization were not introduced because the recent election of directors has been declared invalid because of insufficient notification about a change of place for the election. Another election will be held November 10th at the club's headquarters.

Charlotte Banquet Set

Senator Albert Chandler of Kentucky, Governor Len G. Broughton of North Carolina and General Hugh A. Drum of the First Army, now engaged in southern maneuvers, are scheduled to attend the annual charity banquet of the Charlotte Variety Club on Saturday, November 8th, at the Hotel Charlotte.

Robert J. O'Donnell, first assistant national barker, and Paul Short, chief barker of the Dallas club, will also attend. Pat O'Brien is scheduled to appear at the after-dinner entertainment, and General William McGraw of Dallas will make the chief dinner speech. Barney Rappe and his orchestra will head the floor show.

The St. Louis Variety Club is planning a party at its new quarters in the Coronado Hotel November 15th. Arrangements are being made for at least one affair a month at the club. New officers are scheduled to be elected Friday, November 7th.

Steve Fitzgerald, manager of the Stratford theatre in Chicago, is the new president of the Warner Club in that city. He succeeds Al Blasko, who resigned when he was transferred to Milwaukee.

Philadelphia Group Meets

More than 1,500 persons were to attend a meeting at the Broadwood Hotel, Philadelphia, on Thursday evening at which the Projectionists and Theatrical Square Club of New York, a Mason order, were to be guests of the Golden Slipper Square Club of Philadelphia. A special train brought the members of the theatrical profession from New York, who were to stage a parade from the railroad station to the hotel.

On Monday night, the Variety Club of New England, Tent No. 23, moved to its new quarters at the Hotel Statler in Boston.

In Indianapolis the local Variety Club met Monday night to discuss the possibility of supplying milk to underprivileged children in Indianapolis schools. The Board of School Commissioners is conducting a survey to determine the extent of the need.

National Decency Legion Classifies 18 Pictures

Of the 18 motion pictures classified by the National Legion of Decency in its listing for the current week seven were found unobjectionable for general patronage, eight were approved for adults and three were classified as objectionable in part. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage—"Arizona Cyclone," "Gentleman from Dixie," "The Stork Pays Off," "Target for Tonight," "Three Cockeyed Sailors," "Tonto Basin Outlaws," "Top Sergeant Mulligan." Class A-2, Unobjectionable for Adults—"Jungle Man," "The Miracle Kid," "Moon Over Her Shoulder," "Public Enemies," "Shadow of the Thin Man," "Sundown," "South of Tahiti," "You Belong to Me." Class B, Objectionable in Part—"Blues in the Night," "Three Girls About Town," "Unholy Partners."

Two Premieres For "Blues"

Paramount's "Birth of the Blues" received a dual world premiere Friday evening, October 31st, in Memphis' Malco Theatre, and in New Orleans' Saenger. With the crowds outside a theatre on world premiere night regarded as important, virtually, as those within—inasmuch as they are regarded as certain customers—it was estimated 40,000 milled outside the Saenger, and 22,000 outside the Malco.

Paramount stars made personal appearances at both openings. At New Orleans, were Patricia Morrison, Frances Gifford, Charles Ruggles, Phil Regan; at Memphis, Ellen Drew, Richard Arlen, Martha O'Driscoll, Phillip Terry and Jean Parker. In both cities, the premieres were "built up" with receptions for the Hollywood personalities, and Paramount executives, with radio broadcasts, banners, parades, banquets, and the like.

The Hollywood luminaries arrived at New Orleans by yacht, from the airport across Lake Ponchartrain. Governor Sam Jones greeted them; so did city politicos; they all paraded through the city's streets, *a la* Mardi Gras.

A feature of the Memphis ballyhoo was the dedication of a plaque to that city's "favorite son" William C. Handy, by Miss Parker.

Shaindlin Signed by Universal

Jack Shaindlin has been signed to compose the musical score and conduct a 35-piece symphonic orchestra for "Cavalcade of Aviation," a Universal special short subject to be made at the Eastern Service Studios on Long Island, N. Y. The film will be produced by Tom Mead and Joseph O'Brien, and will be narrated by Graham McNamee.

Two Join Citizens Group

Marie Slate and Michael J. Boscia, formerly of the 20th Century-Fox home office advertising and publicity staff, have joined the Department of Public Information at the Citizens Committee for the Army and Navy, Inc.

PRC Sales Ahead 100%—Greenblatt

"Sales for the 1941-42 program are 100 per cent ahead of last year's," Arthur Greenblatt, general sales manager of Producers Releasing Corporation, said before leaving last Friday, October 31st, on a tour of key city exchanges. "Judging by the volume of new accounts that PRC has already acquired, my estimate made in April that PCR would serve 6,000 accounts this season, against 4,000 last year, not only will be attained, but will be exceeded."

Mr. Greenblatt said the increase in volume of sales and new accounts was due to the record established by the company last season of having delivered all the pictures promised on schedule, and that continuation of this schedule of delivery had brought about greater confidence on the part of exhibitors, both circuit and unaffiliated, as to the stability and reliability of the company.

7,000 Accounts Seen

Mr. Greenblatt said that a contributing factor to the increase of sales this year had been the closing of contracts for the new program by a number of large circuits, in addition to the new individual accounts, and that negotiations were being concluded which should result in the servicing by PRC for the 1941-42 season of 7,000 active accounts.

While on tour Mr. Greenblatt will visit the following exchanges: Pittsburgh, Cleveland, Atlanta, Little Rock, Dallas, Oklahoma City, Kansas City, Omaha, Denver, Minneapolis, Milwaukee, Chicago, Seattle, San Francisco and Los Angeles. In Hollywood Mr. Greenblatt will confer with George Batcheller, in charge of feature production, and Sigmund Neufeld, in charge of western production.

Prior to his departure for the eight week tour Mr. Greenblatt held a sales conference at the executive offices in New York on Thursday and Friday, October 30th and 31st.

Franchise holders attending were: Herb Given, Philadelphia; George Gill, Washington; Miss A. V. O'Donnell and Bill Flemion, Detroit; Harry Asher, Boston; Milton Lefton, Pittsburgh; Lee Goldberg, Cleveland; G. B. Topper, Chicago, and Bert Kulick, New York.

Ross On Latin-American Tour

Harry A. Ross, president of Ross Federal Service, left New York last week for an extended survey of Latin-America. He will study theatre receipts and methods, and marketing in that territory, generally.

The survey has been discussed for two years, and suggested many times by Ross clients.

Mexico is Mr. Ross' first stop.

He is accompanied by Clifford Ross, the company's vice-president.

Plains Theatre Opens

After several postponements the new Plains theatre in Plains, Pa., had its formal opening on October 24th, with many industry men from Philadelphia, New York and the local region in attendance. The 550-seat house, costing $60,000, was built by Jerome and Joseph Engel. They operate the Lincoln theatre, only other house in that town, and the Family theatre in Glen Lyons. S. J. Moskowitz of Wilkes-Barre, Pa., was the architect and Anthony Grosek of Plains, general contractor.

The Face on the Cutting Room Floor

When David Wark Griffith and Billy Bitzer at Biograph were teaching the camera to tell stories they used many close-ups.

They found that a twitching lip, distraught hands twisting a kerchief, the furtive finger in the discard, the like of that, sometimes could tell more than a stage full of actors.

Competitors, jealously unhappy, were sarcastic.

"Griffith chops his actors up into pieces," they said scornfully "He hires the whole actor and he ought to use him," they argued.

The ridiculousness of the notion serves, however, to stress a certain logic which it overstates. This comes to point here in that policy of Republic Pictures Corporation which insists that what it buys must be delivered on the screen.

Republic has the unique policy of buying a story only when it is to be used, employing players when they are to be cast, hiring directors when they are to direct.

A set is built after it is in the script, and the script is what the picture is about. Changes of mind and shifts in construction are made on paper, not on the stage. This makes it unnecessary for the editing department to leave costly sequences, and faces, on the cutting room floor. Republic production is not exploratory, not experimental. Shooting begins when it has been decided what is to be shot at.

A consequence of that shows up in the bookkeeping. There is no "dead horse" to be buried in the cost sheets, no inventory to be charged off there and passed on to the trade in sales quotas. The cost is the cost of the picture and the pictures are for the picture, on the screen, not on the cutting room floor.

This is becoming widely known. Ernest Heyn, editor of Photoplay-Movie Mirror, recently wrote concerning "the intriguing example of Herbert Yates, who . . . can make a picture for $100,000 that will cost a major $250,000 because of overhead so cleverly avoided by Yates."

No marquee ever sold overhead with success. The customers can't see it.

REPUBLIC PICTURES CORPORATION

BUY U. S. DEFENSE BONDS

KALMINE, TAPLINGER, SILVER AND OTHERS IN WARNER PROMOTIONS

Boosting of Executive Personnel Follows Raising of Bernhard, Kalmenson and Blumenstock; Six New District Managers

Continuing realignments of personnel, bringing additional promotions in the production, distribution and exhibition branches of Warner Brothers, were effected by the company this week.

Harry M. Kalmine, Warner zone manager in Pittsburgh for the last nine years, was named assistant general manager of the Warner Circuit by Joseph M. Bernhard, new vice president in charge of Warner distribution and theatre operations.

Robert S. Taplinger, head of Warner's studio publicity since 1937, was appointed national manager of publicity, a newly created post.

Alex Evelove, Mr. Taplinger's assistant for the past year, was named to succeed him as chief of studio publicity.

Moe Silver, Albany zone manager for Warner Theatres succeeds Mr. Kalmine in Pittsburgh. C. J. Latta, who was assistant to Mr. Kalamine in Pittsburgh, was named to succeed Mr. Silver in the Albany post. Joseph Feldman, in charge of publicity in Pittsburgh, was named assistant to Mr. Silver in charge of theatre operation and publicity, and Harry Feinstein, his assistant, placed in charge of booking and buying.

Six new sales district managers were named.

These follow in sequence the executive appointments announced last week of Mr. Bernhard as vice president; Benjamin Kalmenson as general sales manager and Mort Blumenstock as national manager of advertising, which moves followed the resignation of Gradwell L. Sears from the general sales managership.

In Business 26 Years

Mr. Kalmine has been in the theatrical business since 1915 and was successively music boy, stage hand, treasurer, manager and road-show manager. At the close of World War I, he operated his own theatre and later was placed by Louis Rosenthal in charge of 16 houses in New Jersey. He was district manager for Fabian, then joined Warners and served in managerial posts as head booker for the circuit in New York. He was made zone manager for the company in New Jersey and later in Pittsburgh.

The Taplinger appointment is in line with the Warner realignment of its promotion organization and follows the advancement of Mr. Blumenstock to the post of national manager of advertising and coordinator of all sales promotion, merchandising and exploitation.

Before joining Warner Brothers as studio publicity manager, Mr. Taplinger was assistant publicity director at Columbia Broadcasting System. He arrived in New York last Saturday from Burbank to take over his new duties, one of which will be, it is said, the establishment of an information bureau embracing data of every description attendant to the production of over 10,000 Warner pictures since the beginning of the film company's organization.

The appointment of Mr. Kalmine was announced at the meeting in New York last Thursday of Warner home office executives and zone managers. Among the zone managers present were James Coston, Chicago; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Don Jacocks, Newark; Moe Silver, Albany; Ted Schlanger, Philadelphia; John Payette, Washington, and home officials including Clayton Bond, Stewart McDonald, Sam Morris, Harry Goldberg, Leonard Schlesinger, Abel Vigard, Harry Rosenquest and Frank Phelps.

On Friday, Edward M. Schnitzer, Warner Eastern district manager, was named metropolitan district manager with supervision over New York, New Jersey and Brooklyn. Other appointments giving added duties and wider authority were announced by Mr. Kalmenson. They include:

Robert Smeltzer, central district manager with supervision over Washington, Philadelphia, Pittsburgh, Cincinnati, Cleveland and Detroit; Fred Jack, Southwestern district manager, supervising Dallas, New Orleans and Oklahoma City; Ralph McCoy, Southeastern district manager, supervising Atlanta, Charlotte and Memphis; Rud Lohrenz, Midwestern district manager, supervising Chicago, Milwaukee, Minneapolis, St. Louis, Indianapolis, Kansas City, Omaha and Des Moines, and Henry Herbel, West Coast district manager, supervising Los Angeles, San Francisco, Portland, Seattle, Denver and Salt Lake City.

Roberts in Dallas

Doak Roberts replaces Mr. Jack at Dallas as branch manager; Sid Rose replaces Mr. Lohrenz as Chicago district manager; Fred Beiersdorf replaces Mr. Smeltzer as Washington district manager, and W. E. Callaway replaces Mr. Herbel as Los Angeles district manager. Roy Haines, Eastern and Canadian division manager, has had direct supervision of the Boston, New Haven, Buffalo and Albany branches added to his duties.

No appointment was made to the post of Southern and Western division manager vacated by Mr. Kalmenson on his recent promotion to the sales managership. He said at the meeting, however, that the changes announced completed all moves that had been contemplated and that the field forces would function from now on under the realigned setup.

The meetings ended on Saturday and all field men returned to their posts over the week-end. Other Warner executives who attended the sessions were: Jack L. Warner, vice-president in charge of production; Albert Warner, Joseph Bernhard, Charles Einfeld, Sam Schneider, Mort Blumenstock, Robert Taplinger, Roy Haines, Arthur Sachson, Al Schwalberg and Mike Dolid.

E. C. Pearlstein, with the Cleveland Warner organization for the past 12 years, and chief of the theatre publicity department for more than two, resigned last Friday. His post is being taken by J. Knox Strahan, Warner city manager in Portsmouth. Other staff changes in the theatre division effective as of November 1st are: Bill Dworski from manager of the Palace, Lorain, to manager of the LeRoy, Portsmouth; John LaDue from manager of the Strand, Akron, to succeed Dworski in Loraine. Millard Ochs, a newcomer, becomes manager of the Strand in Akron.

"MOVIE QUIZ" IDEA BROUGHT TO SCREEN

Designed to capitalize upon the vogue for radio quiz programs in behalf of exhibitors, "Movie Quiz," a series of shorts utilizing the essentials of question-and-answer programs is announced by R. U. McIntish, Hollywood transcription manufacturer, for early preview.

Produced, written and conducted by Grant Withers and Jack Harvey, the films depict a series of questions, principally observation tests, for patrons to answer by means of reply cards furnished on admission to the theatre. These are constructed in such manner that answers may be indicated without turning up the houselights.

Consolidated Film Nets $208,758

Consolidated Film Industries, Inc., and subsidiaries reported on Monday a net profit of $208,758 for the quarter ended September 30th, 1941, after depreciation and provision of $89,468 for federal income taxes. This net profit is equal to 52 cents a share on 400,000 shares of $2 preferred stock.

This figure compares with $163,497 or 41 cents a share on preferred reported for September quarter of 1940, and $204,738 or 51 cents a share on preferred for the quarter ended June 30th of this year. For nine months ended September 30th, 1940, indicated net profit, as compiled from the company's quarterly reports, was $587,876, equal to $1.47 a share on preferred, comparing with $538,265 or $1.34 a preferred share in the first nine months of 1940.

United Amusement Declares Dividend

United Amusement Corporation, Ltd., of Montreal, which owns or is affiliated with 25 theatres in Montreal and Quebec, declared a dividend on Monday of 40 cents per share, payable November 29th, to shareholders of record. The last pre-war dividend payment in May, 1939, was 30 cents per share, indicating a 10 cent increase per share for the current payment.

Claim Photo Hoax

Sylvan Harris, manager of the Society of Motion Picture Engineers, in New York, sent a notice of warning to all local SMPE members on Tuesday that members of various committees and some officers of the organization in the metropolitan area "are being approached by a photographic concern which claims to have the permission of the Society to take their pictures. The subterfuge is apparently used as a means of gaining entre to a possible client." Mr. Harris warned members that the Society has not authorized such photos.

Gelber, Basson for Office

Herman Gelber, recording secretary of Local 306, New York projectionists union, has announced his candidacy for nomination as president of the union opposing Joseph D. Basson. Running for his present post in 1939, Mr. Gelber polled the largest single vote in the history of the Local. Elections are held the last Wednesday in December according to the Local's constitution.

CHEER-LEADING CRITICS! HILARIOUS FANS!

MONOGRAM SCORES with a COLLEGIATE RIOT!

"..Evidences marked showmanship in presenting Grace Hayes, Peter Lind Hayes and Mary Healy, as themselves. Boy tap dancer, Roland Dupree, is veritably a young Astaire."
L. A. TIMES

"Solid entertainment...Peter Hayes' exuberant personality has little trouble in dominating throughout... Direction puts the performers through their paces with verve and animation."
HOLLYWOOD REPORTER

"Hits its mark so nicely—will please wherever played."
SHOWMEN'S TRADE REVIEW

★

"Lively and tuneful, should clean up in college towns. Excellent production."
FILM DAILY



Broadway Plays Get Bookings At Army Camps

Following organization of Camp Shows, Inc., the non-profit agency formed by the Citizens Committee for the Army and Navy to provide entertainment for the nation's servicemen, 400 unemployed actors, mostly members of Actors' Equity Association, met last Friday at the Union Methodist Church in New York to organize theatrical groups which eventually will seek employment by Camp Shows.

A committee of ten was appointed by the actors to help cast the shows, register available talent and note the many productions in order to avoid duplication. Members of the committee are: Adele Jerome, Bryan Gilbert, Bobby Winslow, James Gelb, John Marlieb, Robert Porterfield, Joseph Olney, Jack Lynd and Lou Cooper.

The new organization is headed by Eddie Dowling, producer and actor, and is to be financed by the USO. This arrangement has been made at the request of the War and Navy Departments. Those named as incorporators are: Walter Hoving, chairman of the board of USO; Harper Sibley, president of USO; Mr. Dowling; Lawrence Phillips, executive vice president of Camp Shows, and Clarence Michalis, treasurer.

186 Camps

The shows presented by the group will be routed from New York on a circuit which will include 186 Army camps and Naval stations with a variety of theatrical performances every two weeks. Leading screen, stage and radio stars have agreed to cooperate to make the new show venture a success and two pools of talent will be formed, one in New York and one in Hollywood to expedite scheduling of artists.

Responding to Eddie Dowling's request, Broadway producers already have agreed to contribute their late hits and service gratis to Camp Shows. Max Gordon, producer of "My Sister Eileen," offered to produce this play in spite of the fact that he has three companies now touring the country. Brock Pemberton will produce "Cuckoos on the Hearth," currently on the Broadway boards. Wharton and Gable will stage "Charley's Aunt," comedy hit of last season, and Richard Aldrich has offered his services in the production of one or more shows.

NBC Organizes Defense Plan

Niles Trammel, president of the National Broadcasting Company, announced last Friday that NBC had adopted a four-point radio defense program calling for mobilization of the joint resources of the network and its 243 affiliated stations. This announcement followed a two-day conference of NBC officials and 14 regional representatives of the company's Red and Blue affiliates.

The first point in the program calls for development of a co-ordinated plan of operations by NBC and its affiliated stations "to insure maximum efficiency of service through effective cooperation with all national defense agencies." Other points call for study of plans for maintenance of public morale and physical well-being during any unexpected emergency; maintenance of normal broadcasting schedules as far as possible in an emergency, and establishment of a clearing house of information

Leo Mishkin Heads New York Film Critics

The New York Film Critics in session at the Artists and Writers Club on Monday, November 3rd, elected Leo Mishkin of the *Morning Telegraph*, president of the organization, succeeding Bosely Crowther of the New York *Times*. Herbert Cohn of the Brooklyn *Eagle* was reelected secretary, while two new members were admitted, Louis Levitas of *PM* and Milton Meltzer of the *Daily Worker*.

The meeting set January 4th for the critic's annual cocktail party at which a plaque and scroll will be presented to the producer and director of the film which they vote the year's best.

New Series for Film Museum

The Museum of Modern Art Film Library in New York on November 1st, inaugurated the second part of a "Cycle of 300 Films," which traces the history of sound and talking motion pictures from their earliest days until the present. Part one dealt with silent films.

Presented at four o'clock everyday from November 1st up to and including January 30th, 1942, part two of the series includes the following subjects:

The Talkies Arrive, November 1st and 2nd; The First All Talkie, November 3rd and 4th; The Microphone Moves, November 5th and 6th; The Musical Talkie, November 7th and 8th; The Gangster Film, November 9th and 10th; Garbo Talks, November 11th and 12th; The Star Vehicle, November 13th and 14th; War in Retrospect, November 15th and 16th; The Gangster Film, November 17th and 18th; The German Film, November 19th and 20th.

The Comedy Tradition, November 21st and 22nd; Stage Into Screen, November 23rd and 24th; The Swedish Film, November 25th and 26th; The Star Vehicle, November 27th and 28th; The Comedy Tradition, November 29th and 30th; The Sociological Film, December 1st and 2nd; The French Film, December 3rd and 4th; The German Film, December 5th and 6th; The Comedy Tradition, December 7th and 8th.

The Sociological Film, December 9th and 10th; The Trick Film Returns, December 11th and 12th; The Comedy Tradition, December 13th and 14th; A Short Story of Animation, December 17th and 18th; War in Retrospect, December 19th and 20th; The Comedy Tradition, December 21st and 22nd; the Comedy Tradition, December 23rd and 24th; The Mystery Story, December 26th and 27th.

The Russian Film, December 28th and 29th; The Star Vehicle, December 30th and 31st; The French Film, January 1st and 2nd, 1942; The Star Vehicle, January 3rd and 4th; The Travel Film, January 5th and 6th; The Star Vehicle, January 7th and 8th; The French Film, January 9th and 10th; The German Film, January 11th and 12th; The Western Film, January 13th and 14th; The Star Vehicle, January 15th and 16th; The Russian Film, January 17th and 18th; The Russian Film, January 19th and 20th; The Film and Contemporary Life, January 21st and 22nd; The Serial Film 1913-1940, January 23rd and 24th; Recent Documentaries, January 25th and 26th; Films for Latin America, January 27th and 28th; Films for Defense, January 29th and 30th.

The Museum has made the foregoing programs available for circulation to all educational and cultural institutions or film study groups.

RKO Signs Oscar Strauss

Oscar Strauss, Viennese composer, has been engaged by RKO to do the original score for the Gabriel Pascal screen production of George Bernard Shaw's "Arms and the Man," a comedy with Ginger Rogers and Cary Grant co-starred.

Horlacher Changes Named

Horlacher's Delivery Service, film delivery service in Philadelphia headed by James P. Clark, has officially changed its name to Highway Express Lines, Inc.

New Equity Pact In Lawyers' Hands

The two-year basic agreement between Actors' Equity Association and the League of New York Theatres which was approved by both boards last month had not been signed at midweek, for the reason that lawyers for Equity and the League were still working on the "verbiage" of the agreement.

There are no radical changes in the pact, Equity reports, but some revisions were made, principally extension of the one-year period to two years; a clause regarding run-of-the-play contracts; repayment of actors' salaries while playing in Canada, and stipulation concerning actors' commissions.

Regarding run-of-the-play contracts, a maximum of five weeks is set from the date of the first public performance "within which the manager makes his decision as to whether he would present the play the subsequent season and thereby retain his minimum employment obligation or so notify the actor if he would not present it and cancel his obligation, but in no event longer than at the end of the second week in New York City." This means that if a production should open cold in New York City, then the producer within the first two weeks of the play's run would have to exercise or cancel the option.

Salaries Adjusted

Because there is as much as 10 and 11 per cent difference in the exchange rate of Canadian money, due to the war-time crisis, repayment of actors' salaries while playing in Canada was set up as follows: on salaries up to $250 weekly, the manager is to pay the differential; that between $250 and $500 the differential is split between the actor and the manager; that on salaries of $500 and over the actor absorbs the differential. Both sides have agreed that this is an "equitable arrangement."

The difference in broadcasting rates between Equity and the American Federation of Radio Artists minimums will continue, meaning that in all cases where any play or any part of a play that an Equity member is appearing in, is broadcast over the radio, all actors shall receive not less than one-eighth of their respective contractual salaries, which in no event shall be less than the established AFRA minimum.

Concerning actors' commissions, which has been a controversial pique for a long time, the new agreement stipulates that if any Equity member negotiates directly with a producer with no agent participating, the actor shall not be obligated to pay commissions for such engagement, neither shall the producer compel the actor to sign any contract with the agent; but if the producer, because of any arrangement that may exist between himself and any agent, feels that the agent is entitled to and must receive a commission, then it is the producer that shall pay such commission and not the actor.

The basic agreement will extend for two years to August 30th, 1943, but all contracts entered into prior to the actual signing of the pact will not come within the new regulations, since the agreement will not be retroactive.

MacDougall Heads Film Unit

Lieutenant Jack MacDougall has been placed in charge of the Canadian Army Film Unit overseas. Previously a motion picture director with Associated Screen Studios of Montreal, he left for overseas last year. His new appointment will provide newsreel and propaganda film coverage of Canadian army units on active service.

LEGAL NOTICE OF TRADE SHOWINGS

Published for the benefit of exhibitors generally in compliance with Section III of the Consent Decree

ALBANY—

Nov 13	Marry the Boss' Daughter (20th-Fox)	1052 Broadway	11 am
	Cadet Girl & Confirm or Deny (20th-Fox)	1052 Broadway	2 pm
Nov 14	The Perfect Snob & Rise and Shine (20th-Fox)	1052 Broadway	2 pm

ATLANTA—

Nov 13	Marry the Boss' Daughter (20th-Fox)	197 Walton St., N.W.	10 am
	Confirm or Deny & Cadet Girl (20th-Fox)	197 Walton St., N.W.	1 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	197 Walton St., N.W.	1 pm

BOSTON—

Nov 13	Marry the Boss' Daughter (20th-Fox)	115 Broadway	11 am
	Confirm or Deny & Cadet Girl (20th-Fox)	115 Broadway	2 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	115 Broadway	2 pm

BUFFALO—

Nov 13	Marry the Boss' Daughter (20th-Fox)	290 Franklin St.	11 am
	Confirm or Deny & Cadet Girl (20th-Fox)	290 Franklin St.	2 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	290 Franklin St.	2 pm

CHARLOTTE—

Nov 13	Marry the Boss' Daughter (20th-Fox)	308 S. Church St.	10 am
	Cadet Girl (20th-Fox)	308 S. Church St.	1:30 pm
	Confirm or Deny (20th-Fox)	308 S. Church St.	3 pm
Nov 14	The Perfect Snob (20th-Fox)	308 S. Church St.	1:30 pm
	Rise and Shine (20th-Fox)	308 S. Church St.	3 pm

CHICAGO—

Nov 13	Marry the Boss' Daughter (20th-Fox)	1260 S. Wabash Ave.	10:30 am
	Confirm or Deny & Cadet Girl (20th-Fox)	1260 S. Wabash Ave.	2:15 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	1260 S. Wabash Av.	10:30 am & 2:15 pm

CINCINNATI—

Nov 13	Marry the Boss' Daughter (20th-Fox)	1638 Central Parkway	9:30 am
	Confirm or Deny & Cadet Girl (20th-Fox)	1638 Central Parkway	1:30 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	1638 Central Parkway	1:30 pm

CLEVELAND—

Nov 13	Marry the Boss' Daughter (20th-Fox)	2219 Payne Ave.	10:30 am
	Confirm or Deny & Cadet Girl (20th-Fox)	2219 Payne Ave.	2:00 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	2219 Payne Ave.	2:00 pm

DALLAS—

Nov 13	Marry the Boss' Daughter (20th-Fox)	1801 Wood St.	10 am
	Confirm or Deny & Cadet Girl (20th-Fox)	1801 Wood St.	2 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	1801 Wood St.	2 pm

DENVER—

Nov 13	Marry the Boss' Daughter (20th-Fox)	2101 Champa St.	10:30 am
	Confirm or Deny & Cadet Girl (20th-Fox)	2101 Champa St.	1:30 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	2101 Champa St.	1:30 pm

DES MOINES—

Nov 13	Marry the Boss' Daughter (20th-Fox)	1300 High St.	10:00 am
	Confirm or Deny & Cadet Girl (20th-Fox)	1300 High St.	12:30 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	1300 High St.	12:30 pm

DETROIT—

Nov 13	Marry the Boss' Daughter (20th-Fox)	2211 Cass Ave.	10:30 am
	Confirm or Deny & Cadet Girl (20th-Fox)	2211 Cass Ave.	1:30 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	2211 Cass Ave.	1:30 pm

INDIANAPOLIS—

Nov 13	Marry the Boss' Daughter (20th-Fox)	326 N. Illinois St.	10:15 am
	Confirm or Deny & Cadet Girl (20th-Fox)	326 N. Illinois St.	1:30 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	326 N. Illinois St.	1:30 pm

KANSAS CITY—

Nov 13	Marry the Boss' Daughter & Confirm or Deny (20th-Fox)	1720 Wyandotte St.	10 am
	Cadet Girl & Confirm or Deny (20th-Fox)	1720 Wyandotte St.	2 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	1720 Wyandotte St.	10 am & 2 pm

LOS ANGELES—

Nov 13	Marry the Boss' Daughter (20th-Fox)	2019 S. Vermont Ave.	10 am
	Confirm or Deny & Cadet Girl (20th-Fox)	2019 S. Vermont Ave.	2 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	2019 S. Vermont Ave.	2 pm

MEMPHIS—

Nov 13	Marry the Boss' Daughter (20th-Fox)	151 Vance Ave.	10:30 am
	Cadet Girl (20th-Fox)	151 Vance Ave.	1:30 pm
	Confirm or Deny (20th-Fox)	151 Vance Ave.	3:00 pm
Nov 14	The Perfect Snob (20th-Fox)	151 Vance Ave.	1:30 pm
	Rise and Shine (20th-Fox)	151 Vance Ave.	3:00 pm

MILWAUKEE—

Nov 13	Marry the Boss' Daughter (20th-Fox)	1016 N. 8th St.	10:30 am
	Confirm or Deny & Cadet Girl (20th-Fox)	1016 N. 8th St.	1:30 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	1016 N. 8th St.	1:30 pm

MINNEAPOLIS—

Nov 13	Marry the Boss' Daughter (20th-Fox)	1015 Currie Ave., N.	11 am
	Confirm or Deny & Cadet Girl (20th-Fox)	1015 Currie Ave., N.	2 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	1015 Currie Ave., N.	2 pm

Legal Notice of TRADE SHOWINGS continued

NEW HAVEN—

Nov 13	Marry the Boss' Daughter (20th-Fox)	40 Whiting St.	10:30 am
	Confirm or Deny & Cadet Girl (20th-Fox)	40 Whiting St.	1:00 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	40 Whiting St.	1:00 pm

NEW ORLEANS—

Nov 13	Marry the Boss' Daughter (20th-Fox)	200 S. Liberty St.	11 am
	Confirm or Deny (20th-Fox)	200 S. Liberty St.	1:30 pm
	Cadet Girl (20th-Fox)	200 S. Liberty St.	3:30 pm
Nov 14	Rise and Shine (20th-Fox)	200 S. Liberty St.	11:00 am
	The Perfect Snob (20th-Fox)	200 S. Liberty St.	2:00 pm

NEW YORK—

Nov 13	Marry the Boss' Daughter (20th-Fox)	345 W. 44th St.	10:30 am
	Confirm or Deny & Cadet Girl (20th-Fox)	345 W. 44th St.	2:00 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	345 W. 44th St.	2:00 pm

OKLAHOMA CITY—

Nov 13	Marry the Boss' Daughter (20th-Fox)	10 N. Lee Ave.	10 am
	Confirm or Deny (20th-Fox)	10 N. Lee Ave.	2 pm
	Cadet Girl (20th-Fox)	10 N. Lee Ave.	4 pm
Nov 14	Rise and Shine (20th-Fox)	10 N. Lee Ave.	2 pm
	The Perfect Snob (20th-Fox)	10 N. Lee Ave.	4 pm

OMAHA—

Nov 13	Marry the Boss' Daughter (20th-Fox)	1502 Davenport St.	10:00 am
	Confirm or Deny & Cadet Girl (20th-Fox)	1502 Davenport St.	1:00 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	1502 Davenport St.	1:00 pm

PHILADELPHIA—

Nov 13	Marry the Boss' Daughter (20th-Fox)	302 N. 13th St.	10:30 am
	Confirm or Deny & Cadet Girl (20th-Fox)	302 N. 13th St.	2:30 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	302 N. 13th St.	2:30 pm

PITTSBURGH—

Nov 13	Marry the Boss' Daughter (20th-Fox)	1715 Blvd. of Allies	11 am
	Confirm or Deny (20th-Fox)	1715 Blvd. of Allies	2 pm
	Cadet Girl (20th-Fox)	1715 Blvd. of Allies	3:30 pm
Nov 14	Rise and Shine (20th-Fox)	1715 Blvd. of Allies	2 pm
	The Perfect Snob (20th-Fox)	1715 Blvd. of Allies	3:30 pm

PORTLAND, ORE.—

Nov 13	Marry the Boss' Daughter (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	10:30 am
	Cadet Girl & Confirm or Deny (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	2 pm
Nov 14	The Perfect Snob & Rise and Shine (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	2 pm

SALT LAKE CITY—

Nov 13	Marry the Boss' Daughter (20th-Fox)	216 E. 1st South St.	10:45 am
	Confirm or Deny (20th-Fox)	216 E. 1st South St.	1:00 pm
	Cadet Girl (20th-Fox)	216 E. 1st South St.	2:30 pm
Nov 14	The Perfect Snob (20th-Fox)	216 E. 1st South St.	1:00 pm
	Rise and Shine (20th-Fox)	216 E. 1st South St.	2:30 pm

SAN FRANCISCO—

Nov 13	Marry the Boss' Daughter (20th-Fox)	245 Hyde St.	10:00 am
	Confirm or Deny & Cadet Girl (20th-Fox)	245 Hyde St.	1:30 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	245 Hyde St.	1:30 pm

SEATTLE—

Nov 13	Marry the Boss' Daughter (20th-Fox)	2421 Second Ave.	10:30 am
	Confirm or Deny & Cadet Girl (20th-Fox)	2421 Second Ave.	1:30 pm
Nov 14	The Perfect Snob & Rise and Shine (20th-Fox)	2421 Second Ave.	1:30 pm

ST. LOUIS—

Nov 13	Marry the Boss' Daughter (20th-Fox)	SRENCO Screening Rm. 3143 Olive St.	10 am
	Confirm or Deny & Cadet Girl (20th-Fox)	SRENCO Screening Rm. 3143 Olive St.	1 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	SRENCO Screening Rm. 3143 Olive St.	1 pm

WASHINGTON, D. C.—

Nov 13	Marry the Boss' Daughter (20th-Fox)	932 New Jersey Av., N.W.	10:30 am
	Confirm or Deny & Cadet Girl (20th-Fox)	932 New Jersey Av., N.W.	1 pm
Nov 14	Rise and Shine & The Perfect Snob (20th-Fox)	932 New Jersey Av., N.W.	1 pm

Universal Net At $4,000,000

Universal's earnings for the year ended November 1st, according to Wall Street sources, Tuesday, were estimated at approximately $4,000,000, before Federal income and excess profits' taxes are deducted. This is one of the best years in the company's history, it is said. Net profit last year was $2,390,772, after Federal taxes, and profit for the fiscal year ended October 28th, 1939, was $1,153,321.

For the fiscal year ended October 29th, 1938, which was the first report following inauguration of the company's present management, headed by Nate J. Blumberg as president, Universal reported a loss of $591,178. The company's loss for the two preceding fiscal years was $3,000,000.

The $4,000,000 estimated earnings for the 12-month period just ended indicates earnings of $1,250,000 before Federal taxes for the final quarter.

AMPA to Discuss Shorts

The Associated Motion Picture Advertisers will discuss short subjects at their luncheon meeting on Thursday, November 13th. Mrs. Besa Short, organizer and chief of the short subjects division of the Interstate Circuits at Dallas will deliver the principal address. Theatremen and short subjects representatives of the distributors will describe the selling, advertising and use of short product. The luncheon will be held at the Hotel Edison.

Hartford Firm Incorporates

Certificate of incorporation has been filed for the Eastwood Theatre Company, Inc., of East Hartford, Conn., naming as incorporators Adelyn Hitchcock, Florence Parker and Gerald R. Steinberg, all of Norwalk. Amount of authorized capital is $60,000; amount commencing business is $60,000. The Eastwood Theatre, leased by this company, will be opened at the end of the month.

Red Cross Film Service Names Three Field Men

The American Red Cross hospital film service has appointed three regional directors, Lou Guimond, Homer Ellison and Fred Kislingbury to supervise operation of hospital theatres under the direction of Hampton W. Howard. The service provides motion pictures for Army hospitals.

Mr. Guimond is a former film writer, sales executive and exploitation man. He has been assistant sales manager for Paramount Pictures, eastern representative and advertising director for Selznick and a member of the United Artists advertising and publicity staff.

Altec Gets Roxy

Altec Service has been appointed to service the sound projection equipment of the Roxy Theatre in New York. Irving Lesser, managing director, and Jerry H. Littenberg, Altec supervisor, negotiated the deal.

BRITISH MANPOWER PANEL LEAVES 2,500 MEN TO STAFF ALL STUDIOS

400 Technicians of Military Age To Be Called Up Before April; Women To Be Trained for Key Jobs; Production Cut Seen

by AUBREY FLANAGAN
in London

With the industry's manpower panel, as it has come to be called, having concluded its labors, and with the aid of the Government spokesmen and technical experts, compiled and agreed at long last upon a statement of its views, the production industry now has some idea of what its fate may be. That it is not necessarily going to be a rosy one, that the situation may progressively worsen as the men go forth to battle and the mechanics of picture making become more difficult, is the view taken in enlightened circles.

Net result of the findings of the manpower panel, which has been deliberating no less than five months, will be that between now and April next 400 key technicians of military age will be called to the Colors, some 450 in a like category having their callup deferred. To these must, of course, be added some 2,000 workers in all grades, men over military age and men unfit for military service—as one cynical trade spokesman on the inner circle has called them "the lame, the halt and the blind"—leaving a general total of about 2,500 technicians, craftsmen and general laborers, on whose shoulders will rest the burden of wartime motion picture production.

Women To Be Trained

It is expected that in most cases female labor will be trained to replace the men already called up. The exact extent of this regiment of women cannot be foreshadowed. Much will depend on the adaptability of women to technical tasks.

Though some seventy to seventy-five films are mentioned in the Panel's report as being planned for the forthcoming year, though pious lipservice is paid to the principle of continuity of production, with specific reference to these odd six dozen, the figures of technicians likely to be available, coupled with the inaccessibility of studio space, suggests that though there is no likelihood of extinction, and though it is a potential fact that the forthcoming months will see a share of world market films being made here, production is likely, from now till war's end, to be reduced to what the transport corporations call a skeleton service.

Whilst quantity may be lessened there is indication that quality and marketability may be intensified. The plans of the American companies here, plus their advantage in financial and technical resources, suggest that despite the limits on available labor, big pictures may, as intended, be made here. British companies, too, are likely to work on the principle of few good ones than many indifferent.

With particular concessions made to the documentary and newsreel sections, who are being allowed to retain directors, producers and cameramen—save those under 26—the immense stimulus in the shorts section may well be allowed to continue, with a consequent boost to MOI propaganda and a maturing of a field already rapidly expanding in the creative sense.

The Ministry of Labor Committee, for it was the MOL which summoned it to examine the labor situation in the studios, and to make its recommendations on military callups, has been sitting since April last. It has on it representatives of the production interests, of the labor unions and of the various Government departments, the Ministry of Labor, the Board of Trade and the Ministry of Information. Representatives of the Services have held a watching brief. Trade experts working in State departments have advised.

In a secrecy which nervously covered deliberations which need never have been hidden from the public eye, but which provoked constant and harmful inaccuracies in the local press, it has dragged on its discussions, probed the industry's reserves, and examined its future plans. Disagreements not only on the Committee itself, but within the industry sections, have helped delay agreement on what they should offer the Government as a holocaust of manpower, what they should ask to be allowed retain.

Late last month Mr. Sharpe of the Ministry of Labor and Secretary of the Committee, drew up a report for the members to sign. It called for a registration for service of all available men, save a core of 450. Its effect would have been swift and ruthless. With hardly time to recover breath, production denuded of its keymen might have undergone and suffered a virtual collapse.

Agree to Compromise

Eventually this week a compromise report was agreed upon, a report which to the moment of writing still remains nominally confidential, but the content of which is known to everybody concerned and a great many beyond

It suggests the immediate callup of all men under 26, a total of 40. In other age groups another 50 are to be released.

At the end of the year yet another 110 will leave.

In April the largest total, 200, will be called.

A deferment of at least six months is granted a core or residue of 450 key technicians, who may again be the subject of further deferment.

Meanwhile the Government will do what it can to assist the studios in finding alternative female labor, which will be trained in advance to replace the men to be called later. There is, however, no guarantee that if this female labor is not yet trained, the men will be further deferred.

There are understood to be over 3,000 men of all labor grades employed in British studios, of whom 1,100 are liable for military service. From these deductions are made of 70 medically exempt, and 220 deferred already and who, it is hoped, will, for certain reasons, remain deferred.

If the situation becomes difficult, or should complications arise, it is agreed that another committee be appointed at the end of the period —in April next—to go further into the situation and recommend accordingly.

With the Services and the Ministry of Labor almost adamant in their insistent call on men, the MOL doing its duty by the Army, the Navy and the Air Force, and the latter three obviously thinking in terms of their respective and highly active film units, industry men here in many cases consider that they have not done too badly, that whereas they might have lost all they have, in fact, retained much.

It is obvious, none the less, that it will be difficult, if not well nigh impossible, for all the ambitious programmes prepared by American and British companies to be carried out to the letter. There will have to be amendment. This despite the Committee's categoric statement that they do not wish anything to interfere with the present output of films.

In actual fact, of course, the report changes little or nothing. The same processes of callup and the same processes of production against difficulties will continue. The industry has been short staffed for some time and has been progressively losing its men. It will stay short staffed and will continue progressively to lose its men. If there is a deterioration it will not be immediate or catastrophic.

Films Act Remains

The Films Act remains on the Statute Book. Exhibitors and renters still have quota obligations, a fact which the Americans have not hesitated to remind the manpower panel and the Government men during the sittings.

It is not improbable that the President of the Board of Trade, with the manpower situation cleared of its cobwebs, may be moved to a reconsideration of the quota law, and possibly to some amendment or adjustment. Pressed for an elucidation of his intentions not so many weeks ago, he sidestepped a categoric statement, until he had had time to consult with the other Ministries, notably the Minister of Labor.

Meanwhile some collaboration is promised by the Minister of Information, Brendan Bracken, who recently asked the producers to give him an account of their complete plans, their resources and their difficulties, an account which to date, well over a fortnight afterwards, they have not been able to compile. Assistance in getting artists released from the Forces, and in securing studio space at present "frozen," is the sort of assistance he can render, and which he is very likely to do.

It would be no negligible contribution.

SUNDAY SHOW TAX NETS £12,000

Over £12,000 was received by the Cinematograph Fund during the year ended March 31st under the Sunday Entertainments Act compared with £9,564 in the previous year. The amount represents receipts of the tax levied on all Sunday shows.

Of this total, £9,750 was paid to the British Film Institute, including £400 to cover damage due to enemy action.

Three Reappointed To CBC Board

J. T. Thorson, minister of national War services, has announced the reappointment, for three-year terms, of three members of the board of governors of the Canadian Broadcasting Company. Those reappointed are J. Wilfred Godfrey and Rev. Cannon W. E. Fuller, both of Halifax, and Adrien Pouliet of Laval University, Quebec City.

Mr. Godfrey, CBC governor since 1936, is a member of the board of finance committee. Rev. Cannon Fuller was first appointed in 1937 while Mr. Pouliet was named to the board two years ago. One vacancy still remains on the board occasioned by the death of Alan Plaunt of Ottawa.

CANADA EXTENDS PRICE-PEGGING TO INCLUDE CEILING ON ADMISSIONS

Decree Establishing Maximum Theatre Admissions Comes Unexpectedly — Government Set Prices for Commodities

The Canadian Government, through its War Time Price and Trade Board, on Tuesday, set a "ceiling" admission to be charged by motion picture theatres. It is to be the maximum admission charged during the period between September 15th and October 11th, and will apply for the war's duration, it was disclosed in Ottawa. The decree, which goes into effect November 17th, does not prevent reduction of prices at any time, but no increase of any kind for similar regular performances will be permitted.

It is understood that no control has been established by the Board over rentals to be charged by exchanges for films, but the rates for advertising accessories are stabilized at highest charges during the four-weeks period.

Some theatres in Canada recently raised prices one or two cents to avoid the "old copper" change nuisance, and as this was done after the basic period, during which the ceiling was set, they will have to drop their prices back to the original admission charge. Federal and provincial authorities, it is said, will not increase or impose new gross taxes for the war's duration.

Theatres to Benefit from Pegging of Commodities

by W. M. GLADISH

in Toronto

The Government originally "pegged" prices on a wide range of foodstuffs, commodities and services and also practically all wages and salaries, the basis to be the prices and pay in effect during the four weeks ending October 11th. These limitations are to be the maximum retail prices until further notice, apparently to the end of the war, while wage and salary increases are taboo with the proviso that the cost-of-living bonus plan now in effect will be subject to review and revision every three months. The whole plan of "pegging" goes into effect Monday, November 17th with penalities attached for non-observance.

The announcement, on October 18th, was hailed with satisfaction by persons of limited income and those on moderate salary, for whom advancing prices loomed as a problem. Undoubtedly there will be strenuous objections from some quarters—organized labor, for one.

Regardless of the effect—if any—which the Tuesday Governmental decree fixing theatre admission maximums might have on gross income, it is generally believed in the Dominion that the recent order pegging consumer prices on commodities and other items will eventually benefit Canadian theatre business.

Within the scope of the broad decree is the fixing of rents for all kinds of properties and in all places, boom towns or not. This, too, is expected to have a steadying influence on income and overhead for householders and commercial enterprises, a factor that could help the theatre business, directly and otherwise.

With the fixing of maximum retail prices and wages comes the thought that family conditions are better in the matter of employment. Unemployment relief in many cities and towns has been reduced already to a 10-year minimum, and more members of the average family are now working, including many housewives, sisters and youngsters.

The new code will not prevent more members of the average family from getting and keeping jobs at a fixed wage, and, the more at work, the greater income for the family, and more money for family amusements.

In World War I, the cost of living advanced more quickly than increase in pay and those with fixed income really had in hand—there was little except for living necessities. With potatoes at $4.50 per bag in Toronto; eggs $1 per dozen and butter 70c per lb., there was not much left for comforts or amusements except among munition workers and other "preferred" classes, whose pay leaped to $15 per day—after the war their pay dropped to $2 per day, but the high living cost remained for months.

To Balance Living Cost

The new living code, if it works as the Government promises, will see reasonable prices and rents, moderate and steady wages and maximum employment.

If one does not have to pay more than $1.25 for a bag of potatoes; 45c for eggs and 36c for butter—and one has a steady wartime job, he will be able to take the family to the movies a couple of times a week.

This is definitely the prospect that is held out to theatres in Canada, particularly in industrial districts where employment is high. The farmers, always the last to gain a benefit, will finally enjoy the returns from maintained urban employment conditions and they, too, are to receive the special consideration of the Government, it is promised.

With the United States Government virtually putting a clamp on theatre construction because of priority for war needs, the position in Canada, where there has been a ban on new commercial projects, including extensive equipment installations, since last May is of special interest.

Whereas, with the creation of Odeon Theatres of Canada, Ltd., as a competitor of Famous Players Canadian, a tense theatre building "war" was in immediate prospect early last spring, the situation now is that not one new theatre will be in any stage of completion by the end of the year. Instead of a lively building race between those interests, or on the part of independent exhibitors, there will not be one new theatre under construction anywhere in Canada when New Year's rolls around.

The few straggling projects, long delayed since the embargo went into effect, will have been finished by that time and the theatre business will have assumed a condition of *status quo* until war drums are laid aside.

SURVEY REVEALS 1939 PROJECTION OUTPUT

The value of photographic apparatus and materials, including projection equipment, manufactured in a single year, was placed by the United States Census Bureau at $133,899,000. *The number of establishments was* 160. *The figure was based on production during* 1939 *and was obtained as part of the Bureau's usual two-year survey of the industry.*

The survey also showed the value of vending, amusement, and other coin-operated machines, manufactured during 1939, *to be* $25,695,000.

Priorities Also Hit New Brunswick

by VICTOR SERVICE

in St. Johns, N. B.

A priorities on theatre seats has developed and is stalling deliveries for four months, with the possibility of the ban being extended still further.

Indications are that the governmental curb on instalment buying will affect theatre business, according to local theatremen. They contend that establishing one third as the minimum down-payment, and the balance in 12 months, will reduce the spending money of those buying in instalments.

A move to open one of St. John's theatres on Sundays to men of the Canadian army, navy, air force and merchant marine, allowing one guest each, has been opposed by Franklin and Herschorn, operating the local Mayfair and Regent theatres. The circuit takes the same stand it took last winter in Halifax, N. S., where it operates the Family and Community, viz, (1) That it is unfair to expect theatre owners to turn over their houses for free shows to men of the war services and their friends, while the soldiers, sailors and airforcemen must pay for all other commodities. (2) That allowing free admissions to pictures cheapens the value of the shows on week-nights, and reduces patronage on pay days; and, (3) That the theatre owners and their staffs want the day of rest. However, if Sunday night shows are essential in the maintenance of morale among the servicemen, Franklin and Herschorn propose setting admission prices for Sunday nights the same as on week nights, and with the same length of program, and with all proceeds turned over to war welfare and charities.

Warner Bros. brought an extra thrill to wartime Halifax, N. S., when a location crew of about 40 descended on the Atlantic coastal city. They were working on some sequences in "Captains of the Clouds," a story of bushland pilots in the Canadian air force. Jimmy Cagney stars in the production, and, in the script, he crashes his Hurricane into a German Messershmitt, sacrificing his life and the aircraft to save others. The midair collision went through, but there was no Messershmitt in it. Both planes were Hurricanes, and with one of them altered to look like a German fighter, including all the markings. The Haligonians thought they were being attacked from the air when they saw the disguised Hurricane.

Universal Buys "Spoilers"

Frank Lloyd and Jack Skirball will produce the "The Spoilers," by Rex Beach for Universal release with Marlene Dietrich, Randolph Scott and John Feldman. Lee Marcus will be associate producer. Tom Reed will write the screenplay. Mr. Lloyd and Mr. Skirball are at present finishing "River Lady."

BROADCASTERS SUE U.S., CHARGING FCC WITH 'WRECKING' THE NETWORKS

Ask Injunction to Stay Enforcement of Commission Rules Ordering Abandonment of Network and Options on Time

Challenging its power, wisdom, and regulations, two major broadcasting chains last week began an "all-out" struggle against the Federal Communications Commission.

They went into New York's Federal Court Thursday, October 30th, for a temporary injunction against the Commission's May 2nd regulations. which are to take effect November 15th, and which, according to the companies, will wreck the broadcasting industry.

The companies are the National Broadcasting Company and the Columbia Broadcasting System. The first hearing on their suits will be November 7th.

Practices Condemned

The FCC May 2nd orders, issued to "break up" alleged monopoly, included an order that the NBC divest itself of one of its two networks, the Red or Blue. The Commission at that time also condemned chain broadcasting practices; for instance, the inability of an affiliate station to carry the programs of a competitive network and the option a chain has on the major time of its affiliate.

There was considerable verbal sniping following the FCC list of regulations. The broadcasters termed them beyond the authority of the Commission, as well as unfair and impractical. They also split among themselves and Mutual endorsed the FCC.

On October 11th, the FCC suspended its ruling indefinitely that the NBC rid itself of one network and it amended other regulations.

This palliative, if that was the intention, came too late, or meant nothing, apparently; for the machinery of court action had started; and, in a statement last week, the CBS asserted the amendments were merely part of the whole FCC framework of orders, incompatible with current radio operations.

Only last week, James L. Fly, FCC chairman, told newsmen the May 2nd orders would take effect November 15th, unless "formal application" for deferment came from the networks. He added the Commission by itself would not delay.

At that time, early in the week, with rumors of CBS and NBC court attacks rumbling, spokesmen at the latter company intimated they understood the FCC would not attempt enforcement of its rules, if the chains went to the courts.

In its complaint Thursday, Columbia asserted "Congress never has conferred upon the Commission the broad powers it now usurps" and that "the proposed changes are arbitrary and capricious, and would wreck the present structure of American broadcasting."

The companies seek the temporary injunction to the end that the FCC rules be suspended while a three judge statutory court makes an abiding ruling.

A statement from Niles R. Tramell, NBC president, read: "National Broadcasting Company has commenced this suit with great reluctance, especially in view of upset national and world affairs which require the diligent attention of governmental agencies to matters of pressing concern. But since the promulgation of the order of the Federal Communications Commission, of which we complain, we have exerted every effort to get relief from the Commission so as to avoid the death-knell of the present American system of network broadcasting. In this, we have been unsuccessful.

"With the approach of November 15, the effective date of the Commission's order, we are compelled therefore to turn to the courts for the protection of our rights. No other course was left open to us."

There are two other plaintiffs, associated with the chain plaintiffs. They are the Woodmen of the World Life Insurance Society, and the Stromberg-Carlson Telephone Manufacturing Company. The first named operates WOW, Omaha; the latter operates WHAM, Rochester.

Mr. Trammel filed an affidavit with the NBC complaint, noting that its Red and Blue networks comprise 233 stations; that the FCC divorce and other orders would so abrogate the contracts between the company and its affiliates, that serious loss would accrue to both.

Like the CBS, NBC complained the FCC regulations were arbitrary and capricious and added they were "contrary to public policy." An NBC statement added:

"Plaintiffs allege further that the order under attack, due to go into effect November 15, will deprive them of their property without due process of law contrary to the Fifth Amendment of the Constitution, and that the order, if enforced, will cause them irreparable damage, including possible loss of their broadcasting licenses."

William S. Paley, CBS president, charged there was no "public demand" for FCC actions, and that they represented an attempt by an unnamed "competitive group" which, he said, is using the Government instead of meeting the chains in ordinary competition.

Columbia's complaint maintained that the reliance of an affiliate upon a network, and the reverse situation, are "necessary and vital to the American system of network broadcasting," adding in a later press statement:

"They are pre-requisites if Columbia is to do business in sufficient volume to maintain its

(*Continued on following page, column 3*)

Ascap Music Takes to the Air, at a Cost to Networks of 2¾% of Income

At 12:01 midnight last Wednesday, the catalog of more than 1,000,000 songs written by America's outstanding composers, Victor Herbert, Irving Berlin, George Gershwin, Cole Porter, Jerome Kern, et al., members of the American Society of Authors, Composers and Publishers, returned to the two radio networks, National Broadcasting Company and Columbia Broadcasting System, following signature to the contract between the Society and the radio chains earlier that day.

The music ban of ten months' duration began when ASCAP demanded that the five per cent which radio had been paying for its tunes under the contract which expired last December 31st, be increased to seven and one-half per cent. ASCAP also demanded payment at the source, whereby it would levy on full network income, instead of merely that part of network income allocated to radio stations themselves.

The new agreement provides for payment at the source of two and three-quarter per cent of annual net income for the right to use ASCAP music; with network managed and operated stations paying two and one-quarter per cent on local and national spot business. NBC and CBS will pay a blanket fee of $200 per station annually for sustaining programs. The contract extends for a period of nine years, with options for renewal of another nine years. Mutual Broadcasting negotiated a contract with ASCAP in May on a three per cent basis, with the provision that if the other networks obtain better terms, MBS would automatically receive such reduction.

Under the five per cent figure, ASCAP collected $5,100,000 in 1940. It is estimated that the new contract will return to the Society annually $3,000,000. The controversy is said to have cost the Society about $4,000,000, and the networks another $4,000,000, the cost of setting up Broadcast Music, Inc., the network music firm which will continue to operate on a competitive basis with ASCAP.

Despite the peace pact between ASCAP and NBC and CBS, it was announced on Monday by Robert Daru, attorney, that the damage suit filed last April by a group of songwriters, mostly ASCAP members, would be pressed. The suit, filed in Supreme Court, charged conspiracy and named NBC, CBS, the National Association of Broadcasters and Broadcast Music, Inc., as defendants. Amount of damages sought is $1,287,000. Twelve of the 14 plaintiffs are ASCAP members, and are among those who organized a union last week under the name of American Federation of Songsmiths. They charge damages because their tunes were banned from the air during the ASCAP ban. Al Lewis is temporary chairman of the Songsmiths union; Nelson Cogane, secretary of the organizing committee, and Mr. Daru, counsel. They expect to affiliate with either the A. F. of L. or C. I. O.

this matter of "PRIORITIES"

IN ITS RELATION TO THEATRE EQUIPMENT AND CONSTRUCTION

¶ . . . will be dealt with in three timely, informative features in the next issue of BETTER THEATRES. Practical possibilities in meeting defense restrictions are pointed out in—

- **THEATRES—AND THE NEEDS OF THE DEFENSE PROGRAM**
  By BEN SCHLANGER and GEORGE SCHUTZ
- **FRONTS THAT AVOID THE USE OF DEFENSE MATERIALS**
  Designs by CHARLES C. BURTON
- **THE EFFECT OF PRIORITIES ON 1942 THEATRE COOLING**
  by CARL F. BOESTER

in the November 15th issue of

Better Theatres

Broadcasters Sue FCC on Rules

(Continued from preceding page)

present organization and its standards of broadcasting and if Columbia or any other major network is to have any economic inducement to spend money and effort to build circulation for the network and its affiliated stations. Columbia further asserted that if the Commission prevails, business will gravitate to high-power stations of the country while smaller stations, which have been able to prosper in their communities only because networks were able to maintain them as exclusive outlets, would suffer severe shrinkage in their service and their revenues."

In summation, the actual words in Columbia's complaint, read: "The effect of the challenged rules will be to destroy efficient network broadcasting, reduce the number and quality of nation-wide programs, and make the country's largest and most powerful stations even more dominant at the economic expense of the smaller stations. Instead of carrying out the professed objective of the Commission, namely, the fullest and most effective use of the radio facilities of the nation, the Order will in fact impair and restrict their use, contrary to the public interest."

The System also noted that this country's Radio Law had been extant for 14 years. In that time, no FCC has claimed the powers claimed by that current, CBS asserted, adding that the broadcasters, and some of the law's authors believe such powers are not in the law.

Fears Free Speech Threatened

Columbia, it is further said, thinks the correct source of changes in broadcasting is Congress, not a Government bureau. In this connection, it also fears the assertion of vague powers by a bureau is a threat to freedom of speech.

The company stated: "While our action is intended to protect our own broadcasting interests, it is based no less on what Columbia feels to be its duty and obligation to the public."

Columbia, its statement concluded, will press for a new Radio Law, which will consider advances in the science and art.

In his affidavit defending chain broadcasting, Mr. Paley noted that few stations could produce the programs the chains produce, and added:

"No station could have the aggregate of creative skills represented in a great network organization such as Columbia, or the economic resources, or the talent supplies. In the first place there is a concentration of performing talent in the metropolitan centers such as New York, Chicago and Los Angeles, and the available supply of talent outside such cities is insufficient to provide a continuous flow of varied program material.

In the second place, individual stations are financially unable at their own expense, to plan, develop and offer to their listening audiences expensive entertainment programs, cultural programs such as concerts of the New York Philharmonic Symphony Orchestra, educational programs such as The Columbia School of the Air, and world-wide on-the-spot news coverage of foreign and domestic events of national importance. In the third place, advertisers cannot and do not finance programs of such quality for broadcasting on single stations.

Mutual System Gives Stock to Six More

Owners of stations WFBR, Baltimore, WKRC, Cincinnati, WIP, Philadelphia, WHK and WCLE, Cleveland, WHKC, Columbus, Ohio, WCAE, Pittsburgh, and the Colonial Network of New England—six companies—have been given stock in the Mutual Broadcasting System, formerly exclusively owned by WGN, Inc., Chicago; WOR, New York; and the Don Lee Broadcasting System of California.

The chain now has 190 members and affiliates.

BOX OFFICES IN MANY PLACES DO A 'SEE-SAW' WITH ARMY DRAFT CALLS

Influx to Army Camps Has Deep Effect on Attendance, Survey Shows; Managers and Staffs Not Seriously Depleted

Many an exhibitor is worried about the draft. Even though they may not have had to shoulder a gun or fill out a questionnaire themselves, the selective service act nevertheless is a matter of concern to theatre operators in many sections of the country, MOTION PICTURE HERALD'S survey of the national defense program's effect on the boxoffice reveals.

Although the draft is only one of many aspects of the defense program to affect theatre business is has been, in many cities, an immediate and important influence at the boxoffice. New army cantonments have brought many potential customers to some sections of the country. But the same patronage has been lost to theatres elsewhere. Theatre and circuit personnel have been affected. The entertainment habits of many young men and women have also been changed. All add up to new factors which many managers say they must reckon with.

Has Nationwide Effect

New factories, labor migrations, the rearrangement of theatre schedules to accommmodate new community working hours and the increases in business due to defense spending reported in this and previous installments of the MOTION PICTURE HERALD defense survey have been largely local, and have varied widely. Rearmament appropriations have trickled to the boxoffice only in the heavy industry centers, such as Pittsburgh, to date.

The draft, however, has been felt in every community and in almost every theatre.

Huge new army posts, particularly in the South, have brought thousands of new customers to nearby theatres. The same soldier's patronage, and often that of his girl friend, has been lost, temporarily at least, by his hometown theatre.

Inroads by the draft into thetare operating personnel have not as yet been serious. Managers, generally, have been exempted from military service through age or family responsibility. Many student managers, young circuit employes, ushers and maintenance workers have been conscripted, however. Their replacement has often been a problem.

Many houses have already replaced, or are planning to replace their ushers with girls. Most young men employed as ushers are in an A-1 draft class. To replace them theatres have had to hire girls or young students, working on a part time schedule. Some projectionists and technical help have also been taken by the Army but no serious shortage is reported.

Army Training Centers Bring Texas Business

Defense industries and building for Army camps have put considerable money into the San Antonio area and returned many laborers to full-time work. This has increased both their incomes and inclination to spend on motion picture entertainment. In San Antonio, where there are no airplane or munitions factories, the influx of new technical workers is not great. But there is a sizeable increase in business from increased soldier personnel in the area.

Local exhibitors, including the Interstate circuit, have found no need for early-morning or late-night performances for defense workers. Saturday midnight shows have been a policy for years.

So far defense work and the draft have not caused general replacement of male ushers by usherettes. There has been a great turnover of ushers, however, in the larger houses, and a C house, the Prince, will shortly start using usherettes. Interstate hopes to delay the use of girls, but thinks it may have to use them in all houses eventually if current conditions prevail another year.

There are nine Army camps in the San Antonio area. Randolph, Kelly and Brooks fields are Air Corps Training centers. Fort Sam Houston is a large post for infantry and artillery units. Duncan Field and Camp Normoyle are Air Corps and equipment repair shops and depots. Dodd Field is reception center for Sam Houston. Camp Bullis is a maneuver field for infantry. Also in the area are the San Antonio Arsenal, the Third Army Headquarters, and headquarters for the Gulf Coast Air Corps Training Center, Troop concentrations in the area number roughly 45,000 men, with an approximate monthly payroll of $15,000,000.

Grosses Up 10 Per Cent

Conservative estimates of the effects of the increase in personnel and payroll of Army on San Antonio theatres' gross sets it up 10 per cent. Reason for this relatively low percentage is the fact that San Antonio is at all times an Army center. The 10 per cent increase in theatre business is estimated by E. E. Collins, San Antonio manager for Interstate.

No new theatres are being built as a result of defense projects. With six downtown houses, 10 suburbans and a drive-in, the city is equipped to handle extra Army business.

San Antonio Interstate Theatres are plugging defense stamps and bonds on their screens and selling them to all employees, but not to the public. Interstate makes special reduction in prices to service men in uniform—25 per cent reduction..

Dallas box-offices are up only slightly as a result of defense work, according to Frank Starz and Raymond Willie of Interstate. Only a few defense plants are located in the immediate area. The many Army camps throughout Texas have been the largest factor in aiding business.

No extra hours or unusual runs are reported. Ushers have not been replaced with girls, except in the Rio Grande valley where labor emigration has made it impossible to get boys or men for theatre work.

Soldiers and other service men are admitted throughout the area on special coupon tickets, purchased in advance at a special rate at their post. Part of the ticket price goes to the theatre, part to the post canteen.

DRAFT, DEFENSE MONEY BOXOFFICE FACTORS

How the draft has affected theatre business is another aspect covered in MOTION PICTURE HERALD'S *special countrywide study of national defense and the boxoffice. The effects of national defense spending on grosses, priorities, changed schedules, population shifts, cut rate tickets for service men and the sale of defense bonds and stamps by theatres are among the other boxoffice symptoms of the national emergency described in the series. This is the third article of the series. Previous installments were published in* MOTION PICTURE HERALD *on October 25th and November 1st.*

Army, Navy Posts Extend Florida Seasonal Business

Expanding Army and Navy camps in northern Florida have provided a summer "shot in the arm" for theatres in Jacksonville, St. Augustine and nearby towns which has enabled many theatres otherwise closed to stay open during the summer, and has kept business close to the winter tourist season grosses.

The only defense industry of importance in the area is the shipyard of the Gibbs Gas Engine Company which has a $5,000,000 government contract. The increase in theatre patronage has come chiefly from new residents of the area. Theatres have not had to change schedules to meet new work times.

The draft has not led to the replacement of ushers, although some theatres report that a large portion of their staff are of high school age.

The Camp Blanding army training camp, located about 40 miles from Jacksonville has given theatres the most potent shot in the arm. Here some 50,000 soldiers from New England States and other sections are stationed. Jacksonville is their mecca on week-ends and when other leave is given. The Saturday and Sunday business has resulted in long lines waiting to enter the downtown theatres. $25,000,000 was expended on the camp construction.

This is augmented by the $35,000,000 Naval Air Station, located 12 miles from Jacksonville. Some 12,700 men are on duty there.

Business Improved

Wages from these two sources have poured into Jacksonville. $3,000,000 or more each month has aided every line of business and brought scores of new ones here. Retail sales for August were nearly double the combined gains in Miami and Tampa. There has been a population increase of 100 families a month for the past year. Theatres have made plenty of money for the past year and the summer business has been the greatest in years, managers say.

The percentage of increase in the Jacksonville area during the last year has been substantial although managers refused to reveal exact percentages. However, executives of the Florida States Circuit, and independent managers, admitted their gains were well over 25 per cent of last year.

Increases in Tampa, Palm Beach, Miami and other south Florida towns have been far behind, it is said. St. Petersburg, which formerly had a large tourist business from Canada, reports that it has been hard hit by the Dominion ban on currency removal.

Draft, Labor Shifts Hit Rocky Mountain Grosses

Salt Lake City exhibitors say that limited defense activities in the intermountain area have registered no appreciable effect at the boxoffice to date, but they expect a bonanza from the employment of 6,000 civilian workers at defense plants scheduled for completion in 1942.

While local exhibitors count future box-office returns, exhibitors throughout Utah, Idaho, and Montana are studying developments in the theatre industry resulting from defense efforts.

(Continued on following page)

WAR INDUSTRIES AID WEST, SOUTH

(*Continued from preceding page*)

Those developments, as revealed by the MOTION PICTURE HERALD survey, include:

A switch from ushers to usherettes, high draft inroads among young doormen and assistant managers, reduced rates for servicemen, and a shift from cash to defense stamps and bonds for contest prizes.

Theatres in isolated sections actually are suffering a decrease in revenue because of the drain on a large segment of the spending population by the draft, induction of the National Guard, and the lure of defense jobs on the Pacific Coast.

Exhibitors in Salt Lake City and Ogden, Utah, where the largest defense projects are centered, did not agree upon box-office results. Most of the big exhibitors reported little increase directly attributable to defense. But some of the smaller independents claimed an increase of 30 per cent over last year.

Intermountain Theatres, Inc., largest chain in the area, has not substituted usherettes for ushers, but it prepared for such a move by employing during the last year usherettes at the Centre in Salt Lake City. Virtually all of Intermountain's assistant managers of a year ago have been drafted into the Army.

Report Labor Problem

Fox Intermountain, on the other hand, has replaced nearly all of its ushers with usherettes, and many of its doormen and assistant managers have been taken in the draft. One chain reported that it had been so hard hit by the draft that it was now employing women as janitors. Such labor problems have not affected the small independents.

Fox Intermountain has cut admission prices approximately 50 per cent (exclusive of taxes) for men in uniform, and one Utah chain has had a similar price policy since the first CCC camp was established here. Army camps in the area, however, are small and few and in most places the business from servicemen is negligible.

The lone theatre going up as a direct result of defense activities is being built at Boise, Ida., near the new Army airport.

Theatres in this area are not undertaking the organized sale of defense stamps and bonds, but one chain intimated that some of its theatres were contemplating such action. Most of the theatres offering prizes, however, are now giving defense stamps and bonds instead of cash.

All exhibitors are cooperating in the defense effort by showing defense shorts and enlistment trailers. One chain manager reported a negative public reaction to USO collections.

None of the theatres has resorted to a change in hours to accommodate defense workers and it was indicated that such changes were unlikely.

Canada Business Swells, Despite War, New Taxes

The increased purchasing power of Canadians in general and particularly in centers where war industries have swelled the pockets of individuals is having an appreciable influence on the attendance at motion picture houses throughout Canada.

The recent report of Famous Players Canadian Corporation supports this. As the largest Canadian operator in the motion picture industry, F.P.C. is benefiting fully from this circumstance. Profits of the organization so far this year are ahead of the same period in 1940. Summer attendance has held up in good fashion and the outlook for the fall and winter season is believed to be shaping up well. The rate of increase of profits, however, has been curbed, it is noted, by the 20 per cent Federal tax, which went into effect last June 1. This tax on exhibitors and buyers of entertainment is reported to have had a retarding influence on the rate of luxury spending, which, officially, embraces the "movie" house. In areas where no industries exist to offset increased admission prices, the motion picture scene has not been too brilliant.

While the amusement business is traditionally fraught with many uncertainties and predictions as to earnings over a period of even a few months are closely hedged, present indications are that Famous Players Canadian Corp. this year should do as well as it did in 1940. The company's showing last year was the best for any year since 1930. Operating earnings were $2,663,043 as compared with $2,208,369 in 1939, while provision for taxes jumped to $592,500 from $237,647 the previous year. Net profit on the year worked out to $2.32 a share as against $2.09 in 1939. At the same time working capital has increased to $1,821,659 from $1,720,118; earned surplus was increased to $4,081,462 from $3,846,486, and funded debt cut to $5,542,000 from $6,350,000.

Unlike some other Canadian cities, and communities in the United States, Montreal theatres have not advertised reduced admission prices, or reduced tax tickets to men in the armed forces. This does not mean, however, that servicemen in the Army, Navy and airforce are not receiving concessions from theatre owners and exhibitors.

Although not publicly known, the fact is that parties of servicemen in various departments of Canada's defense forces make frequent visits to first-run theatres here, as guests of exhibitors. There have been as many as 50 individuals in a party at times, the group being supervised by an officer.

Cotton, Mills, Army Make Banner Alabama Year

Alabama theatres as a whole are enjoying the best business in their history as a result of national defense spending, according to Birmingham reports. In numerous cases box-office records have been broken and business still grows. Alabama is dotted with Army and aviation camps as well as plants for making powder, shells and chemicals. Yet business would be good without this stimulus. Cotton is selling at 17 and 18 cents or nearly twice the price of two years ago. Hence, even houses in the small towns are cashing in on general prosperity.

Several new houses have opened. The Coosa is a new Martin theatre at Childersburg, Ala., where the government is building a $75,000,000 powder plant. It is giving a late night show to accommodate crowds. The Ritz at Sylacauga, which is getting some of the powder plant overflow, is also running a late night bill.

In Montgomery the Charles, a new 1,000-seat house, is helping to take care of the soldier over at Maxwell and Gunter Fields. In Mobile two or more new suburban houses have been opened and all houses enjoy peak business as the city shares actively in the defense picture.

Booming steel and iron industries spur box-office totals with theatres in Birmingham. The Homewood, a new 700-seat house, was opened early in the year by the Waters' interests and the Franklin in Ensley is being reconditioned at a cost of $10,000. Other houses have been improved.

Best estimates are that theatres are enjoying 15 per cent more business than last year which was in itself a banner year.

The biggest headache is in keeping employes. New ones are broken in almost constantly only to have them go to the Army or to other jobs with more pay. So far women have been used by only a few theatres.

No instances are reported of theatres offering cut rates to soldiers. Theatres have actively promoted USO drives and other such efforts, but so far as known none have actively sold defense stamps and bonds.

Kansas City Sees Boom When Plants Are Built

Kansas City is just perceiving "defense activity" conditions, with several large munitions and bomber plants about to get into operation. There has been only a small increase in local payrolls and business attributable to defense contracts to date. These were contracts to established manufacturers and relatively small firms who have not materially increased their percentage of production or payrolls. The flow of money so far has been chiefly to executives of plants under construction, and to construction employees.

Local theatres have not felt any substantial effect from "defense." Indirectly, theatres have shared in the general upturn of business. In the next few months, as men now being hired by the hundreds get to work in defense industries, both direct and indirect effects can be expected.

There has been a shortage of young men for ushers. Nearly every theatre, particularly first-runs, reports a high turnover in ushers. Replacements have been young men. None have turned to girls.

Bernard Joffee, manager of the Tower, has tackled the usher problem as an opportunity to do something constructive. He has turned to young men in school, giving them the usher positions, to help them continue their education.

Local theatres have not gone into the selling of defense stamps and bonds. But many run trailers, or still messages, promoting the stamps and bonds.

One local theatre, the first -run Loew's Midland, downtown, has inaugurated a special rate for service men. Men in uniform pay 20c plus tax (half the lower floor evening rate). There is a sprinkling of uniforms at every performance. During the first few weeks, many letters and personal contacts with the management expressed appreciation from the service men and others for the special rate.

Lag in Defense Patronage Puzzles Syracuse Exhibitors

Although Syracuse is in the center of upstate New York defense work and within 30 miles of the Army post at Oswego, Syracuse exhibitors have profited little so far at the box-office from defense spending.

That's the consensus of local managers, who are frankly puzzled at the lack of increase in business. They seem to think that those who are engaged in defense work have little or no time for movies, what with working overtime to make extra money and all the routine demands of family life.

Male ushers are still employed in all Syracuse theatres and there is seemingly no lack of them. Many are recruited from Syracuse University, especially those on part-time.

The only new theatre being built in the Syracuse section is a $70,000 drive-in located just outside the city on the West Genesee turnpike. The Kallet chain is backing the project, which is expected to open on May 15th.

Local theatres are not selling defense stamps and bonds to the public.

[TO BE CONTINUED]

Mexican Union Advances Plans To Aid Industry

by LUIS BECERRA CELIS
in Mexico City

Plans the picture industry has been formulating for some time to better its business at home and abroad are being advanced by the studio workers section here of the National Cinematographic Workers Union. What the studio workers intend to do toward contributing to this campaign was revealed by Enrique Solis, secretary general of their union, in his speech at the fiesta the union held to celebrate the seventh anniversary of the founding of their organization, at the Cine Teatro Alameda.

Establishment of exchanges for Mexican pictures in key Latin American cities is to feature the studio workers' contribution to the bigger and better picture works campaign, Sr. Solis announced. They are also to ask President Manuel Avila Camacho for aid in organizing here a film workers bank and the institution of an academy of cinematographic arts to encourage the best works and players. Sr. Solis said he was certain that the President would support all these propositions. The official indicated that these enterprises would start late this year or early in 1942.

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Considerable discussion has been prompted in the local picture business about the remarkable success of a Mexican picture in Berlin, Germany. This film is "Ora, Ponciano" ("Get Going, Ponciano!"), drama of the Mexican matador, Ponciano Diaz, who died some years ago. This film was produced in 1936 by Gabriel Soria, the producer, who learned his business in Hollywood and it was one of the five films that each won Sr. Soria the annual gold medal awarded by a local newspaper for the best of the year Mexican picture.

"Ponciano," though pretty old, has long been exhibited at the Astor Theatre, Berlin. No German picture has been publicly shown anywhere in Mexico in nearly two years.

RKO Fetes Visiting Argentine Lawmaker

Jose Luis Cantilo, president of the Argentine Chamber of Deputies, and a group of those deputies, were guests of RKO's foreign department sales manager, Phil Reisman, at a cocktail party and reception Wednesday afternoon in the reception room of the Radio City Music Hall, New York City.

Among those at the reception were Dr. and Mrs. Juan I. Cooke, Carlos Federico, Dr. and Mrs. Americo Peretti, Dr. Armando Antille, Dr. and Mrs. Nicanor Costa Mendez, Dr. and Mrs. Raul Damonte Tobarda, Dr. and Mrs. Alejandro Gancedo, Dr. and Mrs. Americo Ghioldi, Dr. and Mrs. Adolfo Lanus, Dr. and Mrs. Fernando Prat Gay, Dr. and Mrs. Juan Simon Pardos; from the State Department, William Barnes, C. Bodine, Jr., E. F. Bastable, and R. L. Bannerman; from RKO, Mr. Reisman, Michael Hoffay, R. K. Hawkinson; from the Argentine Consulate, Conrado Traverso, Consul General; from the Music Hall, W. G. Van Schmus, managing director, and Gus Eyssell, assistant.

BOOK REVIEW

ARBITRATION IN ACTION, by Frances Kellor; 412 pp.; New York, Harper & Brothers; $3.50.

Exhibitors, attorneys, and many others in the motion picture industry have numerous questions still on the what, how, when and why of arbitration under the consent decree. This book by Miss Frances Kellor, executive vice president and a founder of the American Arbitration Association contains answers.

It outlines the history and technique of civil, commercial and industrial arbitration and contains a specific description of the motion picture arbitration system and its unique provisions. The exposition of the principles and standards of law and practice for arbitration in general should help lawyer and layman in understanding the motion picture system.

Miss Kellor has sought to write a handbook "to put arbitration into action in the shortest possible time in every war industry in the United States." As such it deals extensively with, commercial, industrial, labor and inter-American procedures. Nevertheless the chapters on the motion picture system and the general explanation of arbitration make it an excellent reference book for the trade.

The background of the decree is briefly but adequately covered by Miss Kellor and she explains why previous industry arbitration efforts failed. The motion picture chapter summarizes in convenient reference form the definitions of parties, subject matter, appointment of arbitrator, filing of claims, rules of procedure and the method of award and appeal under the decree.

Controversies Analyzed

Controversies other than those specified by the decree may be arbitrated. Miss Kellor describes the methods and advantages of doing so. Standard arbitration clauses in contracts and the decree are discussed. The material should interest exhibitors who have signed or are curious about the arbitration clauses appended to 1941-42 film contracts.

A summary of state and federal statutes governing arbitration leads a comprehensive series of appendices. The U. S. Arbitration Act, the model New York law, AAA rules of procedure and the arbitration sections of the motion picture consent decree are printed in full.

In addition to the special procedures of film arbitration Miss Kellor describes the Accident Claims Tribunal at New York and the Inter-American Commercial Tribunal.

The book can be recommended as a scholarly yet brief guide to general arbitration and to the motion picture system which Miss Kellor calls "one of the four events that have made arbitration history." It contains the answers to many commonly asked questions and is a handy guide to the functioning of local film tribunals, the Appeal Board, the AAA, and their legal and historical significance. The chapters on the motion picture system could well be expanded later, in the light of experience, to an analysis of the efficiency of the decree's arbitration system.—J. Mc H. S.

Seattle Theatre Closed

Hamrick-Evergreen's policy of operating their Musical Hall theatre in Seattle, Wash., every Friday, Saturday and Sunday as a first run return engagement house has failed to prove satisfactory, and the theatre is again closed except for special occasions. The trial of the new policy lasted only two week-ends.

Alice Lee to Boston

Alice Lee, contract clerk at Metro in New Haven, Conn., for many years, has been transferred to the Boston exchange. Natale Sternberg has been added to the New Haven staff.

French Industry Reorganized on "A Stable Basis"

The French film industry has been reorganized on a "stable basis" and business during the 1940-41 season "has been excellent," according to a report received this week from adjacent Switzerland.

Since November, 1940, when German-French authorities created the Comite d'Organisation de l'Industrie Cinematographique (Organizing Committee for the Film Industry), effort has been made to effect a recovery. Under the direction of M. Raoul Ploquin, producer, the Committee has worked to establish contact with German authorities, to make decisions and to promote the recovery of production.

In February picture-making began again in Paris and the film studios re-opened, giving opportunity to artists and technicians who were thrown out of work when France fell. From February to October, thirty feature films were produced in Paris and an additional twenty-five were made in unoccupied France, principally on the Riviera and in Marseilles.

Nearly all film theatres, it is reported, are in operation in occupied as well as unoccupied France. No new American product has been seen this year, but recently old films were showing in unoccupied zones. In Lyons has played "Stagecoach," "Holiday" and "On Borrowed Time."

One official film trade paper has been permitted to function in Paris, "Le Film," published fortnightly by M. Harle, owner and editor of the former La Cinematographie Francaise, an important trade magazine which operated before the Petain era.

Importation to Paris from unoccupied France of magazines and newspapers, including trade paper publications from America and other nations, is banned by German and French authorities. As a result, the majority of personnel in Parisian studios, directors, actors, cameramen, technicians, are unaware of the developments of the film industry in America. Many Parisians have not seen American trade papers or daily newspapers for more than a year.

Comerford Sets Plans For Freeman Drive

As a result of the meeting of Comerford Circuit managers and executives, held last week at Buck Hills Falls, Pa., four district managers and from six to eight theatre managers will journey to California late in January to attend the dinner which will climax the "Salute to Y. Frank Freeman" drive, according to Sam Dembow, Jr., who, with Neil Agnew, Leonard Goldenson and Charles M. Reagan, represented Paramount at the Comerford conferences.

The meeting, called by John Nolan to discuss the Comerford Circuit's participation in the drive, was addressed by Postmaster General Frank J. Walker, Mr. Nolan and John O'Leary of the Comerford Circuit, and Mr. Goldenson, Mr. Agnew and Mr. Dembow of the Paramount group.

The "Salute to Y. Frank Freeman" drive, in which all Paramount partnerships are participating, was officially launched Saturday, November 1st.

PARAMOUNT NET FOR 39 WEEKS $7,450,000

Third Quarter Earnings Are $3,071,000; Sale of Stock by Manufacturers Trust Shown

Paramount Pictures, Inc., estimates its earnings for the third quarter ended October 4, 1941 at $3,071,000, after interest and all charges including provision for Federal taxes, normal federal income taxes being computed at 31 per cent. This amount includes $419,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries.

Earnings for the nine months ended October 4, 1941, on the same basis, are estimated at $7,450,000, including a $1,300,000 share of undistributed earnings of partially owned non-consolidated subsidiaries. No provision has been made for Federal excess profits taxes for Paramount Pictures, Inc., and its consolidated domestic subsidiaries since it is estimated that none have accrued.

Earnings $1,726,000 Last Year

Earnings for the quarter ended September 28, 1940 were $1,726,000, including $316,000 share of undistributed earnings of partially owned non-consolidated subsidiaries and $22,000 profit on purchase of debentures, while earnings for the first nine months of 1940 were $4,810,000 including a $1,355,000 share of undistributed earnings of partially owned non-consolidated subsidiaries and $88,000 profit on purchase of debentures.

There were outstanding as of October 4, 1941, 126,073 shares of cumulative convertible $100 par value six per cent first preferred stock and 415,000 shares of cumulative convertible $10 par value of six per cent second preferred stock. After deducting $251,360 of dividends accrued for the quarter on these preferred shares, the remaining $2,819,640 of estimated combined consolidated and share of undistributed earnings for the quarter represent $1.10 per share on the 2,573,862 shares of common stock outstanding on October 4, 1941, which compares with 58 cents per share for the quarter ended September 28, 1940. Computed on the same basis, the estimated combined consolidated and share of undistributed earnings for the nine months ended October 4, 1941 represent $2.60 per share on such common stock outstanding, which compares with $1.60 per share for the nine months ended September 28, 1940.

New York Bank Makes Paramount Stock Sale

Sale by Manufacturers Trust Company, New York, of 10,000 Paramount Pictures 3¼ per cent convertible debentures, reducing its holdings to 3,192,800, was the largest of a number of film stock transactions reported by the Securities and Exchange Commission Tuesday, in its first semi-monthly summary for September, issued at Washington.

The SEC report carried a belated return on Monogram Pictures, showing that in June, Pathe International Corporation, New York, disposed of its full interest of 65,867 shares of common and canceled options for 6,018 shares.

September transactions also included the disposition of 3,300 shares of Loew's, Inc., common stock by J. Robert Rubin, New York, Loew officer, leaving him with 14,415 shares. Loew's, Inc., itself, reported acquisitions of another 58 shares of Loew's Boston Theatres common, giving it a total of 118,567 shares.

Jack L. Warner, production chief, was reported to have acquired 4,400 shares of Warner Brothers common stock, brining his holdings to 102,960 shares.

Atlas Corporation increased its interest in Radio Keith Orpheum by 1,400 shares of common stock, giving it a total of 823,423 shares held direct and 268,230 shares held through the American Company.

In Keith-Albee-Orpheum, the acquisition of 10 shares of common stock by Radio-Keith-Orpheum Corporation was reported, giving it a total of 1,205,675 shares.

In radio, the SEC reported that Leon Levy, Philadelphia, dirctor in Columbia Broadcasting, disposed of 518 shares of Class B common stock by gift, reducing his holdings to 40,844 shares, and H. Bayard Swope, New York, director, sold 500 shares of Class A common, held through the Keewaydin Corporation.

Bond Exchange

For Paramount's four per cent bonds of 1956 recently offered in exchange for Paramount's convertible 3¼'s, approximately $8,000,000 or about three-quarters of the entire 3¼ per cent issue, have been sent in to the Manufacturers Trust Company for exchange, Stanton Griffis, chairman of the company's executive committee announced on Monday. The offer of exchange expires at the close of business on November 10th.

National Theatre Seeks to Unite Hoyts, Greater Union

According to a report received from Sydney, Australia, a great deal of attention has been focussed on William Powers and J. C. Graham, representatives of National Theatres Corp., who are surveying the local theatre setup in that city for a possible amalgamation in all inclusive General Theatres Corp., which would again combine the Hoyts and Greater Union circuits. These two groups split up some time ago and since then Norman Rydge of Greater Union has guided his group successfully to better profits.

This year Mr. Rydge signed with Paramount on a five-year deal, one clause of which gives Paramount the right to withdraw if a merger is effected. Paramount has also signed the independent situations in the Melbourne suburbs, making the Powers-Graham task more difficult. Shares in holding companies of Greater Union have had a remarkable rise on exchange recently.

Paramount's product has been particularly successful this year, the report said, with films playing the Prince Edward in Sydney six and seven weeks at a time for the past 12 months. Previously films were seldom held longer than four weeks.

"Village" Decision Nov. 12th

The long standing controversy concerning "The Forgotten Village," film adaptation of John Steinbeck's book of Mexican village life, will be decided on November 12th when the New York State Board of Regents will hear the appeal on the picture. It has been banned by the Board of Censors because certain sequences involving the birth of a child were deemed objectionable. Mayer-Burstyn hold the distribution rights.

HERALD PEOPLE



By Staff Photographer

MARIE JOSEPHINE FRATTALONE was born in the Bronx, lives on the boundary line of Brooklyn and Queens and was graduated from Richmond Hill High and the Franklin School of Business.

An accomplished pianist, she finds respite from *Motion Picture Almanac* and *Fame* statistics in composing and she now has one song awaiting publication.

Her other hobbies include trying new recipes and designing new coiffures. She hates running for trains and, despite her love for Brooklyn, the B.M.T. rush-hour.

Board of Review To Meet November 13th–15th

The National Board of Review of Motion Pictures will hold its 18th annual conference November 13th to 15th at the Hotel Pennsylvania in New York, with "Movies in a Democracy" as the theme of the meeting. James Shelley Hamilton, executive director will preside.

A special session will be held at the Museum of Modern Art Film Library, with Lt. Col. Melvin E. Gillette of the Signal Corps at Fort Monmouth, N. J., as the speaker in a discussion of Army training films. Approximately 33 delegates are expected at the conference. The annual luncheon will be held Saturday, November 15th.

Scheftel to Trans-Lux

Herbert Scheftel, president of the Telenews Theatres, Inc., circuit of newsreel theatres operating in the midwest and on the Pacific coast, was elected a director of Trans-Lux Corporation, Percy N. Furber of the latter organization announced in New York on Monday.

Mr. Scheftel is a member of the New York Stock Exchange.

On Navy Duty

Eugene Zukor, son of Adolph Zukor, chairman of the board of Paramount Pictures, who was recently commissioned a Lieutenant Commander in the U. S. Navy, has been detailed for active duty in the Los Angeles area.

Library, Schools Cooperate on New Child Film Week

Children's Motion Picture Week, "to foster discriminatory taste among young people for the motion picture," was launched last Thursday night by the New York Public Library, the School Motion Picture Committee and the National Board of Review at the Nathan Straus Branch for children of the Library in New York. Twofold features of the evening were speeches characterizing the film as a force in the education and recreation of children, and an exhibit, the first of its kind displayed in the Public Library, showing the objects and materials used in film production.

The purpose of the program was defined by the chairman, Margaret Scoggin, Librarian of the Straus Branch, Mabel Williams, Superintendent of Work with Schools of the New York Public Library, and Mrs. Alonzo Klaw, chairman of Schools Motion Picture Committee, as an attempt to create an audience for good motion pictures which would be both informed as to production and discriminating as to quality.

Critics Speak

That young people are already beginning to exercise this discrimination was made clear by two members of "Young Reviewers" of the National Board of Review. Their definite statements as to likes and dislikes were made the basis of a discussion by Bosley Crowther, film critic for the New York *Times*. Tom Prideaux of *Life* magazine, also reminded the audience of more than 200, comprising 100 students from junior and senior high schools of the city, that an interest in films could be fostered among people of all ages by an extension of such programs and exhibits throughout the country.

A statistical approach to the question of the tastes of films and the extent of their influence upon the lives of children was developed by Frederic M. Thrasher, Professor of Education, New York University, and technical director of the Metropolitan Motion Picture Council. Basing his talk on the film study made by Paul G. Creesey for the Payne Foundation, Dr. Thrasher in youngsters; that those whose behavior patdeclared that films do not create crime tendencies terns already lean toward the delinquent would pick up "pointers" from other sources.

Julien Bryan, producer of documentary films, who recently completed a picture showing the daily life of South Americans, "Americans All," for the Office of the Coordinator of Inter-American Affairs, spoke of the special value of the documentary film in the education of children and adults, and in the promotion of tolerance and fellowship among the peoples of the world.

Arthur DeBra of the Motion Picture Producers and Distributors of America, concluded the evening's addresses by expressing his sympathy for the Children's Motion Picture Week and promising the continued cooperation of his organization with the work of the New York Public Library, the Schools Motion Picture Committee and the National Board of Review.

Original sketches, working drawings and scale models of "Sergeant York," "One Foot in Heaven" and "Knute Rockne" were sent from Hollywood by Warner Bros. and set up to show progression from a picture in the author's mind to the picture on the screen. RKO sent 10 original drawings of settings from "All That Money Can Buy," combined with actual photos of these settings as they appear in the film. A series of photographs entitled "The Making of a Motion Picture," made by Walter Wanger Studios for Mrs. Thomas G. Winter of the MPPDA, also is on display.



THE HOLLYWOOD SCENE

Stabilized

Production, having caught up with and satisfied the need of product inventory commensurate with block-selling, has tapered off gradually from its otherwise unseasonable peak of 54 pictures shooting in July to a stabilized level of 39 at weekend.

Last studio to participate in the rush to pile up product, MGM is still leading, as for several weeks, with six pictures going.

It's like this:

COMPLETED

COLUMBIA
Lady Is Willing
MGM
Johnny Eager
Woman of the Year
MONOGRAM
Borrowed Hero
SMALL
Twin Beds
20TH-FOX
Tales of Manhattan*
Remember the Day
UNIVERSAL
Keep 'Em Flying
Road Agent
WARNER
Wild Bill Hickok

STARTED

COLUMBIA
Devil's Trail
Ellery Queen (Untitled)
MONOGRAM
Lone Star Law Man
Boy of Mine
PARAMOUNT
This Gun for Hire
True to the Army
RKO-RADIO
Magnificent Ambersons
REPUBLIC
West of Cimarron
UNIVERSAL
Destiny
'Frisco Lil

SHOOTING

MGM
Joe Smith, American
China Caravan
Born to Sing
Mr. & Mrs. North
I Married an Angel
We Were Dancing

MONOGRAM
Riot Squad
PARAMOUNT
Dr. Broadway
Fleet's In
Girl Has Plans
RKO-RADIO
Syncopation
Mexican Spitfire at Sea
Sing Your Worries Away
Joan of Paris
Valley of the Sun
REPUBLIC
Red River Valley
Lady for a Night
Mr. District Attorney
ROACH
Dudes Are Pretty People
SMALL
Heliotrope Harry
20TH-FOX
Song of the Islands
Roxie Hart
Blue, White and Perfect
On the Sunny Side
Son of Fury
UNIVERSAL
Panama Kid
WARNER
Arsenic & Old Lace
Juke Girl
Always in My Heart

*First segment of link-chain type feature; more links to follow.

▽

Charity begins at home in Hollywood as elsewhere, despite the town's unflagging and far flung participation in the charities of just about every place, and this year the town is out to surpass its all time high mark in contributions to the Los Angeles Community Chest established last year when the studio division, under chairmanship of Louis B. Mayer, gave $467,062.18. That item, summing up the donations of 19,140 individuals, contrasted with the $311,955.29 contributed by 11,601 individuals the year before.



LOUIS B. MAYER, chairman of the motion picture division of the Los Angeles Community Chest, on Monday addressed mass meetings of personnel at all studios, launching the annual campaign. With Mr. Mayer at the microphone are (left to right) Irene Dunne, Susan Hayward, Carey Wilson, who produced the Community Chest film, "Dr. Kildare's Baby", Heddy Lamarr, Nurse Mildred Niese and Dr. Houston Price of the Orthopedic Hospital, one of the Chest beneficiaries.

Again under chairmanship of Mr. Mayer, the Community Chest Drive got under way officially this week Monday when mass meetings were held at the several studios.

Introduced at each mass meeting was the Chest song, "Share a Little," written for the occasion by E. Y. Harburg, which was sung by Judy Garland over an inter-studio radio hookup.

Screened at each studio was the Chest film, "Dr. Kildare's Baby," produced in Technicolor by MGM and made available to theatres in the community for exhibition during the Chest campaign.

Foregathering last week Thursday as guests of Chairman Mayer at the Assistance League Tea Room, 200 representatives of all studios, guilds and unions heard Mr. Mayer stress the urgency of carrying on the Chest charities in an era when the world is ridden by wars and the by-products of wars. Following luncheon, the party was taken on a tour of ten agencies supported by the Community Chest for a first-hand inspection of the work being accomplished.

▽

RKO Radio Pictures announced this week that Orson Welles had started camera work on the screen version of Booth Tarkington's Pulitzer Prize novel, "The Magnificent Ambersons," first of the four Mercury Productions that the producer-director-actor will make for RKO this season.

Joseph Cotten, Dolores Costello, Tim Holt and Anne Baxter head the cast of the film.

▽

Arnold Pressburger, who arrived in New York Monday from Hollywood, has negotiated a three-year contract with Josef Von Sternberg. The director, who has completed "The Shanghai Gesture" under the Pressburger banner, will make one picture a year for each of the three years involved in the contract.

▽

GREGORY RATOFF has been commissioned to direct "Trinidad," described by Columbia as one of its big budget productions and with one of America's defense outposts as background, which SAM BISCHOFF will produce.

▽

Collier Young has been appointed story editor at the Samuel Goldwyn studios in Hollywood. He recently resigned as story head at RKO.

WHAT THE PICTURE DID FOR ME

Columbia

ACROSS THE SIERRAS: Bill Elliott—Fair picture. Not in class with "Hopalong Cassidy" or Autry for draw.—Harland Rankin, Park Thetare, Chatham, Ontario, Can. General patronage.

ADAM HAD FOUR SONS: Ingrid Bergman, Warner Baxter, Susan Hayward—A very fine picture that failed to draw. Not the type for a small town—not enough of the intellegentsia.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

BEFORE I HANG: Boris Karloff—People don't go for Karloff here. Business very poor. Reports bad on this picture.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

BLAZING SIX SHOOTER: Charles Starrett, Iris Meredith—A nice western that did nice week-end business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

BLONDIE IN SOCIETY: Penny Singleton, Arthur Lake, Larry Simms, "Daisy"—As good as usual run of the "Blondie" films, lots of good laughs, plus some excellent music by the Robert Mitchell's Boys Choir, their featured number being "Trees," with Penny Singleton singing. Running time, 77 minutes. Played October 17-18.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

DOCTOR TAKES A WIFE, THE: Loretta Young, Ray Milland—Average business for this one. Good comedy. Nothing outstanding, but nice entertainment for a week-day. Running time, 88 minutes.—Mrs. S. Stone, Star Thetare, Unity, Saskatchewan, Can: Small town and rural patronage.

ELLERY QUEEN, MASTER DETECTIVE: Ralph Bellamy, Margaret Lindsay, Charley Grapewin—A good detective story. Good for second, but not for first.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

FIVE LITTLE PEPPERS AT HOME: Edith Fellows, Dorothy Peterson—See review on "Lone Wolf Keeps a Date," Columbia.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

HERE COMES MR. JORDAN: Robert Montgomery, Claude Rains, Edward Everett Horton—Gave general satisfaction and was a most unusual picture. As a rule, pictures with a theme like this one had would be quite morbid. On the contrary, this was most enlightening and entertaining. Running time, 93 minutes. Played October 5-6.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HERE COMES MR. JORDAN: Robert Montgomery, Claude Rains, Edward Everett Horton—A most unusual picture that did not do as well as might be expected. Personally, I enjoyed it, but it did not pay rental. Running time, 92 minutes. Played October 7-8.—Cliff Noble, Simcoe Theatre, Sutton West, Ontario, Can. Small town and rural patronage.

LONE WOLF KEEPS A DATE: Warren William, Frances Robinson—Double billed with "Five Little Peppers at Home." Neither of these series has any draw here. The few patrons made no secret that it was very poor. Running time, 65 minutes. Played September 25-27.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

NAVAL ACADEMY: Freddie Bartholomew, Jimmy Lydon—Nice program picture with family appeal.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PRAIRIE STRANGER: Charles Starrett—Average Starrett western. Did business on this. Should do all right. Running time, 58 minutes. Played October 16-18.—James Hoffman, Star Theatre, Hoisington, Kan. General patronage.

TILLIE, THE TOILER: Kay Harris, William Tracy—Good picture. Weather knocked it out. Kay Harris was a perfect "Tillie." Running time, 65 minutes. Played October 19-22.—James Hoffman, Star Theatre, Hoisington, Kan. General patronage.

U-BOAT 29: Conrad Veidt, Valarie Hobson—Very good. Played second run. Business not there.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

VOICE IN THE NIGHT THE: Clive Brook, Diana Wynyard—Don't pass this one up. It's good entertainment and very timely.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Metro-Goldwyn-Mayer

BARNACLE BILL: Wallace Beery, Marjorie Main, Leo Carrillo, Virginia Weidler—Right up our alley. Pleased 100%. Marjorie Main and Donald Meek deserve credit for their work. Running time, 90 minutes. Played September 11-13.—Cliff Noble, Simcoe Theatre, Sutton West, Ontario, Can. Small town and rural patronage.

BARNACLE BILL: Wallace Beery, Marjorie Main, Virginia Weidler—Business was very good and it all sums up to Beery's popularity with our patrons. They like anything he does. Marjorie Main didn't hurt this picture one bit either. But Leo Carrillo had a very sappy part. Played October 17-18.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BIG STORE, THE: Marx Brothers, Tony Martin—Funny and silly, but no business-getter. If they quit making pictures, it won't hurt anything. Played October 4-6.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

BILLY THE KID: Robert Taylor, Brian Donlevy, Ian Hunter—$5,000 reward for "William Bonney," alias "Billy The Kid." No finer picture other than this has graced the American screens since "Jesse James." This is the Robert Taylor you have never seen before. A new Taylor, a new star. In our opinion, this is the best work he has ever done and we do not bar any of his pictures in the past. Color was beautiful covering the scenery in the great Southwest. The sound was perfect. You can't go wrong on this. Worth best days and extra advertising. Running time, 95 minutes. Played October 26-28.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

BILLY THE KID: Robert Taylor, Brian Donlevy—Good action entertainment. Received favorable comment from patrons. Running time, 95 minutes. Played October 13-15.—Cliff Noble, Simcoe Theatre, Sutton West, Ontario, Can. Small town and rural patronage.

BITTER SWEET: Jeanette MacDonald, Nelson Eddy—This combination is finished as far as this situation goes. This picture certainly didn't help to revive their popularity. The music is strange to small town ears and the story far from interesting. Pay for this one and don't play it; you'll be money ahead. I wish I had. Running time, 94 minutes.—Mrs. S. Stone, Star Theatre, Unity, Saskatchewan, Can. Small town and rural patronage.

BLOSSOMS IN THE DUST: Greer Garson, Walter Pidgeon—Swell acting by Greer Garson, beautiful color and story was nice. Many tears were shed by the ladies and some by the men. Liked 100% by the women. Business good. Played October 18-20.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

COME LIVE WITH ME: James Stewart, Hedy Lamarr—Hedy sure suits me, but the farmers did not crowd me out. Those who came figured they got their money's worth and so did I. Running time, 85 minutes. Played October 21-22.—Cliff Noble, Simcoe Theatre, Sutton West, Ontario, Can. Small town and rural patronage.

COME LIVE WITH ME: James Stewart, Hedy Lamarr—Very smart comedy that failed to do average business. Extra special plugging failed to attract our customers. Hedy Lamarr fails to attract small town fans, although the women admired her clothes. James Stewart gives his usual charming performance. Running time, 96 minutes.—Mrs. S. Stone, Star Theatre, Unity, Saskatchewan, Can. Small town and rural patronage.

DR. JEKYLL AND MR. HYDE: Spencer Tracy, Ingrid Bergman, Lana Turner—Here is a picture that will do business in a small town because it is a well-known story, and because everyone will be curious to see Spencer Tracy in such a role. You may have a few walk-outs and complaints, we did, but due to the nature of the picture it can be expected, but it only helps to strengthen your business the second day, and sharpens people's curiosity all the more. Ten to one, it may lessen Spencer Tracy's popularity, as Metro never spared the horses to make it real and believable, but personally I'll worry about that tomorrow, it I can get them in today. Spencer Tracy's performance is flawless. His change to "Mr. Hyde" is gradual and done with reserve. There is even an element of comedy. The high-lights of the picture are in the last ten minutes, his hopelessly sinking into the hideous "Mr. Hyde" at his worst. The death scene at the end is almost too natural. Any exhibitor might wonder what effect it might have on his future patronage to Tracy's pictures. Metro has done a fine job. It surpasses both "Dr. Jekyll" pictures made previously, and seems almost unbelievable. Ingrid Bergman's dramatic portrayal of "Ivy" is excellent. Lana Turner is capable and beautiful. Ian Hunter and Donald Crisp do fine work. We did above average business, thanks to proper allocation and a good date. Running time, 127 minutes. Played October 19-21.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

DOWN IN SAN DIEGO: Bonita Granville, Ray McDonald, Dan Daily, Jr.—Just a bunch of kids rollicking and fighting for seventy-three minutes, through a weak story held up by a good title, with the result that business was better than you expect on most program pictures with no cast names. Everyone expected to see more of the Marines in this, and so did I. The title will get them in and they won't be too disappointed with the picture. Not for your best playing time by any means, but good for bargain night, or double bill. Running time, 73 minutes. Played October 15-16.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

LADY BE GOOD: Eleanor Powell, Ann Sothern, Robert Young, Lionel Barrymore—I played this three days mid-week to a nice business and everyone enjoyed it. Eleanor Powell has improved her acting, and her dancing is better than ever. Ann Sothern was never better and surprised all with her pleasant singing voice. The songs in this picture are grand. It has everything, and will start an epidemic in your town of singing and humming "Lady Be Good." Running time, 112 minutes. Played October 7-9.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

LOVE CRAZY: William Powell, Myrna Loy—Good comedy from beginning to end. Will please most any time. Played September 27-29.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MEN OF BOYS TOWN: Spencer Tracy, Mickey Rooney—This is excellent family entertainment and sell it as such. Very good audience reaction. In my opinion, Bobs Watson stole the show. Should do better than average business in any situation. Running time, 106 minutes.—Mrs. S. Stone, Star Theatre, Unity, Saskatchewan, Can. Small town and rural patronage.

PEOPLE VS. DR. KILDARE, THE Lew Ayres, Lionel Barrymore, Laraine Day—This series does very well here and this particular one was different enough to arouse fresh interest. Running time, 77 minutes. Played September 22-24.—Cliff Noble, Simcoe Theatre, Sutton West, Ontario, Can. Small town and rural patronage.

PHILADELPHIA STORY, THE: Cary Grant, Katharine Hepburn, James Stewart—This is positively poisonous entertainment to dish out to a small town. You can't get them in to start with and those that come can barely wait to get out. It's nainful to listen to audience reaction on this type of picture. The ace company has a few deuces, too, so beware.. Running time, 112 minutes.—Mrs. S. Stone, Star Theatre, Unity, Saskatchewan, Can. Small town and rural patronage.

RINGSIDE MAISIE: Ann Sothern, George Murphy—The best "Maisie" picture made to date, but drew

(*Continued on following page*)

(*Continued from preceding page*)

the least business. I played it the next week following "Lady Be Good" thinking that the latter picture would help build Ann Sothern for this one, but my disappointment was plainly visible. Just why the picture failed to click is beyond me. But my gross for the three best days of the week put me on a hamburber diet. Running time, 96 minutes. Played October 12-14.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

THEY MET IN BOMBAY: Clark Gable, Rosalind Russell—Good picture, business fair, acting by both stars good, but not quite up to Gable standard. Played October 11-13—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

THEY MET IN BOMBAY: Clark Gable, Rosalind Russell—After a rather slow start, this gets really exciting as it moves along. Nice amount of humor and clever lines make this a really entertaining picture. Most of my crowd had seen it elsewhere which made it give rather a poor showing at the box-office. Running time, 92 minutes. Played October 23.—W.Variek Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

WOMEN'S FACE, A: Joan Crawford, Melvyn Douglas—Good picture, good acting. Did average business. Played September 20-22.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Monogram

LET'S GO COLLEGIATE: Frankie Darro, Marcia Mae Jones, Jackie Moran—All this picture lacks is big names for the marquee. Sure to please if you can get them in. The weather played havoc with this. Running time, 62 minutes. Played October 19-22.—James Hoffman, Star Theatre, Hoisington Kan. General patronage.

Paramount

ARISE, MY LOVE: Claudette Colbert, Ray Milland, Dennis O'Keefe—Played it second run. This house being an action house, didn't go much for it.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour—Seemed to please everyone, especially the younger group. Thought it very much on the impossible side, but guess that doesn's make any difference if you can get a laugh out of it a little more than average. Cast excellent. Running time, 81 minutes. Played October 19-21.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour, Lynne Overman—This pleases. Both good business at the box office and the patrons well-satisfied. Lynne Overman has a draw all his own in this spot, even if he is just in supporting cast. Running time, 82 minutes. Played October 2-4.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

I WANTED WINGS: Ray Milland, William Holden, Wayne Morris, Veronice Lake—What a picture they could have made out of this if they had reduced the footage about 30 minutes. As it was, Our patrons were right on the edges of their seats ready to run the instant it looked like the fadeout was coming. Very entertaining story, well played by a competent cast, including two gals, both of whom were easy to look at. Running time, 130 minutes. Played October 12-13.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

KISS THE BOYS GOODBYE: Mary Martin, Don Ameche, Oscar Levant—Usually musicals go over big here, but this one missed the boat. Came to the conclusion Mary Martin and Don Ameche haven't many fans. Running time, 85 minutes. Played October 13-14.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

KISS THE BOYS GOODBYE: Mary Martin, Don Ameche, Oscar Levant—Our patrons expected to see something different in this picture due to the misleading title, and as a consequence, few liked it, and business was below par for a Wednesday and Thursday date. Mary Martin's affected Southern accent was carried to extremes to the point of being tiresome, and Don Ameche was badly miscast. There is certainly nothing about the picture to merit praise, in spite of the cast, story and songs. Running time, 85 minutes. Played October 1-2.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

PARSON OF PANAMINT, THE: Charlie Ruggles, Ellen Drew—Nothing special. Our patrons seemed to feel we'd brought the church to the screen. Running time, 84 minutes. Played October 17-18.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

POWER DIVE: Richard Arlen, Jean Parker—This did extra business on Friday and Saturday. Played September 26-27.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

SHEPHERD OF THE HILLS, THE: John Wayne, Betty Field, Harry Carey—Business away above average. Author well known here. Received many favorable comments. Running time, 109 minutes. Played September 29-October 1.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

> To the Editor:
>
> I want to compliment you on the way the Herald is now handling the Release Chart. To my notion it is the best you have ever had and would be hard to improve upon.
>
> *R. M. SHELTON, Division Manager, Commonwealth Theatres, Warrensburg, Mo.*

SHEPHERD OF THE HILLS, THE: John Wayne, Betty Field, Harry Carey—Coloring very good. Picture draggy in spots, but otherwise entertaining and pleasing. Played October 20-22.—Daniel Korman, Palace Theatre, Englehart, Ontario, Can. Small town patronage.

SHOWDOWN, THE: William Boyd, Russell Hayden—A fairly good "Cassidy." Seemed to please. Running time, 63 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

THREE MEN FROM TEXAS: William Boyd, Russell Hayden, Andy Clyde—A week-end natural for us. Played on a single bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

VIRGINIA: Madeleine Carroll, Fred MacMurray, Carolyn Lee—We can stand more like this one. Madeleine Carroll was beautiful and I think she should make more pictures. Many nice comments from the patrons, good acting from the entire cast. Business above average. Played October 7-9.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Republic

PUDDIN' HEAD: Judy Canova, Francis Lederer—A roar from start to finish. Something an exhibitor likes to hear. Played October 18-19.—H. Bettendorf, Opera House, Foley, Minn. Town and country patronage.

RIDE, TENDERFOOT, RIDE: Gene Autry, Smiley Burnette—Another top Autry. Old, but am glad to have played it. Mary Lee is one of the main attractions here and is going to go places in the films. Smiley Burnette is exceptionally good in this picture. Running time, 68 minutes. Played October 24-25—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

RKO Radio

GIRL, A GUY AND A GOB, A: George Murphy, Lucille Ball, Edmond O'Brien—Did nice week-end business. Only complaint was why didn't Murphy do more dancing? Running time, 90 minutes. Played October 24-25.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

MY LIFE WITH CAROLINE: Ronald Colman, Anna Lee—Ran this with "The Bride Came C. O. D." to one of the best crowds in months. I do not believe that "My Life with Caroline" was the drawing card, but a good share of my patrons enjoyed this unique film quite a lot, judging from the good amount of laughter. There were some very original directorial touches and some good subtle humor. There were a few walk-outs by people who did not know what it was all about; however, I received some very good comments from many other patrons. I suppose it is what you might call a class comedy. As far as I personally am concerned, I was agreeably surprised with it. Running time, 91 minutes. Played October 24.—W. Variek Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

NO, NO, NANETTE: Anna Neagle, Richard Carlson, Victor Mature—Big disappointment. Business poor. Running time, 95 minutes. Played October 6-7.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

PLAY GIRL: Kay Francis, James Ellison, Mildred Coles—Kay Francis no draw. Picture very mediocre. Business poor.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

RELUCTANT DRAGON: Disney Feature Cartoon—If Disney wants to keep his reputation, he better skip these. Did not do any business for me. Running time, 72 minutes. Played October 10-11.—Cliff Noble, Simcoe Theatre, Sutton West, Ontario, Can. Small town and rural patronage.

RELUCTANT DRAGON: Disney Feature Cartoon—Well, we were warned and naturally expected a washout, but it wasn't as bad as we were looking for. The early part was most interesting, but when the Dragon episode came on, it spoiled the whole of the picture. It wasn't even good enough for a regular length cartoon. Running time, 73 minutes. Played October 9-11.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SAINT'S DOUBLE TROUBLE, THE: George Sanders, Bela Lugosi—A good "Saint's" feature. Running time, 69 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

SAINT'S VACATION: Hugh Sinclair, Sally Gray—With George Sanders out of this series, pictures lack fire. Running time, 66 minutes. Played October 24-25.—Daniel Korman, Palace Theatre, Englehart, Ontario, Can. Small town patronage.

SCATTERGOOD PULLS THE STRINGS: Guy Kibbee—This is a growing series from popularity standpoint. Patrons seem to like the homespun philosophy of Scattergood. Of course, the ease with which he cares for all the tribulations of those who come to him for help is rather impossible. But they like it, so why worry? Played October 15-16.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

STAGE TO CHINO: George O'Brien, Virginia Vale—A good western. Story good. Running time, 59 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

SUNNY: Anna Neagle, Ray Bolger, John Carroll, Edward Everett Horton—Here is a real surprise package. Our patrons enjoyed it very much.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

THEY MEET AGAIN: Jean Hersholt, Dorothy Lovett, Robert Baldwin—See review on "Model Wife," Universal.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

Twentieth Century-Fox

CHAD HANNA: Henry Fonda, Dorothy Lamour, Linda Darnell—A big let-down. The story was weak, but the color was beautiful. The only thing that took it out of the programmer class was the color and that is not enough to satisfy our patrons. Attendance very poor, although well advertised. You can't fool the people nowadays; they know their shows. Running time, 88 minutes. Played October 20-22.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

CHARTER PILOT: Lloyd Nolan, Lynn Bari, Arleen Whelan—This series is becoming popular here. Lloyd and Lynn make a good team, and these are nice, snappy shows for a week-end. Played October 8-9.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

COWBOY AND THE BLONDE: George Montgomery, Mary Beth Hughes—Played to Friday and Saturday business and picture did O. K. Montgomery was good and Mary Beth Hughes was swell. Would like to see her in more pictures. Played October 17-18.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

DRESSED TO KILL: Lloyd Nolan, Mary Beth Hughes—Fair picture and fair business. Running time, 74 minutes. Played October 24-25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOR BEAUTY'S SAKE: Ted North, Marjorie Weaver—Just another picture to run and get rid of. Fair picture, but no draw. Played October 1-2.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

GAY CABALLERO, THE: Cesar Romero, Sheila Ryan—This series is quite popular here and the adults go for it just as much as the children. Running time, 59 minutes. Played October 16-18.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

RIDE, KELLY, RIDE: Eugene Pallette, Mary Healy—We much enjoyed this. Good program action picture for week-end.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne, Glenn Miller and his Orchestra, Milton Berle—Good picture and fair business. Running time, 86 minutes. Played October 22-23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

20,000 MEN A YEAR: Randolph Scott, Preston Foster, Margaret Lindsay—An excellent air feature. Different and exciting. Wish there were more like this feature. Running time, 84 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

YOUTH WILL BE SERVED: Jane Withers, Jane Darwell—A terrible show that we ran at a loss. The children wouldn't even come to see it and that is bad. I won't be sorry if we never get another Withers picture. Jane is good, but what trash they put this poor kid in. Running time, 66 minutes. Played October 6-7.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

United Artists

BLACKOUT: Conrad Veidt, Valerie Hobson—Business only fair, but so many favorable comments. Pictures like these may not be big grossers, but have the effect of bringing people back because they were worth-while. Running time, 82 minutes. Played October

8-9.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

CHEERS FOR MISS BISHOP: Martha Scott, William Gargan—Here's a picture that any exhibitor should be proud to show in his theatre. Although this is not a moneymaker, you will be compensated by the many flattering remarks your customers will make. Both men and women left the theatre with tears in their eyes by the moving performance of Martha Scott. Running time, 95 minutes.—Mrs. S. Stone, Star Theatre, Unity, Saskatchewan, Can. Small town and rural patronage.

HOUSE ACROSS THE BAY, THE: George Raft, Joan Bennett, Lloyd Nolan—A pick-up picture and it's O. K. I will take substitution like this any time. Running time, 88 minutes. Played October 22-23.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

KIT CARSON: Jon Hall, Lynn Bari, Dana Andrews—Played late. A good action picture with plenty of Indian fighting. Customers like this type of western. Played October 17-18.—Daniel Korman, Palace Theatre, Englehart, Ontario, Can. Small town patronage.

LONG VOYAGE HOME, THE: John Wayne, Thomas Mitchell, Ian Hunter—For a situation where class pictures are the big grossers, can't understand. The few who saw it found it depressing. Know two people who enjoyed it, a local doctor and myself. Be sure and put in a good short. Running time, 105 minutes. Played October 20-21.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

REAL GLORY, THE: Gary Cooper, Andrea Leeds, David Niven—Fighting from beginning to end. Only thing wrong with this feature was they made details of the killings too "original," which kept the ladies away. But, in all, it was a good show. Running time, 95 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

SO ENDS OUR NIGHT: Fredric March, Margaret Sullavan, Frances Dee, Glenn Ford—A top rater that went over the top. Liker by all classes and, therefore, a huge success at the box office. It is too bad we can't get more of these good shows, then everybody would be happy. Running time, 120 minutes. Played October 13-15.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

Universal

BAD LANDS OF DAKOTA: Ann Rutherford, Robert Stack—This picture is too short, otherwise it just missed being one of those super-westerns, that deserves a Sunday date in any small town. It moves along at a rapid pace, and there is plenty of comedy to keep the audience interested. For a program picture this boasts a swell cast and good story. Our business was good, so I have no complaints. It's a natural for small towns. So play it on Sunday and get that extra business. Running time, 73 minutes. Played October 5-7.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

IN THE NAVY: Abbott and Costello—Not as good as "Buck Privates," but pleased generally. Running time, 85 minutes. Played October 17-18.—Cliff Noble, Simcoe Theatre, Sutton West, Ontario, Can. Small town and rural patronage.

MAN WHO LOST HIMSELF, THE: Brian Aherne, Kay Francis—**SANDY GETS HER MAN:** Baby Sandy, Stuart Erwin, Una Merkel—Double billed "The Man Who Lost Himself" with "Sandy Gets Her Man." A fair double bill which did just fair business. Running time, 72 minutes. Played October 22-23.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

MODEL WIFE: Joan Blondell, Dick Powell, Charlie Ruggles—Double billed with RKO's "They Meet Again," which proved to be a good double bill. A surprise because the last Joan Blondell and Dick Powell, "I Want a Divorce," a terrific flop. Running time, 78 minutes. Played October 15-16.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

NICE GIRL?: Deanna Durbin, Franchot Tone, Robert Stack—My first Durbin and was I disappointed. Did not mean a thing to me. Running time, 96 minutes. Played September 8-10.—Cliff Noble, Samcoe Theatre, Sutton West, Ontario, Can. Small town and rural patronage.

OH, JOHNNY, HOW YOU CAN LOVE: Tom Brown, Peggy Moran—Entertaining programer that was well liked. Running time, 60 minutes. Played October 10-11.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

SEVEN SINNERS: Marlene Dietrich, John Wayne, Mischa Auer—Never a dull moment, folks! There's plenty of action in this well directed production. Supported by a capable cast, Marlene makes a decided hit as the incorrigible Bijou whose weakness is the U. S. Navy. Songs in the torrid Dietrich manner; action and romance by John Wayne; Oscar Homolka as a realistic villain; and comedy by Billy Gilbert, Mischa Auer and Broderick Crawford combine to make the picture most lively. Sasha (Mischa Auer) with his taking ways, made some of our boys green with envy. Anna Lee provides contrast for the sultry Bijou. The cafe fight is probably one of the best ever filmed and is certainly spectacular and well worth seeing. A sure-fire, fast-moving action picture designed to perk up even the most jaded movie-goer. Running time, 86 minutes. Played October 25.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

UNFINISHED BUSINESS: Irene Dunne, Robert Montgomery—Here is a picture that is all the producer say it is. Good story, swell comedy and great acting. I have never seen Irene Dunne better, and Robert Montgomery does a neat bit of acting. This picture is far better than "Penny Serenade" and is suitable for small towns. We did above average business and had favorable comments. Running time, 95 minutes. Played September 28-30.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

Warner Bros.-First National

AFFECTIONATELY YOURS: Merle Oberon, Dennis Morgan, Rita Hayworth—Sophisticated comedy that was enjoyed, but did not do top business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

AFFECTIONATELY YOURS: Merle Oberon, Dennis Morgan, Rita Hayworth—Really enjoyed it. Did fairly good business on Foto Nite.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

AFFECTIONATELY YOURS: Merle Oberon, Dennis Morgan, Rita Hayworth—Just a fair picture which got by. Morgan has possibilities. Rita Hayworth not near as good as in some other pictures. Which goes to show that the story, direction and production has a lot to do with the success of a star. Played October 14-16.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

BRIDE CAME C. O. D., THE: Bette Davis, James Cagney—Ran this with "My Life With Caroline" to one of the best crowds in recent months. Naturally, "The Bride Came C. O. D." drew them in and all thought it to be one of the funniest comedies of the year. It is fast-moving with lots of surprises and will please any audience. Business in general has been so bad here this Fall that I would not be surprised if we had film come C. O. D. in a few weeks. Running time, 92 minutes. Played October 24.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

CASE OF THE BLACK PARROT, THE: William Lundigen, Maris Wrixon—A fair programmer that didn't help our first picture.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

IT ALL CAME TRUE: Ann Sheridan, Jeffrey Lynn, Humphrey Bogart—If Warner has to make "gangster features," why don't they make them like they did this feature? The first time I ever liked Humphrey Bogart in a picture was this. This feature was excellent. Don't pass this one up. Worth booking. Running time, 97 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

KNUTE ROCKNE—ALL AMERICAN: Pat O'Brien, Gale Page, Ronald Reagan—A powerful picture of a really great character, a man who was a football coach, a father and an honest-to-goodness friend of every boy who came under his influence. Pat O'Brien's enactment of the life story of the man the country loved, and whose sudden death they mourned is worthy of praise. There were times when he looked and acted so much like the great "Rock" that it was hard to believe that the coach himself was not doing the acting. (As a collegiate football player a few years prior to Rockne's death, I had the honor and pleasure of making his acquaintance, in practice and in competition.) The picture is very well done, interweaving the exciting sport of football with the biography of Knute Rockne, and it should appeal to all, especially at this time of the year. Included is the story of one of football's immortals, George Gipp, played by Ronald Reagan, while Gale Page, as Bonnie Rockne, supplies the love-interest which rounds out the picture nicely. A truly great film for all red-blooded Americans who will be thrilled by this picturization of one of the men, whose ideals make collegiate football the clean, vibrant force that it is. Running time, 96 minutes. Played October 18.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

LETTER, THE: Bette Davis, Herbert Marshall—We packed them in the first night, but it died after that. I don't know why. Outstanding performance by Bette Davis, the best since "Of Human Bondage." The story is very gripping and intense, not a dull moment. Possibly the sad ending disappointed the customers. Running time, 97 minutes.—Mrs. S. Stone, Star Theatre, Unity, Saskatchewan, Can. Small town and rural patronage.

MILLION DOLLAR BABY: Priscilla Lane, Jeffrey Lynn, Ronald Reagan, May Robson—An excellent picture with the exception of running time. It really is too long for this type of picture. Running time, 101 minutes. Played October 19-21.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

MILLION DOLLAR BABY: Priscilla Lane, Jeffrey Lynn, Ronald Reagan, May Robson—Good picture and good entertainment but didn't get the business. Played September 23-25.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MY LOVE CAME BACK: Olivia de Havilland, Jeffrey Lynn, Charles Winninger—A good comedy. Worth booking. Running time, 85 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

NAVY BLUES: Ann Sheridan, Jack Oakie, Martha Raye—Good musical show which pleased average business. Running time, 108 minutes. Played October 26-27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OUT OF THE FOG: Ida Lupino, John Garfield—This did not do the business we hoped for, but thought it well produced.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SEA WOLF, THE: Edward G. Robinson, Ida Lupino, John Garfield—For a top classification picture, this is a great disappointment. This is definitely inferior to the original version and disappointed many of our patrons who read the book. Outstanding performance by Gene Lockhart. Running time, 99 minutes.—Mrs. S. Stone, Star Theatre, Unity, Saskatchewan, Can. Small town and rural patronage.

SMILING GHOST, THE: Wayne Morris, Brenda Marshall—Good comedy ghost picture and good business. Running time, 71 minutes. Played October 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

(Reports continued on following page)

RCA

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(*Reports continued from preceding page*)

Short Features

Columbia

READY, WILLING BUT UNABLE: El Brendel—Passable; quite a title.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

DANCE OF THE WEED: Technicolor Cartoons—Very, very good color cartoon. Most fantastic.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

FOOTBALL THRILLS OF 1940: Pete Smith Specialties—Pete Smith wise-cracks in good shape while last season's football highlights are shown. Naturally it went over well in this college town. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

GLIMPSES OF WASHINGTON STATE: FitzPatrick Traveltalks—Nice travel talk. Most all of them are good.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

INSIDE PASSAGE, THE: FitzPatrick Traveltalks—Nice color FitzPatrick Traveltalk on Alaska. Running time, 9 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

NEWS OF THE DAY: We play both Metro and Fox. I believe they are both good, although I favor Fox.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

OFFICER POOCH: Technicolor Cartoons—Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

CANINE SKETCHES: Grantland Rice Sportlights—Especially interesting during the hunting season. Running time, 10 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

EUGENE, THE JEEP: Popeye the Sailor—Just a fair short. Running time, 7 minuts.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

FISHING FEVER: Grantland Rice Sportlights—Sportlight is always an excellent reel. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

HOOLA BOOLA: Madcap Models—Another puppetoon made by George Pal in gay color. This is a good ltitle comedy reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IN A PET SHOP: Speaking of Animals—Very good and clever. Running time, 10 minutes.—H. Bettendorf, Opera House, Foley, Minn. Town and country patronage.

JOHNNY MESSNER AND ORCHESTRA: Headliners—A very good Headliner. Snappy numbers by the orchestra and excellent vocalizing by cute Jeanne D'Arcy. Professor Koleslaw with his toy piano is an added attraction. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

MOTORCYCLE STUNTING: Sportlights—Here's a lively short for everybody. These boys on motorcycles sure know their stuff and then some! This one will keep everyone tense as the film unwinds. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

PARAMOUNT NEWS: We think this is best news on market and it is one news that still gives us other than war news.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

POPEYE MEETS RIP VAN WINKLE: Popeye The Sailor Cartoons—Popeyes are getting shorter all the time. Soon they can use them as trailers.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

POPEYE MEETS RIP VAN WINKLE: Popeye the Sailor—Popeye is still a favorite here, not only with the youngsters, but supplies laughs for the adults. Running time, 7 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

POPULAR SCIENCE: No. 1—Very interesting. Running time, 10 minutes.—H. Bettendorf, Opera House, Foley, Minn. Town and country patronage.

SEEING IS BELIEVING: Paragraphics—A nice short. Running time, 10 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

SWING CLEANING: Gabby Color Cartoons—Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TWO FOR THE ZOO: Gabby Cartoons—Old color cartoon. Just another seven minutes running time used up. Exchanges send us a lot of old, worn-out single reels and expect us to like it. Running time, 7 minutes.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

UNUSUAL OCCUPATIONS: Good interesting reels, with nice color, sound and commentator.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

VILLAGE IN INDIA, A: Journeys—Swell travelogue that pleased all. Lovely color on the burning village scene.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

VITAMIN HAY: Color Classic Cartoon—Hunky and Spunky bring laughs from all. Running time, 9 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

WAITING FOR BABY: Robert Benchley Comedies—A good picture. Running time, 10 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.



RKO Radio

MARCH OF TIME, NO 2: "Norway in Revolt"—This one deals with Norway under Hitler and has been well made with a slight story and one good surprise. The use of a Norwegian accent by the second narrator helps the mood. Running time, 19 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

ORPHANSS BENEFIT: Walt Disney Cartoons—The adagio dance in this color cartoon is quite funny but, all in all, this is below the Disney standard as entertainment. Of course, technically, it is perfect. Running time, 9 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

PANIC IN THE PARLOR, A: Leon Errol—Silly comedy, but gets the laughs if they like Errol. They do here. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

PRAIRIE SCHOONERS: Ray Whitley Comedies—Just twenty minutes of agony for those who had to sit through it to see the beginning of the feature. The others walked out. Running time, 20 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders patronage.

Twentieth Century-Fox

GLACIER TRAILS: Magic Carpet—Just a filler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOVIETONE NEWS: I've always felt partial to this news.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SOLDIERS OF THE SKY: Adventures of Newscameramen—Timely. Excellent filming of the hazardous training and maneuvers of the U. S. Army paratroops. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

Universal

HAWAIIAN RHYTHM: Two-Reel Musicals—Real good. Play it by all means. Our audience enoyed it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SCRUB ME MAMA WITH A BOOGIE BEAT: Color Cartoon—Lively short, well received by all. Good support for heavy-going feature. Running time, 8 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders' patronage.

Vitaphone

ELMER'S PET RABBIT: Merrie Melodies Cartoon—The rabbit cartoons are always good.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

HOLLYWOOD STEPS OUT: Merrie Melodies—A very good take-off on the stars in cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LIONS FOR SALE: The Sports Parade—A superb color short on the training of lions. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MARIE GREENE AND HER GANG: Melody Masters Bands—An okay musical short. Marie Greene really has a good voice and the dance sequences are well executed. Will please most any audience. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

..OF FOX AND HOUNDS: Merrie Melodies Cartoons—Good color cartoon. Very funny.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

SNOW TIME FOR COMEDY: Merrie Melodies Cartoons—Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Serials

Columbia

IRON CLAW, THE CHAPTER 6: Charles Quigley, Walter Sande, Joyce Bryant—Fair chapter. Running time, 18 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

IRON CLAW, THE, CHAPTER 7: Charles Quigley, Walter Sande, Joyce Bryant—This chapter is stupid. As in the past chapter, our hero fights from three to seven men in one setting and gets no scratches. The children even ignore it. I still maintain serials can be made, but that a little showmanship must be used. Running time, 18 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

THE KICK OF IT

Does a theatreman have fun on the job? Does he get a genuine kick out of his occupation? Does he learn? Most successful showmen do. Else they would not be successful, as from time to time these pages have set out. Dave Bachner explored the subject in a recent address. The Cleveland Warner adman called it "My Thrills Off the Screen". The talk packs a lot of meat. It is revealing, rates study. Here is some of it:

"I have the most exciting job in the world!

"Men may fly through the stratosphere, burrow under rivers, navigate the stormy seas, be football heroes, erect Boulder Dams, direct military campaigns, bust rackets, or fight diseases.

"No, the other side of the fence doesn't look greener to me, for my work offers more than an ordinary share of fascination and thrills. And that task is motion picture advertising and publicity.

"For, during the performance of my duties, I've dined with Hollywood's brightest stars, hobnobbed with newspapermen, been royally treated by clubs, met state and city officials, and on so many occasions been entertained in a manner befitting the glamour I sell.

"Yes, I'm a salesman similar to the glorified Fuller Brush man, but each week I peddle something totally different, whereas he keeps selling those bristles on a stick. Or the vacuum sweeper salesman. How can anyone stir up enthusiasm over anything as cold and lifeless as a vacuum cleaner? Certainly it's a household necessity, but I would prefer to let someone else place it there.

"To elucidate: Although my job is primarily selling film, it is actually far more than presenting mere celluloid. No, a weary public wants to be entertained, and will respond when the lure of a good time is held out to them.

"Just as every trade has its tricks, I have mine. But, unlike other lines of endeavour, I do not have to resort to trickery to entice the customers. I honestly feel there is more truthfulness in theatre advertising than in any other field. Drugs, household commodities, automobiles, clothing, etc., have all at one time or another been exposed as having been falsely sold. The popularity of consumers' unions testify to the public being aroused to the untrue presentation of a product's merits. In lieu of this, I feel I can proudly hold my head up, for we of the motion picture industry have a code of professional ethics that other industries would do well to follow.

"But, aside from the satisfaction of bringing the leading form of recreation to a good-time seeking country, I have encountered many unusual experiences in doing theatre promotions. I've learned about clothing from department store contacts; become acquainted with problems of store buyers; know of the latest coiffures from hairdressers; received a sixth sense in what papers consider human interest stories; become an amateur typographer; know of the problems that beset hotel operators; knowledge of radio showmanship; and have helped laundries, newsdealers, Western Union, libraries, book shops, music stores, dance studios, sell their services by arranging tieups of mutual benefit. By the simple trick of helping merchants dispose of their stocks of hats, shoes, hosiery, and clothes of all descriptions, I've been able to garner valuable advertising for my product, pictures, at a trifling cost.

"But it doesn't stop right there. Other contacts net fully as much publicity, and are really more fun than wondering what keeps Dorothy Lamour's sarong from peeling off.

"For example—the movie, 'Robin Hood', led to the sponsoring of an archery tournament with a club interested in that sport. They persuaded me to attempt shooting an arrow, and I've been attached to the sport ever since. I've become a fairly accomplished skater by the association with skating clubs during the exploitation of Sonja Henie films.

"I've met the leading medical men while calling upon them for aid in selling pictures like 'Magic Bullet' and 'Louis Pasteur'—men whose company can be far more enjoyed, and educational, when not met in a professional capacity.

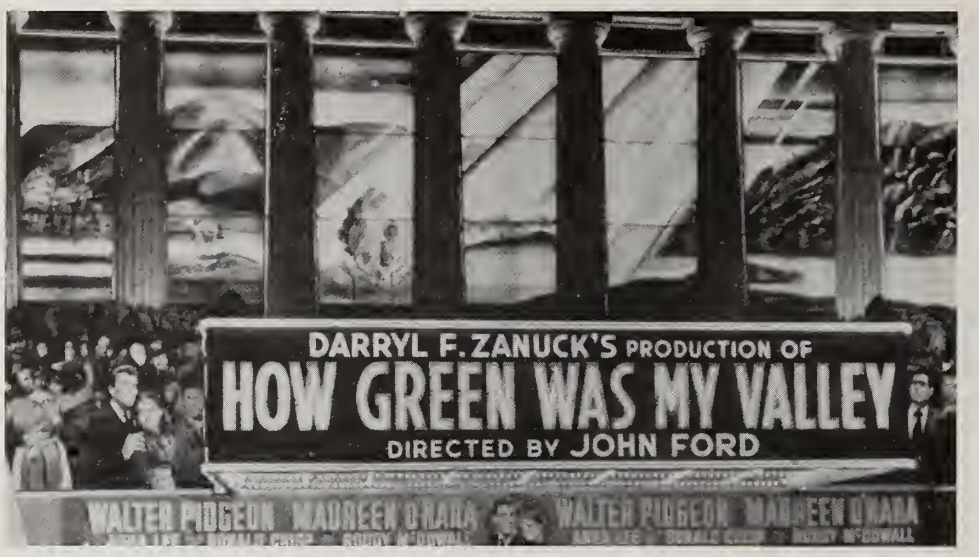
"And, on for many pages, the examples could continue to illustrate the many varied experiences that crop up in the day of a press agent. What he can accomplish, the people in all walks of life that he can encounter, the 'fun' he can have, is only limited by his imagination. No idea or stunt can be discarded, for it will prey on his mind until he has attempted to determine its true value.

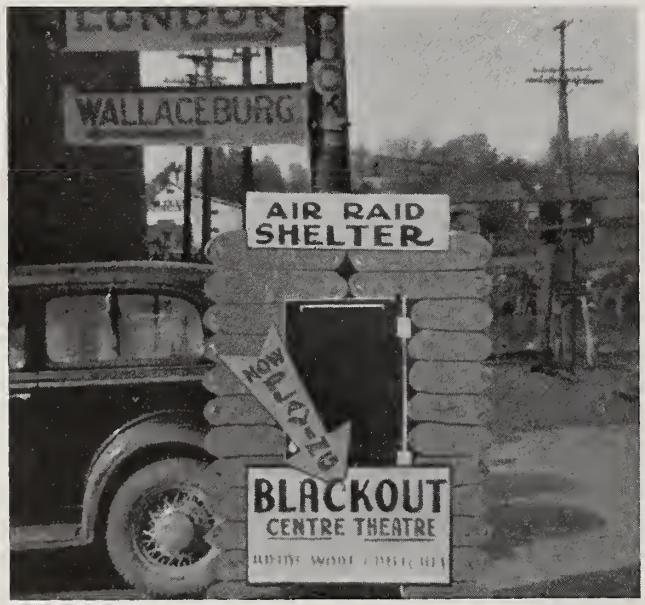
"I defy anyone to say I don't have the most exciting job in the world!"

A-Mike Vogel

Round Table In Pictures

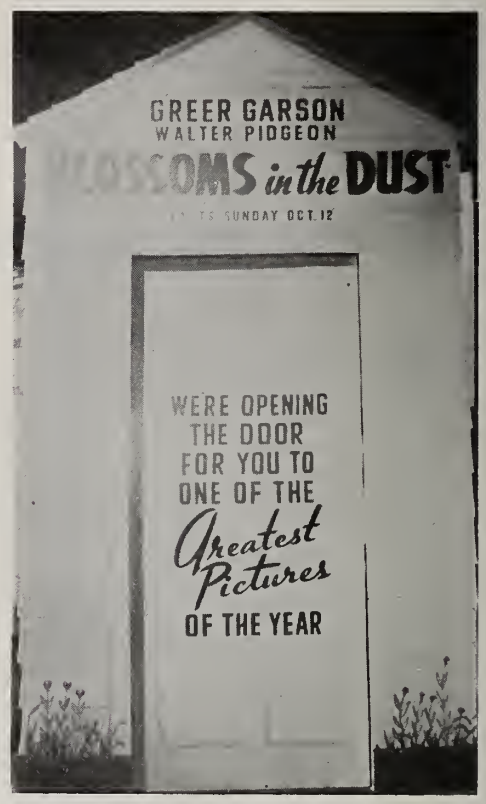
Reported by Manager Don Busch was effective lobby display created by his assistant, Ervin Sedlack, ahead of "Blossoms" at the Jeffery, Chicago. Door propelled by motor when open revealed appropriate picture selling copy.





(Above) Unique treatment by the Hal Horne Organization of front of the New York Rivoli for premiere of "How Green Was My Valley" featured natural colored murals on glass extending from marquee to roof, reproducing locale of the picture. Effect was heightened with special lighting.

A portable air raid shelter was arranged by Harland Rankin ahead of his date on "Blackout" at the Centre, in Chatham, Ont., Canada. Planted on strategic corners, after crowds had viewed the ballyhoo, Rankin had it moved to another section of town.





To attract the ladies further to his date on "Little Foxes" at the Schine Paramount, in Glens Falls, Herman Addison promoted loan of two live foxes from nearby farm. These, planted in lobby cage, together with display of furs, brought dne explanations from the ladies.



What proved to be a crowd stopper was Julius Lamm's "Hold That Ghost" front at the Warner Uptown, in Cleveland. Ghost hanging from center of display was animated by placing an electric fan behind the jnke box to make the figure dance to the tunes of Ted Lewis and records of the Andrews Sisters.

M&P-men Sell "Quiz Kids" Short

Those nationally-known, radio-famed "Quiz Kids" came to Boston recently, via their first Paramount short, shown at the M&P Paramount and Fenway, so Martin Glazer, with Manager Ben Rosenberg and Abner Pinanski, went to work to let the world know about it. Importantly the campaign was sprung with the cooperation of the leading Jordan-Marsh department store, tied in to seek a local quiz-kid to appear on the national program.

For this purpose, the store gave most everything to let the fact be known, setting up a lettered school-house registration booth in the children's department with a girl in cap-and-gown, in attendance. The store also gave one of its best windows made up with figures of the "kids" and posted with theatre cards, followed this with two other ace locations for the two-week run and took some 15 large display ads to keep the pot a-boiling. All of this mentioned theatres and date prominently.

Glazer reports publicity as the greatest on any short subject campaign, locally, over 2,000 lines, also gaining the underline in the "Beat the Quiz Kids" feature run by one of the dailies which plugged the date for nearly three weeks. Hundreds of dollars in air-time was secured from station WZB, the local outlet for the kids' program.

At the theatre, advance trailers told all about it as did imposing lobby displays including the recent layout in *Life* magazine on the amazing youngsters. More than the usual newspaper advertising was taken to proclaim the engagement and, regarded as an unusual promotion, too, was the posting of one-sheets in the subway stations, securing attention through the colorful makeup of the lithographs.

Syracuse Youngsters Compete

The "Quiz Kids" of Syracuse, to appear on the national program in Chicago with all expenses paid for winner and parent, is being sought on a six-week contest staged by Harry Unterfort, at the Keith, in conjunction with the "Quiz" shorts. Finals are to be held on the stage with strong advertising support from Dey Brothers, the cooperating department store, which also will use full window displays during the life of the contest. Harry has also tied in with WSYR for 40 spot announcements weekly plugging both short and features for the six weeks.

GIFTS FOR BABIES ON "FOOT IN HEAVEN"

To mark opening of "One Foot In Heaven," gifts by local merchants for first baby born after midnight is suggested in "PAR," Fox West Coast house organ. Stores could also go along on a full-page co-op, each taking space to plug contributions, with streamer at top carrying details and theatre credits and presents displayed in foyer. Stunt was successfully worked by the circuit on "Blossoms In the Dust."

Benford Educates Public On "What Is a Sleeper?"



BASING his campaign on "Whistling in the Dark" on the "sleeper" angle, Stan Benford went after it extensively to sell the date at Warners Colonial, Philadelphia, starting with a series of cartoon teaser posters all over the house, as illustrated above, grouped by Benford to show the different approaches. By the time patrons were seated, they were wondering what the posters meant, the explanation coming in a special trailer, copy as follows:

"What is a 'sleeper?' . . . A 'sleeper' is a motion picture with no big star names, no lavish production background, no sensational advance publicity. . . . However, as a result of its sheer entertainment qualities is accorded tremendous acclaim by the public. . . . Such a picture was 'Night Train' . . . Such a picture was 'Buck Privates'. . . . And now, taking its place with other 'Sleepers' of recent months, we offer a new mystery laugh riot," etc., etc. Away from the theatre, Stan distributed in stores and house-to-house, small envelopes decorated with the "sleeper" line and cartoon. These were stuffed with illustrated cartoon copy following the trailer.

The neighborhood paper was tied in with a contest inviting readers to forward their most horrifying experiences that made them want to whistle in the dark to build up courage. Best letters were awarded guest tickets. Outstanding lobby decoration was an overhead animation, seven feet high by 15 long, the animation furnished with a skeleton figure moving up and down behind the art work in the display.

Williams Acts as Host On "Smilin' Through"

In advance of his date on "Smilin' Through" at Loew's, St. Louis, Manager Rex Williams received a letter from a local couple saying that the last production of the picture marked their wedding day nine years ago, it being the first performance the couple had seen as man and wife. The letter pointed out the coincidence of the new release playing the week of their anniversary, so Williams immediately arranged to have the couple as his guests at the theatre and at a dinner party after the show. All of which of course was duly noted in the dailies.

For his double date on "Feminine Touch" and "Unholy Partners," Rex tied the two together with a miniature tabloid—the theme of "Partners"—with figures of two women locked in combat, this bearing on the other attraction. Postal Telegraph did the distributing.

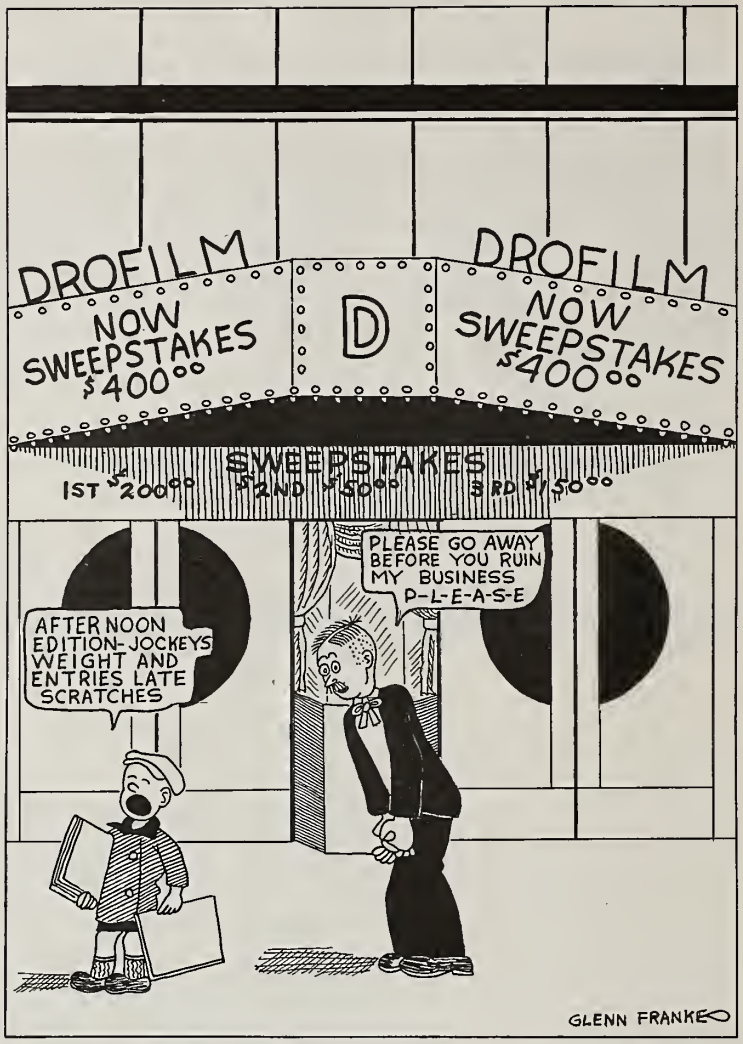
Toy balloons, a number carrying guest tickets, were turned loose from the roof of a cooperating department store on a tiein by Leo Trainor for his date on "Smilin' Through" at the Rialto, Allentown, Pa. The manager also landed displays on the date at the Allentown Food Show.

Lou Stein's "Swap Club" Circulates Comic Books

Successfully solving a Saturday kid matinee problem of getting the youngsters in week after week, is the "Swap Club," now going strong for Manager Lou Stein, at the Stanford, Irvington, N. J., the swapping being restricted to comic magazines. Re-issues of the magazines and membership cards were given to the kids the first Saturday, so that everyone could have something to swap the following week. In addition, at specially designated "bonus matinees"—about once monthly—the juveniles receive extra inexpensive gifts such as punch-o-bags and other novelties.

The membership cards carry children's names and card must be presented in order to swap. Number of magazines to be swapped are not restricted, Stein reporting some kids bringing as many as 20 or more. Long table alongside ticket-taker is used for the swapping with two attendants on hand during the rush, finishing with one on duty the rest of the afternoon. Comics without covers are exchanged for the same to impress neatness upon the youngsters. It is not necessary to start with a comic giveaway but where they are available it is desirable to do so, says Lou.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Glenn Franke, Cheviot, O.

Unterfort Ties "Dawn" To Local Kiwanis Club

Since one of the opening scenes in "Hold Back the Dawn" shows a group of Kiwanians being shown around the studio. Harry Unterfort at Schine's Keith, in Syracuse, invited the officers of the local club to the opening. Local daily came through with stories and copy was planted on bulletin boards of the Kiwanis headquarters in addition to the picture receiving plug at the regular meeting.

Contest angle was covered with picture of Charles Boyer run in the Syracuse *Press*, entrants required to give list of the star's sweethearts in his past pictures; guest tickets were awarded here. Department stores ran cooperative ads on Paulette Goddard and Olivia De Haviland, plugging the picture, stars, theatre and playdates. Electrical transcription was landed over WOLF, picture plugs also secured over WFBL and WAGE.

"LET'S HEAR FROM YOU"

British War Relief Helps Stearn on "Lisbon"

Contacting the British War Relief office in connection with his date on "One Night in Lisbon," Harry D. Stearn promoted loan of woman's uniform similar to those worn by the English women at the present time and had young girl don it with a gas mask thrown over her shoulder and carrying gun. With appropriate chest banner, girl covered downtown area. For store coverage, cards with stills of Madeleine Carroll in fashion poses were planted and window displays featured.

Ahead of "In the Navy" Harry distributed imprinted sailor hats week in advance around the schools and in the classrooms in junior grades. Stickers were made up and used on juke boxes calling attention to the Andrews Sisters numbers and for street bally two lads in sailor outfits promoted from local Sea Scouts represented Abbott and Costello.

"LET'S HEAR FROM YOU"

Music Store Cooperates On "Aloma of South Seas"

For his publicity ahead of "Aloma of the South Seas," Frank Bickerstaff at the L&J Palace, in Athens, Ga., contacted local music shop and placed a cutout of a six-sheet in window five days in advance of opening and during run.

Inasmuch as the University of Georgia was just opening and students busy purchasing new record selections, window proved beneficial. In addition owner of shop played Dorothy Lamour recordings and the public address system was set up so that the music could be heard on the streets, plugs on the picture were also made over the loud speaker.

"Parachute" Date Builds Bond Week

Since the State of Maine "Buy Defense Bonds and Stamps Week" coincided with date on "Parachute Battalion" at the Empire, Portland, it was in keeping that a campaign for the picture be lined up by Leo Young, Snider Enterprises district manager, working with Managers McGonagle and George C. Cronin.

The theatremen in advance purchased 25 soldier dolls, equipped with knapsacks and uniforms, to each attaching small parachutes to be dropped from a plane flying over the city. Parachutes were imprinted with picture and date. In the knapsacks were placed guest tickets and three contained baby defense bonds of twenty-five dollar denomination. On opening day, the plane flew over the area releasing the dolls plus thousands of leaflets tying in the Bond Week with copy reading: "To the people of Portland. The 'Parachute Battalion,' arriving today at the Empire, urges the public to cooperate with the United States government by purchasing U. S. Defense Bonds Now."

'Post' Cover Plugs Date

Sixty-inch ads the day ahead and morning of the stunt called attention to the stunt, the layout showing plane, doll, etc. Radio flashes were used during the day before and newspaper publicity also plugged the promotion. Those who found the parachutes with the receipts brought them to Young, who had photos planted of the winners. Publicity and comment were so vast that the state head of the bond drive requested a complete report so that the stunt could be given national mention from Washington to stimulate bonds and stamp sales. The follow-up was a radio interview over WGAN with Young, who described the arrangements and also plugged the picture.

The leaflet dropped from the skies was also planted on the covers of the *Saturday Evening Post,* issue of Sept. 20, showing parachute troops in action. Tiein was promoted in exchange for theatre party for the magazine's boy carriers.

At the Paramount, Seattle, Manager Dan Redden borrowed a 40-foot 'chute from Boeing Field, spotted it in the lobby tied to a 200-pound dummy with a card reading, "Just dropped in to see," etc.

"LET'S HEAR FROM YOU"

Outdoor Hallowe'en Affair Put On at Buffalo Drive-In

Something new in drive-in theatre entertainment was the Hallowe'en Party reported by Milt Harris, at the Drive-In, Buffalo, patrons invited to take part in a contest to decorate their cars for prizes and to participate in the dancing on a specially constructed dance floor. Cooperation was obtained from one of the town's leading furniture stores, local dailies and Station WGR, and interest in the car contest was stimulated by the offer of $500 in defense bonds.

The holiday was further enlivened with refreshments of apple cider and doughnuts served by a committee of well known local girls. Since the feature shown was a revival of "Rose of Washington Square," starring Al Jolson, Milt got a break by promoting Al Jolson, in town with his new stage show, to act as judge.

"Fishermen Party" Put On By Schlax

One of his most successful tieins, judging publicity and increased receipts, was the "Sports Show and Fishermen's Party" conducted by Manager Francis B. Schlax, at the Kenosha, Kenosha, Wisc., in cooperation with the county conservation club, the event put on at the theatre as a benefit date. The conservation club members agreed to dispose of thousands of specially printed tickets, die cut in form of a fish and perforated at the head to be torn off and exchanged at the theatre. Space on the ticket was left for names and addresses of purchasers to be employed in a contest for some $500 in free prizes promoted for the occasion.

Run for two days, the show was spotlighted with a transformation of the outer lobby to a sports setting with cages of live birds and animals. Exhibited were cub bears, fawns, pheasants, other game birds and fur-bearing animals—all furnished by the state game farm. Inner lobby was decorated with mounted animals, fish and birds, plus trophies of local hunters and anglers. Demonstrations of fly-casting and other events of outdoors interest were included in the program.

Newspaper coverage was wide in the news, sports, hunting and fishing columns. Schlax used his mailing list for further attentions and secured well located downtown windows for added dressing up. The screen program chosen to be in keeping was "Men of the Timberland," the surrounding short subjects all having to do with various aspects of sports, hunting and fishing.

"LET'S HEAR FROM YOU"

"All-Western Week" Staged by Aldritt

Determined that a week of solid western attractions would prove a good boxoffice draw, Manager Don H. Aldritt, Fox Strand, Salina, Kan., recently secured permission of City Manager H. E. Ulrich to stage what was termed an "All-Western Week," the theatremen combining to put over one of the theatre's best weeks for the two-change period.

The campaign was started five days ahead with one-column five-inch teaser ads, illustrated with cuts of bucking horse and rider, copy changed daily. This led up to a two-column smash the day ahead, with a special trailer running with the ad series giving the event a further lift. The front decoration contributed to the interest, decidedly unique being a collection of Western magazine story covers pasted on the front panels, the staff amassing these at no cost. Atmosphere in the lobby was supplied with guns, saddles, hitching post, etc., the personnel dressed in cowhand apparel in advance and during the run in the theatre and around the town. Old-time buggy, bannered, was also driven around, and the drawing area covered with handbills.

What makes the promotion especially commendable was that the first four days of the big week, there was a serious flood all over the section which evidently did not dim interest in the unusual program. Pictures were Badlands of Dakota and Death Valley Outlaws; Under Fiesta Stars and King of Dodge City.

FORTNIGHT LISTINGS

That the Quigley Awards pace is speeding up is seen in the increased number of "Fortnighters" given in the third preliminary period of the Fourth, and last, Quarter of the year, 73 entrants taking down the 69 Fortnight Appointments, as here noted.

HERMAN ADDISON
Schine's Paramount
Glens Falls, N. Y.

DON ALLDRITT
Fox Strand, Salina, Kans.

STAN ANDREWS
Royal, Guelph, Ont., Canada

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

HARRY J. BLACK
EDGAR GOTH
Fabian, Staten Island, N. Y.

W. J. BURKE
Brant, Brantford, Ont., Canada

ROBERT BUSCH
Jeffery, Chicago, Ill.

IRVING CANTOR
Schine's Palace, Syracuse, N. Y.

EV CALLOW
Warner's, Philadelphia, Pa.

T. J. CARY
NED KORNBLITE, JR.
Capitol, Waverly, N. Y.

LES CAMPBELL
Strand, Trail, B. C., Canada

M. H. CHAKERES
State, Springfield, Ohio

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

BEN COHN
Warner's Frolic, Chicago, Ill.

CLAYTON CORNELL
Schine's State, Tupper Lake, N. Y.

H. G. CUMMINGS
Warner, Lynn, Mass.

FRANCIS DEERING
Loew's, Houston, Tex.

BARNEY DE VIETTI
Huish, Price, Utah

MAURICE DRUKER
Loew's State, Memphis, Tenn.

A. EASSON
Oakwood, Toronto, Ont., Canada

PETE EGAN
GEORGE SHAFER
Palace, Calgary, Alta., Canada

BILL ELDER
Loew's, Indianapolis, Ind.

DICK FELDMAN
Schine's Paramount, Syracuse, N. Y.

JOE FEULNER
Des Plaines, Des Plaines, Ill.

ED FITZPATRICK
Loew's-Poli, Waterbury, Conn.

EDWARD J. FRIEDWALD
Milwaukee, Milwaukee, Wis.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

SAM GILMAN
Loew's, Harrisburg, Pa.

BOB GRIFFITH
Plaisance, Chicago, Ill.

ED HARRIS
Fox Glendale, Glendale, Calif.

MILT HARRIS
Drive-In, Buffalo, N. Y.

BOB INGHAM
Orange, Orange, Mass.

E. M. JENNINGS
Strand, Atmore, Ala.

MEL JOLLEY
Columbia, St. Thomas, Ont., Can.

A. J. KALBERER
Switow's Indiana, Indiana, Wash.

R. LEE KLINE
Orpheum, Philadelphia, Pa.

GEORGE LABY
Victory, Holyoke, Mass.

JULIUS LAMM
Uptown, Cleveland, Ohio

JOE LONGO
Loew's State, Boston, Mass.

BILL McCLAIN
Virginia, Carrollton, Ohio

J. R. MAC EACHRON
Malco State, Jackson, Tenn.

LOUIS E. MAYER
RKO Temple, Rochester, N. Y.

GEORGE PAPPAS
Rialto, Beaver Falls, Pa.

S. E. PIERPOINT
Paramount, Rio de Janeiro, Brazil

ABNER PINANSKI
MARTIN GLAZER
Fenway, Boston, Mass.

NORMAN PRAGER
Palace, Pittsfield, Mass.

JIMMIE REDMOND
Bonham, Fairbury, Neb.

H. W. REISINGER
Loew's, Evansville, Ind.

FLOYD ROBINSON
Jefferson, Goshen, Ind.

BEN ROSENBERG
Paramount, Boston, Mass.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

DAVID R. SABLOSKY
Norris, Norristown, Pa.

BOYD F. SCOTT
Broadway, Lubbock, Tex.

FRANK SHAFFER
Dixie, Staunton, Va.

NAT SILVER
Strand, Lowell, Mass.

CLYDE SMITH
Paramount, Hot Springs, Ark.

LEONARD SOWAR
Rivoli, Muncie, Ind.

LESTER STALLMAN
Schad, Reading, Pa.

HARRY D. STEARN
Schine's Strand, Lexington, Ky.

LOU STEIN
Sanford, Irvington, N. J.

ARNOLD STOLTZ
Avon, Utica, N. Y.

DAN TERRELL
Loew's, Washington, D. C.

HAL THOMAS
Malco Fulton, Fulton, Ky.

DOC TWEDT
Lido, Manly, Iowa

HARRY UNTERFORT
Keith, Syracuse, N. Y.

BEN K. VAN KORN
Lex, Chicago, Ill.

ART WARTHA
Indiana, Indiana Harbor, Ind.

LEO YOUNG
Strand, Portland, Me.

WILLIAM ZEILOR
Harris Senator, Pittsburgh, Pa.

The Awards are now in the Fourth Fortnight of the Fourth Quarter, thus giving theatremen four grand opportunities to send in material for Quartermaster — and Grand Awards — consideration before the closing of the 1941 Competitions. Eight big weeks remain to the finish, folks. Keep 'em flying.

EXPLOITATION BRIEFS FROM A-FIELD

Novel quiz contest has been arranged by Joe Goldstein at Schine's Webster, in Rochester, with the theatreman planting various objects on table set in center of stage. For example, master of ceremonies will say the word "Stuka," children are invited up to stage and if the contestant picks up a toy aeroplane from the table, he wins a prize. Then, as a further inducement, additional points may be earned if the child can elucidate on the question. Goldstein has secured the cooperation of principal of the grade school for assistance in arranging questions, all of which bear on current events.

▽

Opening gun of H. T. Rastetter's second annual kiddie club birthday party at the Warner Theatre, in Erie, Pa., was a three column eight ad announcing the special show two days ahead. Day before opening a double truck of promoted ads was run in local daily devoted entirely to the anniversary. A special screen program was selected and for the stage, amateur talent was featured and promoted ice cream cups secured for all.

▽

Ahead of "Kiss the Boys Goodbye" at the Warner Uptown, in Cleveland, Julius Lamm distributed two colored lucky numbered heralds bearing lip imprint and picture copy. Placed on windshields of cars parked in theatre parking lot and all cars in the neighborhood, folks were invited to search for person corresponding number herald, on presentation of both at boxoffice guest tickets were awarded. For street bally girl distributed candy kisses and lobby stunt featured machine which played hit tunes week ahead.

▽

"The people of Shelbyville are unfair to themselves if they fail to see 'Blossoms in the Dust'" was the copy on a sign carried through the Indiana situation's streets as a highlight of Russell Branson's campaign for the Strand run of the picture. Branson also utilized "B. I. T. D." sidewalk stencils.

▽

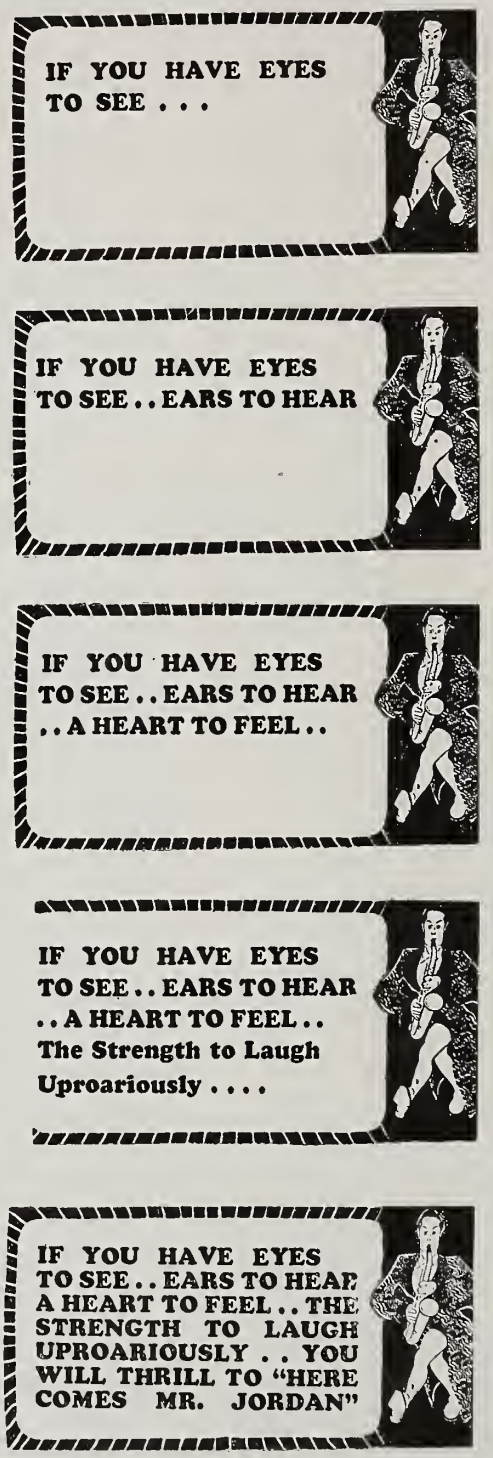
Ahead of "Blossoms in the Dust" at the Capitol Theatre, in Sudbury, Canada, Sid Scott addressed personal postcards to prominent women in the surrounding mining towns calling attention to the opening. Girl was set to work at phone calling as many women as possible two days ahead, giving picture spiel.

▽

Ahead of "Submarine Zone" at the Midtown, in Toronto, Canada, V. Burns constructed compo sub and planted it on trailer which, appropriately bannered, was toured about streets in advance. During run, the submarine was placed atop marquee and lit from behind.

▽

Novelty slant used by Leon Ehrlich at the State in Brooklyn for "Woman's Face" was the distribution of imprinted blotters carrying copy on the picture. In addition, partially pasted to lower left-hand corner of the blotter was a cut of Joan Crawford as she appeared in the film. Copy above read: "Look behind this woman's face. If you're lucky, you'll find a free pass."



Above is reproduced a five-day teaser campaign used by S. P. Dean and Frederick Gamble for "Mr. Jordan" at the Rialto, in Tacoma, the campaign climaxing in a two-column smash ad on the day ahead of opening. Each of the teasers measured 28 lines on two columns, occupying the same position on the amusement page each day to emphasize the daily changes and build-up in the copy.

For his campaign on the two Polish pictures "Three Hearts" and "Fighting Poland," M. H. Parker, at the Strand, in Erie, Pa., secured gratis announcements on the Polish Radio Hour two weeks ahead. Ministers were approached by the theatremen and agreed to plug the picture from pulpits Sunday ahead of opening, while art work and readers were landed in the local dailies.

▽

Stills were spotted in department stores, sports goods shops, etc., with appropriate tiein copy and local distributor of juke boxes placed strips on machines calling attention to the Glenn Miller music. Through tieup with Western Union, a "Sun Valley" herald was inserted in each message week ahead, while for street stunt, girl dressed in red corduroy skating outfit paraded with back banner.

▽

Contest angle ahead of "Pot o' Gold" at the Park, in Nicholasville, Ky., as arranged by George Pugh consisted of glass jar with a gallon of water and small wine glass floating on top. Folks were invited to toss coins in the jar, those landing in the smaller wine glass received guest tickets. For further publicity, money received was turned over to the local Boy Scouts, the boys handling the stunt while in work out front.

▽

For gag street display on "The Return of Frank James," Barney DeVietti at the Huish Theatre, in Price, Utah, planted a mound of dirt out front with simulated tombstone overall with copy reading "Here lies the guy who thought he was faster on the draw than Frank James."

▽

First couple having a baby during John Rowberry's date of "Blossoms in the Dust" at the Utah, in Cedar City, Utah, received promoted prizes from cooperating merchants. For "Barnacle Bill," John secured sea-worn scow which was planted in lobby, steering wheel imprinted with title and picture copy.

▽

The big name stage shows at the Olympia Theatre now have the benefit of a special thirty-minute backstage interview broadcast promoted by Manager Al Weiss. Every Thursday at 2:30 P.M. WQAM, Columbia outlet, carries the new "Backstage at the Olympia" program, with Weiss himself introducing the acts. Station gave numerous plugs on new show in exchange for single frame trailer in theatre announcing that station carries program and up-to-the-minute news broadcasts.

▽

A great deal of interest in "Blossoms in the Dust" was aroused by the posting of a six-sheet on the sidewalk in front of the Gilles, Wahpeton, N. Dakota, by Manager Leo Gilles. It marked a reported first time such a stunt was put over in town.

▽

First ten red-heads appearing at the Devon, Attica, Ind., box-office during the "Blossoms in the Dust" engagement were guests of Manager Harold Hayes as part of his campaign for the film. He also planted a "Name the Baby" contest in the local newspaper.

Campbell Ties Fox News To Ad on "Yank in the R.A.F."

Playing the recent Fox News carrying shots of the "A Yank in the R.A.F." world premiere, Les Campbell used the clip to publicize his date at the Strand, Trail, British Columbia, by running a slide at bottom of screen when the shot was run, the slide reading "See it here next week." Air stuff was also employed by Campbell on "International Squadron," with a giant airman cutout, borrowed from the local Victor dealer and relettered accordingly.

The strong local interest in the big league World's Series was also tapped by the Round Tabler with an invitation to the public to enjoy the radio accounts from his spacious lounge. Station in exchange made spot announcements of this service, bringing a lot of extra folks to the ticket-window as a result. Art work by Les for other dates featured a 16-foot figure of Orson Welles for "Citizen Kane" and a stained-window effect for "Dr. Kildare's Wedding Day," in front of which was set a Cupid figure carrying card with picture title.

"LET'S HEAR FROM YOU"

Indoor Ski Meet Held For "Sun Valley Serenade"

Promotion of an indoor ski meet at a large downtown warehouse, rented for the occasion, highlighted promotion for "Sun Valley Serenade" when it played the Fox Theatre in San Francisco. Scores of athletes, sports enthusiasts, and socialites took part in the meet, which was covered by the sports and society pages of all four local papers, and given five free broadcasts over KYA. Department store model was chosen "Miss Sun Valley" for the occasion, and represented the theatre at the opening of the city's new Hospitality House for service men, and also visited the Presidio, where she invited officers and men to see the picture as guests of the theatres.

"LET'S HEAR FROM YOU"

Girls in Safari Costumes Direct "Cavalcade" Traffic

Harold Rice of the Paramount Theatre, Denver, Colorado, went in for street ballyhoos in his campaign on "Frank Buck's Jungle Cavalcade." Four pretty girls dressed in jungle hats and safari costumes directed crowds at the theatre two days prior to and during the run. Two negro boys beat jungle drums.

A truck ballyhoo, an "ape" walking the streets and jungle noises blaring from records were other ballyhoo factors. Coloring contest, department store displays and 15,000 special cards distributed through the public libraries were included in Rice's comprehensive campaign.

"LET'S HEAR FROM YOU"

Star Fan Clubs Combine

For the premiere of "Chocolate Solder" at the New York Astor, M-G-M arranged for attendance from the combined Nelson Eddy fan organization and newly organized Rise Stevens Music Club, made up of new star's admirers. Space was set aside for the "cheering sections."

INSTITUTIONAL DISPLAYS

10/14/41

Getting Personal

By BARNEY DeVIETTI

Pull up a chair, movie fans, and we'll tell you about . . . .

?

- We've been knocking out this column for some time now, and have often wondered just how many people pay any attention to it. My boss reads it to find out what in the heck he is paying for. I read it to make sure that the newspaper doesn't make any mistakes, BUT who else reads it?
- Well, we're going to find out just how many thousands of people look forward to this column each week by offering a guest ticket to everyone who can turn in the correct answer to the following poser:

WHO AM I? .

- I wanted to marry my best girl. She refused. So I got even with her by marrying her mother. Now my best girl is my daughter. My father married the girl. This makes him my son and my daughter my mother. Since she is my mother, she is also my wife's mother, making her mother her daughter. My mother's mother, who is my wife, must be my grandmother and I being my grandmother's husband, I am.....
- There you are . . . . nothing to it. I'll bet even Katherine Jones down at Penney's can get the correct answer.
- Write your answer on a slip of paper along with your name and address, and just hand it to one of the cashiers at the theatres. Out of town people can use a penny post card and just send it to the Price theatre. This stupendous contest closes next Wednesday; correct answer will be given in next week's column. Winners will receive a guest ticket to any show they desire to see.
- DON'T LET ME DOWN . . . .
- Oh yes, this is a movie column so we'll include the movies for this week . . . .

Reproduced above are two representative layouts of ingenious institutional "column" copy under a set heading of "Getting Personal" and by-lined by Barney DeVietti, manager of the Huish Theatres, in Price, Utah. The displays are two-column, run in the weekly paper, copy pointed to tie in with the theatre attractions at bottom. That ads are read, notes Barney, is proven by the answers to the question in above, replies coming from as far as 50 miles. In the layout to right, DeVietti gained considerable attention by devoting the copy and decoration to National Dog Week, as noted, the ad running two columns full.

Getting Personal

By BARNEY DeVIETTI

Pull up a chair, movie fans, and we'll tell you about . . . .

Dogs . . .



- September 21st to the 27th is set aside as National Dog Week. We have always been just "a little bit that way" about dogs, and as my boss is a regular guy, I'm sure he won't mind if we go "doggy" on him in this week's column.
- Here is a true story that tells more about dogs in just a few words than I probably could in a dozen columns.



- Late in the year 1924 a man was taken to Saint Anthony's Hospital at Rock Island, Illinois. He was followed through the door by his large tan Collie "Shep." At the elevator door the man reached down from his stretcher, patted Shep's head and said, "Good-by Shep, wait here.



Shep waited and wondered why his master did not return. He didn't know that the body of the man he loved most had been taken away through a rear exit. For days the handsome dog stayed by the elevator and refused all food placed before him. Every time the elevator door opened Shep would sit up to see if his master was returning.



Soon he realized that he was among friends and began to eat choice bits that the nurses and hospital attendants gave him. The days grew into months and the months into years and still Shep waited.



He became the pet of the hospital and was extremely friendly with those who stopped to pat him, but he never would leave his favorite corner by the elevator for any great length of time. Thirteen years passed, and then one day while crossing the street in front of the hospital he was run over by a car. An orderly carried him back into the building but the best of medical care could not relieve his suffering and he died.

Today a large oil painting of Shep hangs on the wall beside the elevator where he waited so long for the only master he ever claimed.

- By the way, we have a dog-gone good line-up of shows this week . . . . . .

——PRICE THEATRE——

—Thu - Fri - Sat— | —Sun - Mon - Tue—

ICE-CAPADES
Dorothy James Jerry
LEWIS-ELLISON-COLONNA
and the Ice-Capades Troupe

CRAWFORD-TAYLOR
GARSON-MARSHALL
"When Ladies Meet"

——CARBON THEATRE——

—Fri - Sat— | —Sun - Mon - Tue—

• personalities

BOB GRIFFITH
formerly at the Gayety Theatre, in Chicago is now at the Plaisance.

▽

JOE SHEA
who has been handling exploitation for 20th Century-Fox in the New England territory has been transferred to the home office publicity department as newspaper contact working under Earl Wingart. RALPH STITT has been added to the company's field exploitation department and will operate in New England.

▽

LOUIS LUTZ
former manager of Warner's Oriental, in Milwaukee has been shifted to the Fox Palace.

▽

JOSEPH ROSENFELD
formerly at Fox Modjeska, Milwaukee, has been named manager of the Wisconsin and is succeeded by JACK DRISCOLL.

▽

AL MESKIS has been placed at the helm of Warner's Egyptian, Milwaukee, while JOE REYNOLDS succeeds him as manager of the National.

▽

WALTER DAVIS
formerly with Famous Players Canadian and more recently at the Randolph, in Randolph, N. Y., passed away at his home in Mobile, Ala.

▽

EDDIE LEWIS
is now managing the St. Albans, in St. Albans.

▽

SAM DAVIDSON
has been transferred from the Main Street Theatre, Forest Hills, to the Trylon there.

▽

JOE HORNREICH
has resigned as manager of the Empire, Brooklyn to manage the Sumner there.

▽

DONALD PALMQUIST
formerly at the Century in Minneapolis is now managing the Strand, in Duluth, Minn., while ROBERT JAMES succeeds Palmquist.

▽

MIGUEL R. ORTIZ
former manager of the Broadway Theatre, in Ponce, Puerto Rico, has resigned that post to become manager of the commercial section of the Noticiero Deportivo, weekly publication there.

▽

R. M. SAUNDERS
is the manager of the reopened Vogue Theatre, in Orlando, Fla.

▽

MORTON ROSEN
will shortly open the new Windsor Theatre, in Baltimore, Md.

▽

TED DARIOTIS
assistant manager of B. & K.'s Roosevelt, in Chicago, has been promoted to assistant manager of the State-Lake, succeeding EARL TREULICH, resigned.

▽

A. E. CROWDER, Jr.,
is now managing the Rialto Theatre, in Morrilton, Ark.

Birthday Greetings

James S. Ackron
Archie H. Adams, Jr.
Charles L. Baker
Paul Binstock
Oscar A. Brotman
John G. Broumas
John A. Buckley
Clifford R. Buechel
Robert B. Busch
Howard Busey
Michael J. Carrroll
Gus J. Catamas
M. H. Chakeres
Herbert A. Chenoweth
Gus H. Coats
James E. Darby
Abe Dermer
C. W. Doctor
George Emil
G. G. Fryberg
Robert Goldstein
Robert F. Griffith
Kenneth A. Grimes
Robert H. Guenther
Henry Hall
Dave Harris
Edward V. Harris
Willard A. Hatch
William F. G. Hatch
Earle S. Horne
Lorenz Heller
Sidney C. Hoffman
Cecil S. Houck
Howard S. Hunt
Paul M. Johancen
Jack Kaplan
Al J. Klokkevold
Don L. Knapp
Erwin Koenigsreiter
John Kucz, Jr.
Ferry Lohr
Harold Lucas
Andrew R. Magazzu
Don C. Malloy
Thomas A. Mangan
Frank Mangham
Henry F. Meyer
Victor F. Morelli
Mack Oringer
Robert C. Pearson
Howard Pettengill
Charles G. Pickett
S. J. Poppay
Duke Prince
J. A. Sanders
Norman Schwartz
Raleigh W. Sharrock
Joseph Sirkin
Bill Smith
Clarence A. Smith
Cresson E. Smith, Jr.
W-Clyde Smith
Johnnie Stanfill
Herman Starr
Ben Stern
John W. Terry
G. N. Turner
Paul A. Volkman
Frank L. Wahler
W. S. Lew Waid
Lawrence Walter
K. E. Ward

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, New York

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

ERNIE SCHMIDT
owner of two theatres in Berwick, Pa., has purchased the People's Theatre, in Shickshinny, Pa., and will reopen the house under the management of his brother, Robert.

▽

BOB MONAGHAN
who recently was manager of the American Theatre, in Bellingham, Wash., for Hamrick-Evergreen Theatres, has been promoted to city manager to succeed the late JAMES CAREY at the Mt. Baker Theatre. JOHN BRETZ, who has been manager of the Neptune Theatre, in Seattle, becomes manager of the American.

▽

JOHN C. FITZSIMMONDS
has been named manager of the Times, in Sacramento, Cal.

▽

MAX M. KORR
operator of the Earle Theatre, in Allentown, Pa., has taken over the Capitol, in Reading.

▽

WARREN YOUNG
has been promoted from the service staff to assistant manager of the State, in Allentown, Pa.

▽

ARTHUR HOWELL
was named manager of the RKO Palace, Trenton, N. J., succeeding HENRY JOSEPHIC, who moves over to the new RKO Brunswick, in Trenton, N. J.

▽

JOHN SIRICA
has been appointed manager of the New Newington, Newington, Conn.

▽

RAY E. HARVEY
and HAZEL M. GILBERT have bought the Walnut Grove Theatre, in Walnut Grove, Cal., from HARRIET HARVEY.

▽

NAT RUBIN
assistant at the Loew-Poli in New Haven, has been promoted to manager of the newly opened Lyric, in Bridgeport. FRANK MANETA has been promoted from student to assistant at the Loew-Poli and HERBERT COLEMAN from student at the Bijou to student at the Loew-Poli.

▽

EDSEL MERETSKY
has been named manager of the Palace Theatre, in Windsor, Ont.

▽

FRED BARTHOLDI
manager of the Stoddard, N. Y., for several years, has been shifted by Skouras to the Crotona, Bronx, switching posts with WALTER MELVIN.

▽

MAT KNIGHTON
is the new house manager of the Palomar, in Seattle, replacing BOB ALLEN, resigned.

▽

MITCHELL CONERY
has taken over the management of the Casino, in Waterford, N. Y.

▽

STANLEY ROSENBERG
has been promoted from chief usher at the New York Paramount to assistant manager.

OBITUARIES

Hamilton Smith, Producer, Dies

Hamilton Smith, film producer, director and scenarist, died Wednesday, October 29th, at the Wildwood Sanatorium in Newhall, Cal., after a long illness. He was 54 years old.

Born in Michigan, Mr. Smith began his career as a newspaperman and his first connection with motion pictures was when he joined the old Kalem Company. He wrote, directed and produced films, and on one occasion produced independently.

In 1916 he went to Hollywood as a writer for Goldwyn Productions and later worked with Universal, Paramount and other companies as a free-lance writer. Two earlier companies with which he worked were World Pictures and the Syracuse Motion Picture Company.

Credited with authorship of more than 1,000 stories, many of them produced as two reel subjects and serials, Mr. Smith also wrote the stories for "Ham and Bud" comedies which were famous in the early days of the industry.

In 1931 Mr. Smith went to England to write for Gaumont-British and remained about a year. On his return to the United States he worked in Chicago before going to California on account of poor health. His mother, Mrs. Lorna Weeks, is the sole survivor.

Sam Kennedy, Former Vaudeville Actor

Sam Morton Kennedy, famed vaudeville and musical comedy headliner of a generation ago, died in Detroit, Tuesday, October 28th, at the home of his daughter, Mrs. James D. Shanahan. He was 79 years old.

Mr. Kennedy played his first vaudeville engagement in Smith's Opera House in Grand Rapids, Mich., in 1883. With his wife he won his first theatrical recognition as a fancy step and jig dancer. His last engagement was with Eddie Dowling in "The Sidewalks of New York" at the Knickerbocker theatre in 1931.

Albert Hartmann, 'Billboard' Editor

Albert C. Hartmann, outdoor editor of *Billboard,* national theatrical magazine, died in Cincinnati, Wednesday night, October 29th in Christ Hospital after an illness of ten weeks, He was 49 years old.

Mr. Hartmann, an authority on outdoor show business. has been outdoor editor of *Billboard* for the last ten years. His field included circuses, fairs, carnivals, expositions, celebrations, amusement parks, swimming pools and beaches. He spoke frequently at conventions of outdoor showmen and in his writing and speeches campaigned for clean and honest midways and carnivals.

He leaves a widow and three daughters.

Alex Lieberman

Alex Lieberman, 55, who was at one time associated with the late Jules Mastbaum in the operation of the Stanley Company of America, Philadelphia circuit subsequently taken over by the Warner theatre circuit, died Tuesday, October 28th, at the Jewish Hospital, Philadelphia, after a lingering illness. His widow, three daughters, a son and a brother survive.

Raoul Torres Menier

Raoul Torres Menier, 58, brother of Oscar Torres Menier, film distributor in Havana, Cuba, was killed in an automobile accident in that city, Friday, October 31st.

Mrs. Minnie Golder

Mrs. Minnie Golder, 80, mother of John Golder, head of the independent Hollywood exchange in Philadelphia, died Monday, October 27th, at her home in Philadelphia after a long illness. Another son, Benjamin M. Golder, is attorney for the Warner Brothers exchange in Philadelphia. Two sons and three daughters also survive.

Solomon Dan

Solomon Dan, 59, motion picture theatre operator for many years in Memphis, Tenn., died in that city Tuesday, October 28th. After leaving the motion picture business, he handled publicity for other amusement enterprises in several southwestern states.

IN COURTS

General Electric Named In $1,500,000 Trust Suit

An anti-trust suit for $1,500,000 triple damages was filed in the United States district court in New York last week against the General Electric Company, by the Sonolux Company, formerly engaged in the manufacture of incandescent lamps used in film studios and theatres.

The plaintiff contends that in 1933 it had such accounts as Paramount, Warners and Skouras Theatres, but that it lost these customers because of alleged threats of litigation by the defendant. General Electric has a large number of patents relating to products similar to those manufactured by the plaintiff, the complaint alleges.

Theatre Company Loses Suit

A long legal fight to restrain the Circle Amusement Co. from erecting a new movie house in the residential Ventnor section of Atlantic City, was won last Friday, October 31st, by Mrs. Lydia Palmer, a resident. The New Jersey court of errors and appeals ruled that the particular Harrisburg Avenue section was a neighborhood unit within which the restrictions were universal. Some months ago, Mrs. Palmer pressed an injunctive suit in the local Chancery Court, which decided against her. An appeal from the lower court resulted in the favorable decision.

Hazeltine Files Appeal

The Hazeltine Corporation, Jersey City, N. J., has filed an appeal in the Sixth United States district court of appeals, in Cincinnati, appealing from the decree of United States District Judge John H. Druffel, who on last August 8th held that the Crosley Corporation had not infringed either of two patents of the plaintiff company covering wave signaling systems for radio receivers, which the Crosley Corporation manufacture in addition to operating radio stations WIW, WSAI and international short wave station WLWO, in Cincinnati.

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3 miles a minute

RAILWAY EXPRESS AGENCY INC.
NATION-WIDE RAIL-AIR SERVICE

Davis Indictment Dismissal Refused

A request by Federal Attorney General Francis Biddle that the court dismiss the indictments against former Judge J. Warren Davis, of the Federal circuit court, and Morgan S. Kaufman, former bankruptcy referee, was refused last Friday, October 31st, by Judge Guy K. Bard in the United States District court in Philadelphia. United States Attorney Gleeson move to *nolle-pros* the indictments in which the men were accused of conspiring with William Fox, former film executive, to obstruct justice and defraud the Government.

Judge Bard said he would neither grant nor deny the motion until the circuit court ruled on an appeal taken by Mr. Fox, who was sentenced to a year and a day in prison and a $3,000 fine by Judge Bard. Mr. Fox, who pleaded guilty, was the principal witness against Judge Davis and Mr. Kaufman at two trials in which the juries were unable to reach a verdict. Mr. Fox later asked permission to change his plea to not guilty, but Judge Bard refused the request.

Mr. Gleeson, who explained he was acting under the Attorney General's orders, seemed surprised at the Judge's action. Judge Bard, however, explained that his action was not to be construed as being in disagreement with any decisions of the Attorney General, but that he was only withholding decision until the appeal in the Fox case is disposed of.

"I have been wondering," said Judge Bard, "what the situation would be if the circuit court reversed this court's ruling regarding the guilty plea. If that happened, the Government would be in the position of having to try William Fox on charges of conspiracy with the indictment against the two other defendants *nolle-prossed.*"

Owen Cleary

Owen Cleary, press agent and assistant manager of Shea's Fulton theatre in Pittsburgh, died Tuesday, October 28th, at Mercy Hospital following a long illness. Mr. Cleary had been a publicity man in that city for more than 30 years. Funeral services were held in Washington, D. C.

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The Biggest Fact Film of World War II

A full length feature that answers the questions millions of Americans are asking.

Commentary Written and Narrated by

QUENTIN REYNOLDS

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√ Commentator of "Xmas Under Fire" and "London Can Take It"
√ Author of "The Wounded Don't Cry"
√ American Press Attache at the Moscow Three Power War Conference
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THEATRES

FOR SALE: MODERN THEATRE IN ONE OF the most prosperous towns in Western Washington. Terms. No competition. BOX 1453, MOTION PICTURE HERALD.

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FOR SALE OR LEASE, THEATRE LOCATED IN Brooklyn. Bargain price. Inquire H. LEVY & SON, 1245 Broadway, Brooklyn. Glenmore 5-5587.

FOR SALE: MODERN WELL-EQUIPPED SMALL town theatre. RAY POSHLEY, Interlaken, New York.

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THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BUSINESS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $15 for 10,000. Box 1434, MOTION PICTURE HERALD.

DOUBLE BINGO CARDS — THEY GIVE YOUR patrons twice as much fun and entertainment. Yet they cost no more than regular bingo cards. Write us for information and prices. BOX 1443, MOTION PICTURE HERALD.

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INTERNATIONAL SITUATION CREATES TREmendous theatre market for spot news service now available. Considerable research and development makes proposition possible for aggressive businessmen, amply financed to purchase state franchise rights. If prepared to invest up to $10,000 for branch bureau and facilities to supply what may be America's outstanding industry, write at once for details. Supply financial reference for interview. BOX 1426-A, MOTION PICTURE HERALD.

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PEERLESS AND STRONG ARCS FROM $59.50. Strong and Rect-O-Lite tungar rectifiers from $34.50. Bargain bulletin free. PROGRESSIVE REELTONE CORP., Grand Rapids, Michigan.

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

FOR SALE — COMPLETE EQUIPMENT AND chairs from 700 seat theatre. Big bargain for quick sale. MOVIE SUPPLY COMPANY, 1318 So. Wabash, Chicago.

WILL BUY FOR CASH ALL TYPE TICKET registers in good condition especially Gold Seal and Simplex automaticket ticket issuing machine. Send complete details. BOX 1449-A, MOTION PICTURE HERALD.

NOW IS THE TIME TO BUY PARTS, CUSHIONS, complete theatre chairs. Buy while prices are still low. ALLIED SEATING COMPANY, INC., 36-38 West 13th Street, New York.

NEW GENERAL EQUIPMENT

SOMETHING NEW — SOMETHING FOR YOU. Changeable letters fastened with thumb tacks. Nelson's White Baked Enamel Metal Letters sold at a price you can afford to pay. Send nine cents in stamps for sample letter and prices. STAR THEATRE SUPPLY CO., Duluth, Minn.

WHAT—PRICES REDUCED? YES IT'S TRUE— All new merchandise—Wire reels, $1.19; Quarter Horse Motors, $6.95; Stock Tickets, 19c roll; Bausch & Lomb Cinephor 6" Series II Lenses, $19.50; Automatic Curtain Controls, $69.50; Colortone Shutters, $34.50. S.O.S. CINEMA SUPPLY CORPORATION, New York.

THEATRE TRAINING SCHOOL

LEARN MODERN THEATRE MANAGEMENT and advertising. Big opportunities for trained theatre men to advance to better theatre positions. Free catalog. 14th year. THEATRE INSTITUTE, 315 Washington, Elmira, N. Y.

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THEATRE MANAGER, 28. EIGHT YEARS' EXperience. Results guaranteed. Will travel. BOX 1459, MOTION PICTURE HERALD.

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NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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NEW YORK, U.S.A.

PRODUCT DIGEST

THE RELEASE CHART SHOWMEN'S REVIEWS

Obliging Young Lady

(RKO Radio)

Comedy

In response to the world's crying need for laughter, RKO Radio offers "Obliging Young Lady," the keynote of which is comedy, and it is on this that producer Howard Benedict and director Richard Wallace have concentrated their efforts.

Ruth Warrick is instructed by her employer, an attorney, to take Joan Carroll, whose wealthy parents are in the throes of divorce, to an isolated country resort to avoid reporters and newspaper publicity. To this resort come Edmond O'Brien, an ex-newspaperman intent on writing a novel and furthering a former brief acquaintance with Miss Warrick, Robert Smith, Miss Warrick's fiance, Charles Lane, a detective, and Eve Arden, a reporter, who wants to write the story about little Joan and her divorce-seeking parents. There are all sorts of situations, complications and misunderstandings until matters are cleared up, with little Joan returning to her parents, finally reconciled, Edmond O'Brien winning Miss Warrick, Robert Smith losing Miss Warrick, and Eve Arden losing the story.

One of the more amusing incidents occur in the beginning of the picture when Edmond O'Brien, on a train, begins to utter the nonsensical words, "Hy Minish," which blend in perfectly with the movement of the rails. Soon every passenger on the train is repeating the words, to the utter distraction of all. The picture closes on these same nonsensical words, with the conductor telling the honeymooning hero and heroine that if they can't sleep, to say "Hy Minish."

Another source of amusement is a meeting of bird-lovers at the same so-called isolated resort, headed by the expressive Franklin Pangborn. Their various bird-callings and resultant grimaces will be satire to the more sophisticated, and just plain funny to the average.

Ruth Warrick of "Citizen Kane" fame is an attractive heroine and little Joan Carroll will endear herself as a mischievous youngster who loves to put tacks on chairs. Eve Arden and Franklin Pangborn are excellent.

The audience will find some of the comedy definitely amusing, and some of it perhaps a little silly—but laugh they will, for one reason or another.

Previewed at the company projection room before an audience of trade-press reviewers and home office executives, some of whom laughed consistently throughout the picture. — IRENE SMOLEN.

Release date, Jan. 30, 1942. Running time, 80 minutes. P.C.A. No. 7498. General audience classification.

Bridget Potter .....Joan Carroll
Red Reddy .....Edmond O'Brien
Linda Norton .....Ruth Warrick
Charles Baker .....Robert Smith
Space O'Shea .....Eve Arden
Gibney .....Franklin Pangborn

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

49th Parallel

(Ortus Films—Columbia)

Propaganda Melodrama

Made greatly in the Canada it uses as its canvas, this film is in essence no more than the story of a band of U-boat survivors and their adventures in seeking escape across the Dominion. It is however much more than that, for into the adventure and the thrills, the spectacular background and the personal incidents, has been cunningly woven an eloquent, moving and convincing exposé of the conflict between the traditions and thought of free democracies and the inhuman zealotry of a Nazism which has set a world in flames.

The picture has star value on which the exhibitor may find a sales asset, Leslie Howard, Laurence Olivier, Raymond Massey, Anton Walbrook are marketable names. They do no more and no less creditable work than a comparative newcomer, Eric Portman, whose ruthless and myopic U-boat commander is a cleverly chiselled portrait.

Carping critics may raise a superior nose at the continuity of "49th Parallel," which episodically travels from the Eskimo north, through the Rockies and the wheatfields, across the Dominion, to come to rest at last on the U. S. border. Its locations, a trading station on the Arctic sea, a Hutterite settlement, the clangour of Winnipeg, an Indian celebration, and the Great Lakes, the film develops its narrative episodically, but every passage has dramatic and philosophic point, and the traditional qualities of excitement—suspense and human interest, and with one or two exceptions actuality and fairness color the whole. The film is lengthy, and at times the continuity takes a sudden leap, but the editing by David Lean is, in general, excellent, and Freddie Young's photography, notably of the Canadian settings, exemplifies that the technician can also be an artist.

Michael Powell had not an easy job, but he obviously put his heart as well as his intellect into directing the film which consolidates his place as one of the minute band of directors in England whose work is equal to the best in Hollywood.

Laurence Olivier in a pluperfect cameo as a French Canadian trapper slain by the Nazis, Anton Walbrook gentle and sincere as a Hutterite seeking religious freedom in a democratic country, Leslie Howard as casual English writer who also carries a punch, and Raymond Massey as a Canuck soldier who does not ask for his pants back, but just takes them, all contribute grand performances. Rodney Ackland and Emeric Pressburger wrote the script and wrote it brilliantly and Dr. Ralph Vaughan Williams composed the music.

The partial financial interest of the British Minister of Information in the picture might be noted by the cautious showman.

Slipped into the Odeon programme for the benefit of the press and thus seen by a paying audience as well, the film alternately drew applause, tears and hushes of tensity, provoked a vociferous burst of appreciation at the close.— AUBREY FLANAGAN.

Release date not set. Running time, 123 minutes. P.C.A. No. not set. General audience classification.

Philip Armstrong Scott.....Leslie Howard
Andy Brock .....Raymond Massey
Johnnie (The Trapper).....Laurence Olivier
Peter .....Anton Walbrook
Glynis Johns, Finlay Currie, Eric Clavering, Charles Victor, Frederick Piper, Ley On, Tawera Moana, Charles Rolfe, Eric Portman, Niall MacGinnis, John Chandos.

Playmates

(RKO Radio)

Musical

Audiences that have liked the brand of comedy offered by Kay Kyser and John Barrymore in the past will find much to entertain them in this picture which is chiefly concerned with the efforts of Barrymore, much against his will, to teach Kyser how to act in Shakespeare's plays. Also the band gets a number of chances to play during the more than an hour of running time and this should please most everyone, especially the young people.

The basic idea of Barrymore, the once-great Shakespearean actor, instructing a modern dance leader in the person of Kyser, is amusing. But is spreads pretty thin in this film which might have been improved considerably by cutting the length.

The story opens with the press agent for Barrymore, played by Patsy Kelly, attempting to get a sponsor for a radio program. In order to get some publicity she and the press agent for Kay Kyser give out the story that Barrymore will teach the band leader how to play Shakespeare. Kyser begins reading Shakespeare and Barrymore has ample opportunity to rant and make faces. The climax is reached at a benefit

Pictures reviewed are 1941-42 Product unless otherwise designated.

performance during which Kyser makes his debut in a modernized version of Romeo and Juliet, after Barrymore loses his voice.

The musical numbers are good, with Ginny Simms doing some pleasing singing. The songs include "Humpty Dumpty Heart," "How Long Did I Dream," "Thank Your Lucky Stars and Stripes," "Romeo Smith and Juliet Jones" and "Que Chica." Lupe Velez dances one rhumba. In a particularly amusing sequence Kyser dreams that he is a bull fighter and before a cheering throng fights a bull that has the head of Barrymore. The producer and director was David L. Butler.

Previewed in a projection room.—MARTIN QUIGLEY, JR.

Release date, Dec. 26, 1941. Running time, 96 minutes. P.C.A. No. 7570. General audience classification.

Kay Kyser ..... Kay Kyser
John Barrymore ..... John Barrymore
Conchita del Toro ..... Lupe Velez
Grandma ..... May Robson
Lulu Monahan ..... Patsy Kelly
Peter Lind Hayes, George Cleveland and Kay Kyser's Band featuring Ginny Simms, Harry Babbitt, Ish Kabibble and Sully Mason.

Miss Polly

(UA—Roach)

Streamlined Feature

This is the fourth in Hal Roach's series of Streamlined Features designed for combining with a longer attraction—this runs 45 minutes—by exhibitors who sell two pictures for the price of one. It rates alongside of "Niagara Falls" in the series, which is to say below "Tanks a Million" and above "All-American Co-Ed," in point of laughs clocked on the occasion of its previewing at the same theatre in which the others were submitted to public test.

Leading off with the humor of gag and gadget, Slim Summerville parading a sequence of household inventions which don't work, the film collects a consistent crackle of amusement for better than half its running time. Toward the end, when it switches to the humor of dialogue, the comedy tapers off and the picture ends as if out of breath.

Fred Guiol directed, getting best results from the seasoned talents of Mr. Summerville, ZaSu Pitts and Kathleen Howard, not much from the others. The script, pertaining to the lifting of the lid on a small town dominated by bluenoses, is by Eugene Conrad and Edward E. Seabrook, who could have used a good ending to advantage.

Previewed at the Alexander Theatre, Glendale, where it kept the townfolk laughing most of the way but left them cold at the finish.—WILLIAM R. WEAVER.

Release date, Nov. 14, 1941. Running time, 45 min. P.C.A. No. 7654. General audience classification.

Miss Polly ..... Zasu Pitts
Slim ..... Slim Summerville
Mrs. Snodgrass ..... Kathleen Howard
Brenda Forbes, Elyse Knox, Dick Clayton, Dick Trout, William Newell, Perrin Taylor, Fern Emmett, Vera Lewis, Sara Edwards, Virginia Sale, Walter Baldwin, Mickey Daniels, George Pembroke, Syd Taylor.

Four Jacks and a Jill

(RKO Radio)

Musical

"Four Jacks and a Jill" is a musical, and as such, is short on plot development and long on song and dance embellishment.

The cast includes Ray Bolger as "Nifty," which very appropriately describes his dancing; Anne Shirley, who sings well and even does a little dance with Mr. Bolger; June Havoc, new-comer, famous as the sister of Gypsy Rose Lee and as one of the stars in the stage hit, "Pal Joey," who is decidedly interesting; Desi Arnaz, who is decidedly good-looking, and Jack Durant, another new-comer from "Pal Joey," who makes his film debut as a gangster.

The songs by Mort Greene and Harry Revel are lilting and some of them should become popular. They include "Karanina," "I Haven't a Thing to Wear," "Wherever You Are," "You Go Your Way," and "I'm in Good Shape." Another is "Boogie Woogie Conga."

Anne Shirley is befriended by Ray Bolger, leader of a four-piece orchestra, and in return, secures an engagement for them at the Little Aregal Cafe, with herself as vocalist, by pretending that she knew the King of Aregal. Desi Arnaz pretends to be the King and complicates the flowering love affair between Bolger and Shirley. When Arnaz finally runs off with June Havoc, the real King of Aregal (also portrayed by Arnaz) appears on the scene and complicates matters again by being attracted by Miss Shirley. And on this uncertain note, the picture ends.

Jack Hively directed and John Twist was the producer.

Previewed at the company projection room before a small audience of trade-press reviewers and members of the home office. There wasn't much reaction.—I. S.

Release date, Jan. 23, 1942. Running time, 68 minutes. PCA No. 7588. General audience classification.

Nifty ..... Ray Bolger
Nina ..... Anne Shirley
Steve ..... Desi Arnaz
Opal ..... June Havoc
The Noodle ..... Jack Durant
Hoople ..... Fritz Feld

The King—(Le Roi)

(French—Trio Films)

Royal Comedy

Kings are gay fellows with democratic camaraderie in their hearts and a great way with the ladies, some believe. This sly comedy, produced in pre-Vichy France by Les Films Modernes, endeavors to illustrate the point. Generally it succeeds, although its cinematic accomplishments are not particularly notable.

Victor Francen, as the "King of Cerdania" portrays visiting royalty in Paris with neatly underlined democratic travesty. The King knows monarchs are a disappearing race. But he plays his "role" in state council and boudoir to the hilt, with affected accent and keen sense of regal frivolity. His visit to France to sign a treaty is enmeshed with amatory intrigue with an actress. Elvire Popesco, and a tale of cuckoldry involving the pert wife of a self made French senator. Raimu, as the democratic politician, is amusing and glad to spend his wealth, wife and collectivist ideals for social position. Gaby Morlay is engaging as his wife, an ex-seamstress unawed by money or King's kisses.

The picture is not general screen entertainment. In plot, exploitation of double meaning, both in French and the English sub-titles, and theme, it is better suited to the stage than to the motion picture theatre.

The screen play by Louis Vermeuil from an old stage play gives sparkle to the plot and moves without lag. Direction by Piere Colombier is not equal to other pictures from Les Films Modernes.

Reviewed at the 5th Avenue Playhouse, New York, among a Saturday night audience which appeared to understand sufficient French to laugh heartily at certain dialogue and gave evidence of finding entertainment in the film.—JOHN STUART, JR.

Release date, Oct. 27. Running time, 90 minutes. Adult audience classification.

Bourdier ..... Raimu
King John IV of Cerdania ..... Victor Francen
YouYou, Bourdier's Wife ..... Gaby Morlay
Therese Manniz, a famous actress ..... Elvire Popesco
Helene Roberts, Argentin, Paul Amiot, Gaston Dubosc, Duvaleix, Jean Gobet, Ph. Hersent, Georges Peclet, Duvalles.

A Date with the Falcon

(RKO Radio)

Crime vs. Honeymoon

This is routine mystery-romance fare, from the supreme nonchalance of the adventuring hero to the hysterical impatience of the bride-to-be.

"The Falcon" is again forced to postpone his wedding trip because of crime and the inability of the law to cope with it. This time it's diamonds, synthetic diamonds of incomparable excellence, falling into the hands of a ring of criminals, the formula stolen and the inventor ostensibly murdered. The lack of suspense, for the audience is never in doubt as to the identity of the culprits or the ability of "The Falcon" as played by George Sanders to extricate himself from tight places, is partly compensated for by comedy. But the humor is often as routine as the mystery in spite of the efforts of James Gleason as the hard-as-nails police inspector and Allan Jenkins as the hero's man Friday.

Director Irving Reis never lets the story drag but a lack of proper emphasis keeps it seesawing between comedy-romance and detection, to the detriment of both. Howard Benedict produced the film.

Previewed at the RKO projection room before a small audience who were not noticeably amused.—E. A. CUNNINGHAM.

Release date, Jan. 16, 1942. Running time, 63 minutes. PCA No. 7653. General audience classification.

The Falcon ..... George Sanders
Helen Reed ..... Wendy Barrie
Inspector O'Hara ..... James Gleason
Goldy Locks ..... Allen Jenkins
Mona Maris, Victor Kilian, Frank Moran, Alec Craig.

Double Cross

(Producers Rel. Corp., 1940-41)

Cops and Racketeers

Produced by John G. Bachmann and directed by Albert Kelley, "Double Cross" is another little melodrama about racketeers versus the law, with the law achieving victory, thus furnishing additional proof that crime does not pay.

The plot, discussed in detail on page 160 of the Product Digest Section, is concerned with a young policeman who pretends to become one of a group of racketeers in order to clear a fellow policeman's name, protect his own father, a police captain and round up the racketeers generally.

Kane Richmond is the hero policeman. Pauline Moore is his heart interest, Wynne Gibson and John Miljan are the partners in crime who run a gambling establishment, double cross each other and eventually lose their lives, and Richard Beach is the policeman who is unjustly accused of murder, but whose name is finally cleared by the hero.

The picture will appeal largely to those who just want some action—regardless.

George R. Batcheller was in charge of production.

Reviewed at the RKO Colonial Theatre in New York, where the audience displayed little reaction.—I. S.

Release date, June 27, 1941. Running time, 61 minutes. PCA No. 7444. General audience classification.

Jim ..... Kane Richmond
Ellen ..... Pauline Moore
Fay ..... Wynne Gibson
Nick ..... John Miljan
Steve ..... Richard Beach
Mrs. Murray ..... Mary Gordon
Capt. Murray ..... Robert Homans
Mayor ..... William Halligan
Frank C. Moran, Heinie Conklin, Daisy Ford, Edward Keane, Walter Shumway, Ted Wray, Jimmie Fox, Harry Harvey.

ADVANCE SYNOPSIS

SWEATER GIRL

(Paramount)

Campus Mystery-Musical

PRODUCER: Sol C. Siegel. Associate producer, Joseph Sistrom. Directed by William Clemens.
PLAYERS: Eddie Bracken, June Preisser, Philip Terry, Frieda Inescourt, Betty Jane Rhodes, Nils Asther.

SYNOPSIS

A college campus mystery musical, this picture teams Eddie Bracken and June Preisser for the first time in the leads. The story deals with a group of college students putting on their spring campus review called "Sweater Girl." Two of the students are murdered and the balance of the story deals with attempts to solve the murder in the midst of rehearsals of the show. Four song numbers by Frank Loesser and Jule Styne are featured in the score.

ADVANCE SYNOPSES *and information*

KATHLEEN
(Metro-Goldwyn-Mayer)

Drama-Romance

PRODUCED by George Haight. Directed by Harold S. Bucquet.

PLAYERS: Shirley Temple, Herbert Marshall, Laraine Day, Gail Patrick, Felix Bressart, Lloyd Corrigan, Nella Walker.

SYNOPSIS

Kathleen (Shirley Temple), a motherless little girl with an unconcerned father (Herbert Marshall) and an unsympathetic nurse, is faced with the prospect of a step-mother whom she dislikes. A psychologist is consulted and suggests a change of nurses, urging the temporary services of Dr. Angela Kent (Laraine Day). Fearing the new nurse, Kathleen tries to run away, but is stopped by her friend Mr. Schoner, who runs a "swap shop." She returns home to become fond of Angela, but even less attracted to her father's fiancee. As the wedding approaches Kathleen, facing the loss of Angela, stows away on Schoner's truck bound for Philadelphia. In the course of a frantic search, the father learns to evaluate the two women, and Kathleen comes home to a new mother and happiness.

CADET GIRL
(20th Century-Fox)

Musical

PRODUCER: Sol M. Wurtzel. Directed by Ray McCarey.

PLAYERS: Carole Landis, George Montgomery, John Shepperd, Chick Chandler, William Tracy, Robert Lowry, Charles Tannen, Janis Carter.

SYNOPSIS:

Tex and Bob (George Montgomery and John Shepperd) are brothers whom their father, leader of an army band, always wanted to be West Pointers. Tex is in the Academy; Bob, unable to enter because of a slight eye defect, is leader of a swing band in New York. The girl soloist, Gene (Carol Landis), is in love with Bob. On his summer furlough, Tex goes to New York and Bob gives him a job singing in the band. Tex and Bob quarrel and Tex forms his own orchestra, Gene going with him. Tex orchestra has an immediate success while Bob's hits the skids. The ending has Tex returning to the Point and Gene going back to Bob.

LADY FOR A NIGHT
(Republic)

Drama

ASSOCIATE PRODUCER: Albert J. Cohen. Directed by Leigh Jason.

PLAYERS: Joan Blondell, John Wayne, Ray Middleton, Philip Merivale, Blanche Yurka.

SYNOPSIS

Jenny Blake (Joan Blondell), a young proprietress of a gambling boat on the Mississippi in Memphis, is elected Queen of the annual Carnival Ball through the machinations of Jack Morgan (John Wayne), who forces the society element of Memphis to accept her. She marries the cynical and embittered scion of a decadent family. She keeps her side of the bargain by supporting the family estate but the family itself does everything in its power to insult her. Finally an attempt is made to poison her, an attempt that results in the death of the scion. Jenny is accused of the murder. Freed, she is happily reunited with Morgan and returns with him to the gambling boat.

THE LADY IS WILLING
(Columbia)

Romance-Drama

PRODUCER-DIRECTOR: Mitchell Leisen.

PLAYERS: Marlene Dietrich, Fred MacMurray, Arline MacMahon, Roger Clark.

SYNOPSIS

Marlene Dietrich portrays a Broadway star, who, passing a tenement house one day, sees an abandoned baby. She takes the baby home and becomes maternal in the swank apartment, where heretofore the loudest cries have come from the weird decorations. She calls in a baby specialist (Fred MacMurray). When the actress is told that she will have to prove either financially solvent or married, she talks the doctor into a marriage of convenience. As time goes on they become fond of each other. Then they have a disagreement and the actress leaves for Boston, taking the child. The child takes critically ill. The doctor hurries to Boston, and the three are reunited.

RISE AND SHINE
(20th Century-Fox)

Football Comedy

PRODUCER: Mark Hellinger. Directed by Allan Dwan. Based on the book, "My Life and Hard Times", by James Thurber.

PLAYERS: Jack Oakie, George Murphy, Linda Darnell, Walter Brennan, Milton Berle, Sheldon Leonard, Donald Meek.

SYNOPSIS:

A small mid-western college is blessed with the services of a great halfback (Jack Oakie). The dim-witted football star is handled with extreme care. In New York, a sinister mob, realizing the possibilities, sends representatives to the little college for reports on the star's condition every Saturday. Clayton begins bowling over its opposition, Saturday after Saturday, and back in New York the mob is coining money. Finally, the big game nears. Believing he can make more money by betting against Clayton, the head of the mob has the star kidnapped. The star gets into the game in the last minute and scores the winning touchdown. There are several offshoots to the main theme of this comedy.

H. M. PULHAM, ESQ.
(Metro-Goldwyn-Mayer)

Drama

DIRECTOR: King Vidor. From the novel by John P. Marquand.

PLAYERS: Hedy Lamarr, Robert Young, Ruth Hussey, Charles Coburn, Van Heflin, Fay Holden, Bonita Granville.

SYNOPSIS:

Harry Pulham (Robert Young), born and brought up in the stuffy atmosphere of a wealthy Boston family, returns from the World War with a restless spirit that rebels against his humdrum Boston routine. He gets a job with an advertising firm in New York and meets Marvin Myles (Hedy Lamarr), copywriter. They fall in love. Then Pulham's father dies and he is forced to return to settle the estate, and carry on his father's business. He marries Kay Motford (Ruth Hussey), family friend since childhood. Marvin marries. Pulham and Marvin meet a quarter of a century later. Their old love flares up but each realizes they can't go back—they must follow their destiny.

CONFIRM OR DENY
(20th Century-Fox)

Drama

PRODUCER: Len Hammond. Directed by Archie Mayo.

PLAYERS: Don Ameche, Joan Bennett, Roddy McDowall, John Loder, Raymond Walburn, Arthur Shields, Eric Blore.

SYNOPSIS:

This is a story of a ruthless, driving head of the British offices of a great American newspaper chain in one eventful day; the day in which the newspaperman (Don Ameche), sure that an invasion was coming in a matter of hours, wrested a cable, at an absurd price, from a staid English company and set up shop in the cellar of his hotel with a censor (John Loder) and a teletypist (Joan Bennett) to ride herd on him. He gets the story he wanted—but he doesn't send it to New York. This decision follows an eventful period in which a time bomb lodges itself in the cellar and the reaction to the impending invasion of various people in the cellar, including the teletypist and the young office boy (Roddy McDowall).

DESIGN FOR SCANDAL
(Metro-Goldwyn-Mayer)

Comedy-Drama

PRODUCER: John W. Considine, Jr. Directed by Norman Taurog.

PLAYERS: Rosalind Russell, Walter Pidgeon, Edward Arnold, Lee Bowman, Jean Rogers, Mary Beth Hughes, Guy Kibbee.

SYNOPSIS:

In a moment when he believes the end has come, Jeff Sherman (Walter Pidgeon), ace photographer, tells off his publisher-boss, Judson Blair (Edward Arnold). For which Jeff is promptly fired. To return to the good graces of Blair, Jeff decides to rectify a situation the publisher has gotten into with his gold digging wife. She has obtained a divorce and has been awarded $5,000 monthly alimony. The divorce judge, a stubborn young woman named Cornelia Porter (Rosalind Russell), has stated she'll not consider an appeal. Jeff's plan is to get Cornelia's name mixed up in a scandal. But Jeff falls in love with Cornelia and then has to repair the damage he has caused.

THE PERFECT SNOB
(20th Century-Fox)

Comedy-Romance

PRODUCER: Walter Morosco. Directed by Ray McCarey.

PLAYERS: Lynn Bari, Cornel Wilde, Charlie Ruggles, Charlotte Greenwood, Anthony Quinn, Alan Mowbray.

SYNOPSIS:

When word of the engagement of his daughter gets to him, Dr. Mason (Charlie Ruggles), a veterinarian, decides to take a trip to Honolulu—where she is—and take a look at his future son-in-law. Finding that the man is old enough to be her father, Mason "hires" a young man to break up the romance. The young man (Cornel Wilde) falls in love with the daughter (Lynn Bari), but to make sure that the girl is not the golddigger she appears to be, he has his friend (Anthony Quinn) pose as a man of wealth. The upshot of the matter is that Quinn falls for the girl too, and it takes a deal of straightening out before true love finds its course.

SHORTS
advance synopses and information

COME BACK, MISS PIPPS (MGM)
Our Gang Comedy (*C*-392)

Miss Pipps (Sara Haden), the Gang's teacher, loses her job when she stops class at eight minutes to three to let the class celebrate Mickey's birthday. The kids get busy and print circulars requesting the attendance of everyone at the schoolhouse by seven-thirty to see how the school system operates. On a makeshift stage, Mickey announces they are going to present a play called "Come Back Miss Pipps." Spanky appears in a Simon Legree outfit and explains that he is Alonzo Pratt (Clarence Wilson), chairman of the school board. Darla portrays Miss Pipps and when she holds a birthday party in class, Spanky comes in snapping his whip. When Pratt tries to stop the play, the parents are aroused. Swanson (Christian Rub), the janitor, is made board chairman and Pratt is made janitor. Miss Pipps holds another party—this time for Pratt.

Release date, October 25, 1941 11 *Minutes*

THE TELL-TALE HEART (MGM)
Special (*A*-301)

Based on Edgar Allen Poe's study of a murderer's battle with his conscience, this two reel special features Joseph Schildkraut, Academy Award winning-actor, and Roman Bohnen. Schildkraut, the Young Man, a servant, becomes stiff with fear whenever Bohnen, the Old Man, approaches. He can always expect a beating from his master. The Old Man taunts the servant, calls him a coward. The servant sneaks into the master's room that night and strangles him to death. The ticking of the clock, the dripping of the water from the rainspout are "heart beats" magnified many times over in the servant's ears. With the morning comes the sheriff but the servant has covered his tracks well. Then the beating starts again and the frantic servant confesses.

Release date, October 25, 1941 20 *Minutes*

I'LL FIX IT (RKO)
Edgar Kennedy Comedy (23,402)

Edgar Kennedy believes that it is foolish to pay over $100 for a hot water heater so he buys a used heater for $39.99, pays $21.50 for accessories and pays for extra help in getting the stove into his home. While installing the heater, Edgar manages to drench the man delivering his new suit from the cleaners; to spray water over his brother-in-law, and is forced eventually to hire the gardener to help him. Edgar finally gets the heater installed at a cost of $172, only to be confronted by a building inspector who fines him $50 for practicing plumbing without a license, $25 for having no permit to install the heater and finally is ordered to remove it because it is a fire hazard. In removing the heater the walls of the house fall down.

Release date, October 17, 1941 17 *Minutes*

ARISTOCRATS OF THE KENNELS (20th-Fox)
Sports Review (2301)

Pictured in this Sports Review is a dog show and several eastern kennels. The training of the dogs, a painstaking process, is gone into extensively. While the potential champions are being trained, Ed Thorgersen explains the processing steps.

Release date, September 21, 1941 10 *Minutes*

Synopses Indexed

Page numbers on short subject synopses published in all the issues of the Product Digest Section to date are listed in the Shorts chart, Product Digest Section, pages 354 and 355.

INFORMATION PLEASE, No. 2 (RKO)
(24,202)

Howard Lindsay, co-author and co-star of the play "Life With Father," is the guest expert in this issue. The questions involve such varied subjects as football diagrams, license plates and the listing of plays that indicate family relationship. The rest of the reel is devoted to pantomime acts on poetry, book titles. and motion pictures. Oscar Levant maintains his reputation as a movie goer by remembering scenes from new film productions. The final question requires a pair of scotties and a smooth-haired terrier to represent well known ads.

Release date, October 17, 1941 10 *Minutes*

GLACIER TRAILS (20th-Fox)
Magic Carpet (2102)

In this Magic Carpet issue the camera follows a tourists' trip over Glacier National Park's scenic trails. Lowell Thomas provides the commentary as the camera records the beauty of the Montana scenery.

Release date, September 26, 1941 10 *Minutes*

DONALD'S CAMERA (RKO)
Disney Color Cartoon (14,112)

A sign reading "Shoot nature with a camera instead of a gun" so impresses Donald that he buys a camera. After failure to get a chipmunk and a rabbit to pose, Donald spots a woodpecker. Don takes a tube of toothpaste and squeezes out the paste so that it looks like a worm. The woodpecker eats the paste and begins to bubble. While thus engaged, Don puts salt on his tail, a cork in his mouth and slicks Mr. Woodpecker up for a picture. The woodpecker escapes, pecks a tree until it falls, flattening Donald's camera. Purple with rage Don dashes back to the sporting goods store, grabs a gun and returns to the forest for revenge.

Release date, October 24, 1941 8 *Minutes*

THE WORLD OF SOUND (Col.)
Cinescope (3973)

The development of aids for the hard of hearing is presented in this subject with pictorial samples of their manufacture and application. Particular emphasis is placed on the technical nature of the latest audio devices.

Release date, October 3, 1941 10 *Minutes*

THE BUG PARADE (WB)
Merry Melody (Color) (7703)

The peculiarities and habits of various insects are depicted in this Merry Melody color cartoon, with the emphasis on comedy.

Release date, October 11, 1941 7 *Minutes*

AT THE STROKE OF TWELVE (WB)
Broadway Brevity (7103)

A Damon Runyon story, this tells of Lance McGowan (Craig Stevens), racketeer, who on the night he decides to go straight, finds himself trapped in a fusillade of gunfire between two rival mobsters. Winged by a bullet, he escapes into the house occupied by a wealthy recluse (Elizabeth Risdon). One of his would-be assassins is found riddled with bullets from the gun Lance dropped. Lance is arrested and tried on circumstantial evidence. The jury finds him guilty of murder in the first degree. But the recluse enters the courtroom to swear that Lance was a guest in her house that night, especially at the stroke of twelve, when the killing was done. Lance is released. The story ends with the old lady telling Lance the curious facts which gave her a reason for saving his life.

Release date, November 15, 1941 20 *Minutes*

LOVABLE TROUBLE (Col.)
Andy Clyde Comedy (3425)

Dixon and his chorus girls are out of work due to the competition of a Girls Soft Ball Team who are drawing the crowds. Walking dejectedly along a street, Dixon is hit in the face by a baseball batted by Andy Clyde, a former ball club manager who is playing in a sand lot game with a group of kids. Dixon starts after Andy but the kids subdue him. Later, Andy is carrying a wad of bills given to him by his wife to pay various bills. Dixon sees the money and offers Andy a job managing a team if he invests in the proposition. The players turn out to be feminine. Andy has trouble with his wife. In the ball game, Andy impersonates a woman baseball catcher.

Release date, October 23, 1941 17 *Minutes*

THE GALLUP POLL (Col.)
Panoramic (3902)

The method of conducting a Gallup poll is depicted in this subject. Gallup opinion interviewers and the cross section of people whose opinions they solicit are shown, along with explanatory commentary on the system employed and examples of the results obtained.

Release date, October 17, 1941 10 *Minutes*

THE CRYSTAL GAZER (Col.)
Phantasy Cartoon (3701)

A crowd is gathered in the theatre to listen to Zaza Raja, a renowned mystic, who answers all questions regarding one's life and future. A young girl rises and asks a question. The psychic, wonder-gazing into his crystal ball, visions ancient Egypt. In search of the answer, he wanders off to the tombs of the great Pharaohs. Here many mummies help him solve the riddle of the young lady's future. But just when the psychic snaps out of his spell, the audience becomes disappointed when he completely forgets the answer.

Release date, October 10, 1941 8 *Minutes*

THE BRAVE LITTLE BAT (WB)
Merrie Melody Color Cartoon (7702)

Sniffles hides in an old windmill when a storm comes up and meets his cousin, the Bat. Sniffles laughs at the bat because of his wings, but when the bat saves Sniffles from the cat, Sniffles decides that a mouse with wings isn't so bad after all.

Release date, September 27, 1941 7 *Minutes*

SKYLINE SERENADE (Univ.)
Musical (6223)

Ted Fio Rito, his orchestra and the Kings Men are featured in this musical. Vocalists are Candy Candido, June Haver and Allen Cole, singing "The Reluctant Dragon," "Don't Mind If I Do" and the currently very popular "Piano Concerto in B Flat Minor," by Tschaikowsky. This last number, known in its popular version as "Tonight We Love," features all the singers as well as the Kings Men. The Kings Men also sing "Old Dan Tucker" and "I Like Balalaika." Other performers are Igor and Poggi, dancers; Ruth Daye, tap artist, and Inestia, dance specialist.

Release date, November 5, 1941 16 *Minutes*

WHAT'S COOKIN'? (Univ.)
Color Cartoon (6243)

Woody Woodpecker decides to stay north when the rest of the birds go south. Comes a blizzard—hunger—also a starved cat. Woody invites the cat into his home hoping to make him into a nice pie. The cat has visions of roast woodpecker. After seriously trying to eat each other they finally declare a truce long enough to make mincemeat of a huge moose.

Release date, November 24, 1941 7 *Minutes*

GLIMPSES OF FLORIDA (MGM)
FitzPatrick Traveltalk (*Color*) (*T*-311)

In 1878 a Spanish brig was washed ashore in a storm, spilling its cargo of twenty thousand cocoanuts along the Florida beach. The few inhabitants residing in the region at that time salvaged the cargo and planted the cocoanuts. Picturing the palm-fringed shores of Miami and other popular resorts of the state, Mr. FitzPatrick goes on to show the natural beauty of the Florida Everglades, the little Suwanee River, long immortalized in song, and the cypress gardens, noted for their effulgent blooms of colorful flowers. Also shown are Seminole Indians at Silver Springs and Ross Allen, who has captured some thirty-six thousand alligators, wrestling with the reptiles.

Release date, September 6, 1941 9 *Minutes*

THE FROZEN NORTH (20th-Fox)
Terrytoon (2503)

In this cartoon some odd characters of the polar area are depicted. There is the great gray wolf whose business it is to howl all night before a full moon, as opposed to the bear whose main occupation in life is to sleep; there is the Eskimo who acts out, and also explains in double-talk, details of his life.

Release date October 17, 1941 7 *Minutes*

PERILS OF THE JUNGLE (WB)
Broadway Brevity (7102)

This subject contains the last footage to be shot in the Belgian Congo since the outbreak of the war. Commander Attillio Gatti and his party shot the scenes during a year's journey through deadly swamps and jungle lands in search of the Okapi, a fabulous animal that is worth over $30,000 when captured alive. The film describes the safari across the jungle in search of the beast. Pictured is the resourcefulness of Gatti's pygmy guides in bridging rivers and cutting through dense forests.

Release date, October 18, 1941 20 *Minutes*

JUNIOR BATTLE FLEET (Univ.)
Stranger Than Fiction (6374)

In this issue of the series the subjects covered are the building of exact replicas of famous navy warships, by boys, Billy Arthur, "world's tiniest editor," who edits "News and Views"; a sixteen-year-old boy who designs hats when not in school; a woman who does amazing things with pine cones; a couple who tour in a strange home-made trailer of spruce log, and a visit to the only thimble manufacturing plant in the world, located in Philadelphia.

Release date, November 17, 1941 9 *Minutes*

FEATURE SERVICE DATA

To aid showmen in checking Round Table Exploitation; Audience Classification; Legion of Decency Rating

Chocolate Soldier, The (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 18, '41, Page 66

Dive Bomber (WB)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 6, '41; Page 56; Sept. 13, '41, Page 70; Sept. 20, '41, Page 72; Sept. 27, '41, Page 58, Oct. 4, '41; Page 68; Oct. 25, '41, Page 85; Nov. 1, '41, Page 60

Down in San Diego (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 18, '41, Page 68

Dr. Kildare's Wedding Day (MGM)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 18, '41, Page 69; Oct. 25, '41, Page 88

Harmon of Michigan (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 25, '41, Page 86

Here Comes Mr. Jordan (Col.)
1940-41 Production
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 30, '41, Page 61; Sept. 20, '41, Page 72; Oct. 11, '41, Page 53; Oct. 25, '41, Page 85; Nov. 1, '41, Page 58

Hold Back the Dawn (Par.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 18, '41, Page 62

Feature Service Data is completely indexed in The Release Chart starting on Page 356.

Lydia (UA)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 11, '41, Page 53; Oct. 25, '41, Page 88

Major Barbara (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—July 12, '41, Page 56; Oct. 11, '41, Page 52; Oct. 25, '41, Page 84

Man at Large (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 25, '41, Page 83

My Life with Caroline (RKO)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 6, '41, Page 59; Oct. 4, '41, Page 72; Oct. 18, '41, Page 66; Oct. 25, '41, Page 86; Nov. 1, '41, Page 58

Pittsburgh Kid, The (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 25, '41, Page 85

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Smiling Ghost, The (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 18, '41, Page 69; Oct. 25, '41, Page 88

Smilin' Through (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 18, '41, Page 66; Oct. 25, '41, Page 88

Sun Valley Serenade (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 9, '41, Page 61; Aug. 30, '41, Page 59; Sept. 20, '41, Pages 69, 70; Oct. 25, '41, Pages 85, 88; Nov. 1, '41, Pages 59, 61

Unfinished Business (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 25, '41, Page 84

Weekend in Havana (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 18, '41, Page 63

Whistling in the Dark (MGM)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 16, '41, Page 61; Aug. 30, '41, Pages 60, 63; Sept. 6, '41, Page 60; Sept. 13, '41, Page 68; Sept. 27, '41, Page 61; Oct. 4, '41, Page 72; Oct. 11, '41, Page 56; Nov. 1, '41, Page 59.

You'll Never Get Rich (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 25, '41, Page 84; Nov. 1, '41, Page 58

SHORTS CHART

Production Numbers
Release Dates
Running Time

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1940-41 short subject releases prior to May, 1941, see page 227.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
	INTERNATIDNAL FORUM		
	(Two Reels		
3451	Dorothy Thompson	2-22-41	142
3452	Will England Be Invaded?	5-27-41	199
3453	Will Democracy Survive?	10-3-41	251
	1941-42		
	THIS CHANGING WORLD		
3981	Broken Treaties	8-1-41	290
3982	How War Came	11-7-41	..
	ALL STAR COMEDIES		
	(Average 17 Min.)		
	1940-41		
2433	Ring and the Belle	5-2-41	154
	(Clyde)		
2407	All the World's a Stooge.	5-16-41	151
	(Stooges)		
2434	Ready Willing but Unable.	5-30-41	225
	(Brendel)		
2435	Yankee Doodle Andy	6-13-41	226
	(Clyde)		
2436	French Fried Patootie	6-27-41	226
	(Mowbray)		
2408	I'll Never Hell Again	7-4-41	190
	(Stooges)		
2437	Love at First Fright	7-25-41	224
	(Brendel)		
2438	Host to a Ghost	8-8-41	211
	(Clyde)		
	1941-42		
3421	Lova in Gloom	8-15-41	236
	(Youngman-Radio Rogues)		
3401	An Ache in Every Stake.	8-22-41	265
	(Stooges)		
3422	Half Shot at Sunrise	9-14-41	322
	(Karns)		
3423	General Nuisance	9-18-41	322
	(Keaton)		
3424	The Blitzkiss	10-2-41	333
	(El Brendel)		
3402	In the Sweet Pie and Pie.	10-16-41	322
	(Stooges)		
3425	Lovable Trouble	10-23-41	352
	(Clyde)		
3409	Mitt Me Tonight	11-6-41	..
	(Glove Slingers)		
	COLOR RHAPSODIES		
	(7 Minutes)		
	1940-41		
2509	Tom Thumb's Brother	6-12-41	187
2510	The Cuckoo I.Q.	7-3-41	211
	1941-42		
3501	Who's Zoo in Hollywood.	10-17-41	..
3502	The Fox and the Grapes.	11-5-41	..
	PHANTASIES CARTOONS		
	(Average 8 Min.)		
	1940-41		
2705	The Cute Recruit	5-2-41	..
2708	The Wallflower	7-3-41	224
2707	The Merry Mouse Cafe	8-16-41	265
	1941-42		
3701	The Crystal Gazer	10-10-41	352
	FABLES		
	(8 Minutes)		
	1940-41		
2756	Kitty Gets the Bird	8-13-41	187
2757	Dumb Like a Fox	7-18-41	224
2758	Playing the Pied Piper	8-8-41	226
	1941-42		
3751	The Great Cheese Mystery	10-27-41	..
	CINESCOPES		
	(Average 9 Min.)		
	1940-41		
2079	Fighter Pilot	8-13-41	187
	1941-42		
3071	Exploring Space	8-8-41	285
3072	From Nuts to Soup	0-5-41	200
3073	The World of Sound	10-3-41	352
3074	Women in Photography	11-1-41	..
	COMMUNITY SING (Series 5)		
	(10 Minutes)		
	1040-41		
2058	No. 8 (Featuring "Perfidia")	5-20-41	220
	1941-42		
3651	No. 1 (Oon Baker)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	309
3653	No. 3 (College Songs)	10-1-41	323
3654	No. 4 (Popular Songs)	11-15-41	..
	QUIZ REELS		
	(Average 10 Min.)		
	1940-41		
2606	Take It or Leave It No. 4	5-1-41	151
	1941-42		
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	236
3602	Kitchen Quiz, No. 1	9-12-41	290
3603	Kitchen Quiz, No. 2	11-14-41	..
	1941-42		
	PANORAMICS		
3901	A City Within a City	8-8-41	265
3902	The Gallup Poll	10-17-41	352
3903	New York's Finest	11-7-41	..
	TOURS		
	(10 Minutes)		
	1940-41		
2560	Beautiful Dntario (Color)	5-23-41	154
	1941-42		
3551	Journey in Tunisia	8-15-41	264
3552	Buenos Aires Today	9-26-41	323
3553	Alaska Tour	11-7-41	..
	20TH ANNIVERSARY SNAPSHOTS		
	(10 Minutes)		
	1940 41		
2858	No. 8 (Jerry Colonna)	6-6-41	226
2859	No. 9 (Don Wilson)	7-11-41	225
	1941-42		
3851	No. 1 (Murray Brewster Twins)	8-15-41	322
3852	No. 2	9-12-41	290
3853	No. 3	10-17-41	..
3854	No. 4	11-21-41	..
	WORLD OF SPORTS		
	(9 Minutes)		
	1940-41		
2807	Diving Thrills	5-9-41	151
2808	Aquaplay	6-6-41	187
	1941-42		
3801	Tee Up	8-1-41	236
3802	Show Dogs	9-12-41	265
3803	Jungle Fishing	10-10-41	322
3804	Polo	11-7-41	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	CRIME DOES NOT PAY		
	(Average 20 Min.)		
	1940-41		
P-205	Coffins on Wheels	6-7-41	163
P-206	Sucker List	9-27-41	224
	1941-42		
	TWO REEL SPECIALS		
A-301	The Tell-Tale Heart	10-25-41	352
	FITZPATRICK TRAVELTALKS (Color)		
	(9 Minutes)		
	1940-41		
T-220	Yosemite the Magnificent.	5-10-41	163
T-221	Glimpses of Washington State	8-7-41	175
T-222	Haiti, Land of Dark Majesty	7-5-41	225
	1941-42		
T-311	Glimpses of Florida	9-6-41	353
T-312	The Inside Passage	10-4-41	333
T-313	Georgetown, Pride of Penang	11-15-41	..
	PETE SMITH SPECIALTIES		
	(10 Minutes)		
	1940-41		
S-268	Lions on the Loose (Sepia)	5-24-41	166
S-269	Cuban Rhythm (Sepia)	6-14-41	175
S-270	Water Bugs	8-16-41	225
S-271	Football Thrills of 1940.	9-20-41	323
S-272	Flicker Memories	10-4-41	333
	1941-42		
S-361	Army Champions	10-11-14	322
	PASSING PARADE		
	(10 Minutes)		
	1940-41		
K-285	Willie and the Mouse	5-17-41	154
K-286	This Is the Bowery	5-31-41	166
K-287	Your Last Act	7-12-41	211
K-288	Of Pups and Puzzles	9-16-41	225
K-289	Hobbies	9-20-41	309
	MINIATURES		
	(10 Minutes)		
	1940-41		
M-235	The Battle!	5-31-41	154
M-236	Memories of Europe	6-14-41	178
M-237	The Man Who Changed the World	6-28-41	211
M-238	Ghost Treasure	8-2-41	225
M-239	Triumph Without Orums	10-18-41	333
M-240	Viva Mexico	11-1-41	..
	1941-42		
M-331	Changed Identity	11-8-41	..
	OUR GANG COMEDIES		
	(Average 11 Min.)		
	1940-41		
C-299	Robet Wrecks	7-12-41	211
	1941-42		
C-391	Helping Hands	9-27-41	322
C-392	Come Back Miss Pipps.	10-25-41	352
	TECHNICOLOR CARTODNS		
	(9 Minutes)		
	1940-41		
W-247	Rookie Bear	5-17-41	163
W-248	Dance of the Weed	6-7-41	175
W-249	The Alley Cat	7-5-41	225
W-250	The Midnight Snack	7-19-41	226
W-251	Little Cesario	8-30-41	309
W-252	Officer Pooch	9-6-41	309

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	ANIMATED ANTICS		
	(7 Minutes)		
	1940-41		
HO-8	Sneak, Snoop and Snitch in Triple Trouble	5-9-41	..
HD-9	Zero, the Hound	5-30-41	151
HD-10	Twinkletoes—Where He Goes Nobody Knows	8-27-41	187
HD-11	Copy Cat	7-18-41	202
HO-12	The Wizard of Arts	8-8-41	226
HO-13	Twinkletoes in Hat Stuff.	8-29-41	309
	UNUSUAL OCCUPATIONS (Color)		
	(11 Minutes)		
	1940-41		
LO-5	No. 5	5-30-41	151
LD-6	No. 6	8-1-41	225
	1941-42		
LI-1	No. 1	10-3-41	323
	BENCHLEY CDMEDIES		
	(10 Minutes)		
	1940-41		
SO-4	The Forgotton Man	5-23-41	151
	1941-42		
SI-1	How to Take a Vacation.	10-10-41	323
	FASCINATING JOURNEYS (Color)		
	(10 Minutes)		
	1940-41		
MD-5	Indian Durbar	5-16-41	151
MO-6	Tha Jungle	7-25-41	224
	1941-42		
MI-1	Road in India	10-24-41	..
	1941-42		
	COLOR CARTOON		
WI-1	Superman	9-26-41	251
WI-2	Superman in the Mechanical Monsters	11-21-41	..
	GABBY COLOR CARTDONS		
	(7 Minutes)		
	1940-41		
GO-6	Fire Cheese	6-20-41	187
GO-7	Gabby Goes Fishing	7-18-41	199
GO-8	It's Hap-Hap-Happy Oay	8-15-41	224
	HEODA HOPPER'S HOLLYWOOD		
	(10 Minutes)		
ZI-1	No. 1	9-12-41	290
ZI-2	No. 2	11-28-41	..
	HEADLINERS		
	(10 Minutes)		
	1940-41		
AD-6	Your Favorite Program—Those We Love	6-6-41	151
AO-7	Hands of Destiny	7-11-41	199
	1941-42		
AI-1	Beauty and the Beach	9-26-41	322
AI-2	Copacabana	11-21-41	..
	COLOR CLASSIC CARTOON		
CO-1	Vitamin Hay	8-22-41	309
	MADCAP MODELS (Color)		
	(9 Minutes)		
	1940-41		
UD-3	Hoola Boola	6-27-41	187
UO-4	The Gay Knighties	8-29-41	290
	1941-42		
UI-1	Rhythm in the Ranks	10-17-41	..
	PARAGRAPHICS		
	(10 Minutes)		
	1940-41		
VO-5	Guardians of the Wild	8-29-41	290
	POPEYE THE SAILOR		
	(7 Minutes)		
	1940-41		
EO-9	Popeye Meets Rip Van Winkle	5-9-41	142
EO-10	Olive's Boithday Presink.	6-13-41	163
EO-11	Child Psykolojiky	7-11-41	199
EO-12	Pest Pilot	8-8-41	226
	1941-42		
EI-1	I'll Never Crow Again	9-19-41	322
EI-2	The Mighty Navy	11-14-41	..
	POPULAR SCIENCE (Color)		
	(10 Minutes)		
	1940-41		
JD-5	No. 5	5-2-41	92
JD-6	No. 6	7-4-41	199
	1941-42		
JI-1	No. 1	9-19-41	322
JI-2	No. 2	11-7-41	..
	SPEAKING OF ANIMALS		
	(8 Minutes)		
YI-1	In a Pet Shop	9-5-41	290
YI-2	In a Zoo	10-31-41	..
	SPORTLIGHTS		
	(9 Minutes)		
	1940-41		
RO-10	On the Spot	5-23-41	142
RO-11	Lasso Wizards	6-20-41	190
RO-12	Snow Oogs	7-25-41	199
RO-13	What's Lacrosse?	8-15-41	225
	1941-42		
RI-1	Shooting Mermaids	9-5-41	290
RI-2	Meet the Champs	10-3-41	323
RI-3	Sittin' Pretty	10-31-41	..
RI-4	Quick Returns	11-28-41	..

Prod. No.	Title	Rel. Date	P.D. Page
	QUIZ KIDS		
	(11 Minutes)		
QI-1	The Quiz Kids No. 1	9-12-41	290

PRODUCERS

	AMERICAN HISTORY		
	(22 Minutes)		
o.5	Our Louisiana Purchase	8-1-41	..
	SPECIAL FEATURETTES		
..	Man the Enigma	5-7-41	163
	(22 Minutes)		
..	Alive In the Deep	6-7-41	166
	(25 Minutes)		

RKO

	SPECIAL		
	(Average 11 Min.)		
	1940-41		
14,503	How Goes Chile?	5-30-41	224
	MARCH OF TIME		
	(Average 20 Min.)		
	1940-41		
13,110	Crisis In the Atlantic	5-9-41	139
13,111	China Fights Back	6-6-41	163
13,112	New England's 8 Million Yankees	7-4-41	211
13,113	Peace—By Adolf Hitler	8-1-41	211
	1941-42		
23,101	Thumbs Up, Texas	8-29-41	265
23,102	Norway In Revolt	9-26-41	309
23,103	Sailors with Wings	10-24-41	331
	WALT DISNEY CARTOONS (Color)		
	(8 Minutes)		
	1940-41		
14,104	A Good Time for a Dime	5-9-41	142
14,105	Canine Caddy	5-30-41	163
14,106	Nifty Nineties	6-20-41	163
14,107	Early to Bed	7-11-41	199
14,108	Truant Officer Donald	8-1-41	226
14,109	Orphan's Benefit	8-22-41	224
14,110	Old MacDonald Duck	9-12-41	290
14,111	Lend a Paw	10-3-41	323
14,112	Donald's Camera	10-24-31	352
14,113	The Art of Skiing	11-24-41	..
	INFORMATION PLEASE		
	(Average 11 Min.)		
	1940-41		
14,210	No. 10 Louis Bromfield	5-16-41	151
14,211	No. 11 Jan Struther	6-13-41	187
14,212	No. 12 Boris Karloff	7-11-41	199
14,213	No. 13 Anna Neagle	8-8-41	224
	1941-42		
24,201	No. 1 John Gunther	9-19-41	333
24,202	No. 2 Howard Lindsay	10-17-41	352
	SPORTSCOPE		
	(Average 9 Min.)		
	1940-41		
14,310	Jockey's Day	5-9-41	151
14,311	Rolling Rhythm	6-6-41	187
14,312	Steeds and Steers	7-4-41	211
14,313	Craig Wood	8-1-41	225
	1941-42		
24,301	Pampas Paddock	9-5-41	309
24,302	Dog Obedience	10-3-41	333
	PICTURE PEOPLE		
	(10 Minutes)		
	1940-41		
14,410	No. 10	5-23-41	166
	1941-42		
24,401	No. 1 Stars In Defense	9-12-41	322
24,402	No. 2 Hollywood Sports	10-10-41	333
	EDGAR KENNEDY		
	(Average 18 Mins.)		
	1940-41		
13,406	Apple in His Eye	6-6-41	163
	1941-42		
23,401	Westward Ho-Hum	9-15-41	251
23,402	I'll Fix That	10-7-41	352
23,403	A Quiet Fourth	12-19-41	..
	LEON ERROL		
	(Average 19 Min.)		
	1940-41		
13,705	A Polo Phoney	5-16-41	139
13,706	A Panic In the Parlor	6-27-41	166
	1941-42		
23,701	Man-I-Cured	9-26-41	322
23,702	Who's a Dummy	11-28-41	..
	RAY WHITLEY		
	(Average 15 Min.)		
	1940-41		
13,504	Musical Bandit	7-18-41	211
	1941-42		
23,501	California or Bust	11-11-41	..
23,502	Keep Shooting	1-30-42	...

Prod. No.	Title	Rel. Date	P.D. Page
	MEET THE STARS		
	(10 Minutes)		
	1940-41		
028-6	Stars at Play	5-24-41	..
028-7	Meet Roy Rogers	6-24-41	175
028-8	Stars—Past and Present	7-24-41	178

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN		
	(Average 9 Min.)		
	1941-42		
2201	Soldiers of the Sky	8-1-41	309
2202	Highway of Friendship	10-24-41	..
	FATHER HUBBARD ALASKAN ADVENTURES		
	(9 Minutes)		
	1940-41		
1110	Winter In Eskimo Land	7-4-41	224
	MAGIC CARPET		
	(9 Minutes)		
	1940-41		
1109	A Letter from Cairo	5-9-41	175
	1941-42		
2101	Sagebrush and Silver	8-15-41	309
2102	Glacier Trails	9-26-41	352
	SPORTS REVIEWS		
	(8 Minutes)		
	1940-41		
1307	Fun on Rollers	6-6-41	226
	1941-42		
2301	Aristocrats of the Kennels	9-21-41	352
	TERRYTOONS (Color)		
	(7 Minutes)		
	1940-41		
1560	What Happens at Night	5-30-41	226
	1941-42		
2551	The Old Oaken Bucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger	10-3-41	264
2554	Slap Happy Hunters	10-31-41	..
2555	The Bird Tower	11-28-41	..
2556	A Yarn About a Yarn	12-26-41	..
	TERRYTOONS (Black & White)		
	(7 Minutes)		
	1940-41		
1511	A Dog's Dream	5-2-41	..
1512	The Magic Shell	5-16-41	175
1513	Horse Fly Opera	6-13-41	178
1514	Good Old Irish Tunes	6-27-41	175
1515	Bringing Home the Bacon	7-11-41	178
1516	Twelve O'Clock and All Ain't Well	7-25-41	175
	1941-42		
2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town	9-19-41	265
2503	The Frozen North	10-17-41	353
2504	Back to the Soil	11-14-41	..
2505	Flying Fever	12-12-41	..
	THE WORLD TODAY		
	(9 Minutes)		
	1940-41		
1702	War in the Desert	7-18-41	199
1703	Empire in Exile	5-23-41	175
1704	Anzacs in Action	6-20-41	202
	1941-42		
2401	American Sea Power	8-29-41	309
2402	Uncle Sam's Iron Warriors	10-10-41	..

UNIVERSAL

	SPECIAL		
	(19 Minutes)		
	1940-41		
5110	Swing With Bing	9-4-41	..
	COLOR CARTOON		
	(Average 7 Min.)		
	1940-41		
5249	Dizzy Kitty	5-26-41	163
5250	Salt Water Daffy	6-9-51	166
5251	Woody Woodpecker	7-7-41	225
5252	Andy Panda's Pop	7-28-41	226
5253	The Screwdriver	8-11-41	251
	1941-42		
6241	Boogie Woogie Bugle Boy of Co. B	9-1-41	251
6242	Man's Best Friend	10-20-41	333
6243	What's Cookin'	11-24-41	353
	STRANGER THAN FICTION		
	(9 Minutes)		
	1940-41		
5380	No. 90	5-5-41	154
5381	No. 91	5-19-41	154
5382	No. 92	6-2-41	163
5383	No. 93	6-23-41	199
5384	No. 94	7-28-41	226
5385	No. 95	8-25-41	224
	1941-42		
6371	Shampoo Springs	9-8-41	265
6372	The Hermit of Oklahoma	10-13-41	333
6373	The Candy Kid	10-27-41	333
6374	Junior Battle Fleet	11-17-41	353
6375	Blacksmith Dentist	12-15-41	..
	GOING PLACES		
	(9 Minutes)		
	1940-41		
5360	No. 90	5-12-41	175
5261	No. 91	5-26-41	163
5362	No. 92	6-16-41	199
5363	No. 93	6-30-41	202
5364	No. 94	7-21-41	226
5365	No. 95	8-18-41	225
	1941-42		
	VARIETY VIEWS		
6351	Moby Dick's Home Town	9-15-41	251
6352	Northern Neighbors	10-13-41	333
6353	George Washington, Country Gentleman	11-10-41	..
	MUSICALS		
	(Average 18 Min.)		
	1940-41		
5229	Shadows In Swing	5-21-41	154
5230	Music a la King	6-18-41	199
5231	Once Upon a Summertime	7-30-41	199
5232	Rhythm Revel	7-30-41	224
5233	Dizzy Doings	8-18-41	251
	1941-42		
6221	Is Everybody Happy?	9-3-41	251
6222	In the Groove	10-8-41	333
6223	Skyline Serenade	11-5-41	353
6224	Doin' the Town	11-26-41	..

VITAPHONE

	TECHNICOLOR SPECIALS		
	(Average 20 Min.)		
	1940-41		
6005	Here Comes the Cavalry	6-28-41	175
6006	Carnival of Rhythm	8-23-41	265
	1941-42		
7001	The Tanks Are Coming	10-4-41	265
7002	Soldiers in White		..
	ELSA MAXWELL COMEDIES		
	(19 Minutes)		
	1940-41		
6103	Throwing a Party	7-12-41	211
	BROADWAY BREVITIES		
	(20 Minutes)		
	1940-41		
6206	The Seeing Eye	5-3-41	117
6207	Sockeroo	5-31-41	151
6208	Hunting the Hard Way	6-17-41	151
6209	Happy Faces	7-26-41	211
	1941-42		
7101	Minstrel Days	9-6-41	265
7102	Perils of the Jungle	10-18-41	353
7103	At the Stroke of 12	11-15-41	352
	HOLLYWOOD NOVELTIES		
	(10 Minutes)		
	1940-41		
6306	Trouble in Store	8-2-41	224
	1941-42		
7301	Polo with the Stars	9-20-41	265
7302	White Sails	11-8-41	..
7304	Points on Arrows	12-27-41	..
7303	Miracle Makers	2-21-42	..
	THE SPORTS PARADE		
	(10 Minutes)		
	1940-41		
6407	Big Bill Tilden	5-24-41	130
6408	Sail Ho	6-14-41	178
6409	It Happens on Rollers	7-19-41	211
6410	Lions for Sale	8-9-41	264
	1941-42		
7401	Kings of the Turf	9-20-41	265
7403	Water Sports	11-1-41	..
7402	Fisherman's Dream		..
	MELODY MASTERS BANDS		
	(10 Minutes)		
	1940-41		
6509	Hal Kemp & Orch	6-14-41	154
6510	Those Good Old Days	8-16-41	225
	1941-42		
7501	U. S. Calif. Band and Glee Club	9-13-41	264
7502	Carioca Serenaders	10-25-41	..
7503	Forty Boys and a Song		..
	LOONEY TUNES CARTOONS		
	(7 Minutes)		
	1940-41		
6611	Porky's Ant	5-10-41	142
6612	A Coy Decoy	6-7-41	175
6613	Porky's Prize Pony	6-21-41	226
6614	Meet John Doughboy	7-5-41	214
6615	We, the Animals, Squeak	8-9-41	226
6616	Henpecked Duck	8-30-41	265
	1941-42		
7601	Notes to You	9-20-41	333
7602	Robinson Crusoe, Jr.	10-25-41	..
7603	Porky's Pooch	11-22-41	..
7604	Porky's Midnight Matinee	11-1-41	..
	MERRIE MELODIES CARTOONS (Color)		
	(7 Minutes)		
	1940-41		
6717	Trial of Mr. Wolf	4-26-41	129
6718	Farm Frolics	5-10-41	142
6719	Hollywood Steps Out	5-24-41	142
6720	Hiawatha's Rabbit Hunt	6-7-41	175
6721	The Wacky Worm	6-21-41	226
6722	The Heckling Hare	7-5-41	214
6723	Inki and the Lion	7-19-41	214
6724	Aviation Vacation	8-2-41	225
6725	Sport Chumpions	8-16-41	225
6726	Snow Time for Comedy	8-30-41	264
	1941-42		
7701	All This and Rabbitt Stew	9-13-41	265
7702	The Brave Little Bat	9-27-41	352
7703	The Bug Parade	10-11-41	352
7704	Rookie Revue	10-25-41	..
7705	Saddle Silly	11-8-41	..
7706	The Cagey Canary	11-22-41	..

SERIALS

COLUMBIA

	1940-41		
2180	The Spider Returns	5-9-41	130
	15 Episodes		
2140	The Iron Claw	8-15-41	225
	(15 Episodes)		
	1941-42		
3120	Holt of the Secret Service	11-21-41	..
	(15 Episodes)		

REPUBLIC

	1940-41		
083	Jungle Girl	6-21-41	154
	15 Episodes		
	1941-42		
181	King of the Texas Rangers	10-4-41	264
	(12 Episodes)		
182	Dick Tracy vs. Crime, Inc.		..
	(15 Episodes)		

UNIVERSAL

	1941-42		
6781-95	Riders of Death Valley	7-1-41	92
	15 Episodes (Pre-released)		
6881-92	Sea Raiders	10-14-41	264
	(12 Episodes)		
6681-92	Don Winslow of the Navy	11-6-42	..
	(12 Episodes)		

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 354-355.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 321.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
•ACCENT on Love	20th-Fox	148	George Montgomery-Osa Massen	July 11,'41	61m	July 5,'41	....	p137	p186
•Adventure in Washington	Col.	2010	Herbert Marshall-Virginia Bruce	May 30,'41	85m	May 31,'41	....	p136	p173
All American Co-Ed	U.A.	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28,'37	p330	....	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p236
•Aloma of the South Seas (color)	Para.	4038	Dorothy Lamour-Jon Hall	Aug. 29,'41	77m	Aug. 30,'41	p233	p217	p260
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	.....	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	...	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	....
Arizona Bound (formerly Rough Riders)	Mono.	...	Buck Jones-Tim McCoy	July 19,'41	57m	July 26,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	...	.....	....	p320	....
Atlantic Ferry (British)	WB	...	Michael Redgrave-Valerie Hobson	Not Set	108m	July 5,'41	....	....	....
BABES on Broadway	MGM	...	Mickey Rooney-Judy Garland	Not Set	...	.....	....	....	....
•Bachelor Daddy (formerly Sandy Steps Out)	Univ.	5035	Baby Sandy-Kathryn Adams	July 4,'41	61m	June 28,'41	....	p159	p186
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p260
•Bad Men of Missouri	WB(FN)	557	Dennis Morgan-Jane Wyman-W. Morris	July 26,'41	74m	Aug. 2,'41	....	p159	p323
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5,'41	61m	Sept. 20,'41	p274	p277	....
Bahama Passage	Para.	....	Madeleine Carroll-Stirling Hayden	Not Set	...	.....	....	p320	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
•Barnacle Bill	MGM	141	Wallace Beery-Virginia Weidler	July 4,'41	90m	July 5,'41	....	p160	p220
Bed Time Story	Col.	....	Loretta Young-Fredric March	Not Set	...	.....	....	....	....
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p323
•Big Store, The	MGM	139	Marx Bros.-Tony Martin-Virginia Grey	June 20,'41	82m	July 21,'41	....	p157	p220
•Billy the Kid (color)	MGM	137	Robert Taylor-Brian Donlevy	May 30,'41	95m	May 24,'41	....	p97	p150
•Billy the Kid in Santa Fe	Prod.	162	Bob Steele	July 11,'41	66m	Oct. 18,'41	p319	p171	....
Billy the Kid Wantad	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe	Dec. 12,'41	...	.....	....	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	....
•Black Cat	Univ.	5028	Basil Rathbone-Hugh Herbert	May 2,'41	71m	May 3,'41	....	p98	p198
•Blonde Comet, The	Prod.	116	Virginia Vale-Barney Oldfield	Dec. 26,'41	...	.....	....	....	....
Blonde from Singapore	Col.	3041	Florence Rice-Leif Erickson	Oct. 16,'41	65m	Aug. 30,'41	p246	....	....
•Blondie in Society	Col.	2014	Penny Singleton-Arthur Lake	July 17,'41	77m	July 5,'41	....	p174	p186
•Blood and Sand (color)	20th-Fox	143	Tyrone Power-Linda Darnell	May 30,'41	125m	May 24,'41	....	p111	p173
•Blossoms in the Dust (color)	MGM	144	Greer Garson-Walter Pidgeon	July 25,'41	100m	June 28,'41	....	p133	p288
Blues in the Night	WB	....	Priscilla Lane-Richard Whorf	.....	88m	Nov. 1,'41	p343	p308	....
•Bowary Blitzkrieg	Mono.	...	Leo Gorcey-Bobby Jordan	Aug. 1,'41	61m	Aug. 2,'41	....	p194	p210
•Bride Came C.O.D., The	WB	507	Bette Davis-James Cagney	July 12,'41	91m	July 5,'41	....	p61	p288
•Bride Wore Crutches, The	20th-Fox	112	Lynne Roberts-Ted North	June 13,'41	55m	May 31,'41	....	p30	p162
•Broadway Limited	UA	...	Victor MacLaglen-Marjorie Woodworth	June13,'41	73m	June 21,'41	....	p121	p174
Bullets and Bullion	Mono.	....	Range Busters	Nov. 21,'41	...	.....	....	p331	....
•Bullets for O'Hara	WB	518	Joan Perry-Roger Pryor	July 19,'41	50m	Aug. 9,'41	....	p194	p220
Burma Convoy (formarly Half Way to Shanghai)	Univ.	. .	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	...	Carole Landis-George Montgomery	Nov. 28,'41	...	.....	....	p351	....
Captains of the Clouds	WB	....	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 12,'42	..	.....	....	p308	....
•Caught in the Draft	Para.	4032	Bob Hope-Dorothy Lamour	July 4,'41	80m	May 31,'41	....	p110	p288
Charlay's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlia Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41*	102m	Oct. 18,'41	p317	p289	p353
•Citadal of Crime (formarly Ten Nights in a Barroom)	Rep.	024	Robert Armstrong-Linda Hayes	July 24,'41	58m	Aug. 9,'41	....	p195	p220
Citizan Kana	RKO	201	Orson Walles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p323
Common Touch, The (British)	Anglo-Amer.	....	Greta Gynt-Geoffrey Hibbert	.....	95m	Oct. 11,'41	p306	....	....
Confirm or Deny	20th-Fox	...	Don Ameche-Joan Bennett	Dec. 12,'41	...	.....	....	p351	....
Corsican Brothers	UA	...	Douglas Fairbanks, Jr.-Akim Tamiroff	Nov. 14,'41	...	.....	....	p299	....
Cottage to Let (British)	....	...	Leslie Banks	Not Set	90m	Aug.23,'41	....	....	....

* *Release dates on MGM's 1941-42 Features vary by territory.*

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Section	Advance Synopsis	Service Data
Country Gentlemen, The	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Oct. 31,'36	p330	....	....
•Cracked Nuts	Univ.	5039	Mischa Auer-Una Merkel	Aug. 1,'41	61m	July 26,'41	....	p160	p288
•Criminals Within	Prod.	111	Eric Linden-Ann Doran	June 27,'41	70m	Aug. 23,'41	....	p158	p260
•Cyclone on Horseback	RKO	185	Tim Holt-Marjorie Reynolds	June 13,'41	60m	.....	...	....	....
•DANCE Hall	20th-Fox	149	Cesar Romero-Carole Landis	July 18,'41	74m	July 5,'41	....	p169	p220
•Dangerous Game, A	Univ.	5057	Richard Arlen-Andy Devine	Aug. 22,'41	60m	Sept. 27,'41	p286	p39	....
•Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Oct. 3,'41	64m	Oct. 11,'41	p307	p219	....
•Dangerous Moonlight (British)	RKO	....	Anton Walbrook	Not Set	101m	July 12,'41	....	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Day in Soviet Russia, A	Anglo-Amer.	....	Documentary	Not Set	60m	Sept. 13,'41	p259	....	....
•Deadly Game, The	Mono.	...	Charles Farrell-June Lang	Aug. 8,'41	63m	Aug. 9,'41	....	p182	p220
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept.26,'41	56m	Oct. 4,'41	p298	....	....
•Desert Bandit	Rep.	077	Don "Red" Barry-Lynn Merrick	May 24,'41	56m	May 31,'41	....	....	p162
Design for Scandal	MGM	...	Walter Pidgeon-Rosalind Russell	Not Set	...	.....	....	p351	....
•Desperate Cargo	Prod.	113	Ralph Byrd-Carol Hughes	July 4,'41	69m	Oct. 11,'41	p306	p170	....
•Devil Dogs of the Air	WB	Reissue	James Cagney-Pat. O'Brien	June 7,'41	86m	Feb. 9,'35	....	p134	p162
Devil Pays Off	Rep.	...	Margaret Tallichet-William Wright	Nov. 7,'41	...	.....	....	p343	....
•Dive Bomber (color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30,'41	133m	Aug. 16,'41	....	p145	p353
•Dr. Kildare's Wedding Day	MGM	145	Lew Ayres-Laraine Day	Aug. 22,'41	82m	Aug. 23,'41	....	p209	p353
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	123m	July 26,'41	p248	p134	p323
•Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug .27,'41	65m	Sept. 13,'41	p259	p221	....
Don't Get Personal	Univ.	...	Hugh Herbert-Anne Gwynne	Dec. 5,'41	...	.....	....	p343	....
•Double Cross	Prod.	112	Kane Richmond-Pauline Moore	June 27,'41	61m	Nov. 8,'41	p350	p160	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	...	.....	....	p332	....
•Down Mexico Way	Rep.	042	Gene Autry	Oct. 15,'41	78m	Oct. 18,'41	p319	p277	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41*	70m	Aug. 2,'41	p250	p207	p353
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
•Driftin' Kid	Mono.	....	Tom Keene	Oct. 17,'41	55m	Sept. 27,'41	p286	p277	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 10,'41	59m	Sept. 6,'41	p246	....	p260
Dumbo	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	....
•Dynamite Canyon	Mono.	....	Tom Keene-Evelyn Finley	Aug. 8,'41	58m	.....	....	p182	....
ELLERY Queen and Murder Ring	Col.	....	Ralph Bellamy	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
•Ellery Queen Perfect Crime	Col.	2023	Ralph Bellamy-Margaret Lindsay	Aug. 14,'41	66m	July 12,'41	....	p195	p198
•Emergency Landing	Prod.	109	Carol Hughes-Forrest Tucker	May 23,'41	79m	July 19,'41	....	p110	p198
FANTASIA (color)	RKO	292	Disney-Stokowski	Jan. 1,'42	135m	Nov. 16,'40	p262	p2	p236
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
•Father Steps Out (formerly City Limits)	Mono.	....	Frank Albertson-Lorna Gray	July 19,'41	63m	Aug. 2,'41	....	p174	p210
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41*	95m	Sept. 13,'41	p275	p247	....
Fiesta	UA	....	Armida-Antonio Moreno	Nov. 28,'41	...	.....	....	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Dec. 19,'41	...	.....	....	....	....
•Flying Blind	Para.	4037	Richard Arlen-Jean Parker	Aug. 29,'41	70m	Aug. 23,'41	....	p219	p260
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
•For Beauty's Sake	20th-Fox	144	Ted North-Marjorie Weaver	June 6,'41	62m	June 28,'41	....	p147	p186
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Nov. 28,'41	...	.....	....	....	....
•Forced Landing	Para.	4033	Richard Arlen-Eva Gabor	July 11,'41	65m	July 5,'41	....	p183	p198
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
49th Parallel (British)	Col.	...	Howard-Massey-Olivier	Not Set	123m	Nov. 8,'41	p349	....	....
•40,000 Horsemen (Foreign)	Krellberg	....	Grant Taylor	Aug. 14,'41	87m	Aug. 23,'41	....	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,'41	p350	p332	....
•Frank Buck's Jungle Cavalcade	RKO	166	Wild Animal Picture	June 27,'41	77m	July 12.'41	....	....	p198
•Fugitive Valley	Mono.	....	Range Busters	July 30,'41	61m	Sept. 27,'41	p286	....	....
•GAMBLING Daughters	Prod.	124	Cecilia Parker-Roger Pryor	Aug. 1,'41	67m	Sept. 13,'41	p259	p183	....
•Gang's All Here	Mono.	....	Frankie Darro-Marcia Mae Jones	July 11,'41	61m	June 28,'41	....	p146	p186
•Gangs of Sonora	Rep.	068	Three Mesquiteers	July 10,'41	58m	July 19,'41	....	p171	p198
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
General Suvorov	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5,'41	63m	Sept. 13,'41	p259	p206	....
•Get Away, The	MGM	138	Charles Winninger-Robert Sterling	June 13,'41	89m	June 14,'41	....	p148	p173
Ghost Train, The (British)	Gen. Film	....	Arthur Askey	Not Set	83m	Mar. 22,'41	....	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	.....	80m	Sept. 6,'41	p261	p235	....
Go West, Young Lady	Col.	....	Penny Singleton-Glenn Ford	Nov. 27,'41	...	.....	....	p289	....
•Great Commandment, The	20th-Fox	142	John Beal-Albert Dekker	May 23,'41	80m	.....	....	p110	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 26,'41	62m	Oct. 18,'41	p319	p263	....
•HANDS Across the Rockies	Col.	2215	Bill Elliott	June 19,'41	58m	June 7,'41	....	....	p162
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11.'41	66m	Sept. 20,'41	p274	p263	p353
Harvard Here I Come	Col.	....	Maxie Rosenbloom-Arlene Judge	Dec. 25 41	...	.....	....	....	....
He Found a Star (British)	Gen. Film	....	Vic Oliver-Sarah Churchill	.....	89m	Sept. 20,'41	p276	....	....
•Hello Sucker	Univ.	5038	Hugh Herbert-Peggy Moran	July 11,'41	61m	July 5,'41	....	p137	p186
Hellzapoppin	Univ.	....	Olsen & Johnson-Martha Raye	Dec. 26,'41	..	.....	....	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
•Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21,'41	93m	July 26,'41	....	p194	p353
Here Comes the Marines	Mono.	....	Wallace Ford-Toby Wing	Oct. 31,'41	...	.....	....	....	....
•Highway West	WB(FN)	565	Brenda Marshall-Olympe Bradna	Aug. 23,'41	63m	Aug. 9,'41	....	p170	p221
•Hit the Road	Univ.	5029	Gladys George-Barton MacLane	June 27,'41	60m	June 21,'41	....	p146	p186
H. M. Pulham, Esq.	MGM	...	Hedy Lamarr-Rob't Young-Ruth Hussey	Not Set	...	.....	....	p351	....

* *Release dates on MGM's 1941-42 Features vary by territory.*

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	— REVIEWED — Product Digest Section	— REVIEWED — Advance Synopsis	— REVIEWED — Service Data
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p353
•Hold That Ghost	Univ.	....	Abbott and Costello	Aug. 8,'41	86m	Aug. 2,'41	....	p169	p323
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41*	105m	Sept. 20,'41	p273	p235	p323
Honolulu Lu	Col.	....	Bruce Bennett-Lupe Velez	Dec. 11,'41	...	.....	....	....	....
Hot Spot	20th-Fox	216	Betty Grable-Victor Mature	Oct. 31,'41	82m	Oct. 18,'41	p317	p299	....
How Green Was My Valley	20th-Fox	....	Roddy McDowall-Walter Pidgeon	Not Set	118m	Nov. 1,'41	p341	p320	....
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
•Hurry, Charlie, Hurry	RKO	129	Leon Errol-Mildred Coles	July 25,'41	65m	Aug. 2,'41	....	p194	p220
•ICE Capades	Rep.	004	Dorothy Lewis-Jerry Colonna	Aug. 20,'41	88m	Aug. 23,'41	....	p219	p323
International Lady	UA	...	Ilona Massey-George Brent	Oct. 17,'41	102m	Oct. 18,'41	p317	p277	....
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p221
It Started with Eve (formerly Almost an Angel)	Univ.	....	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	....
I Killed That Man	Mono	....	Ricardo Cortez-Joan Woodbury	Nov. 14,'41	...	.....	....	....	....
I Thank You (British)	Gen. Film	....	Arthur Askey-Richard Murdock	.....	81m	Oct. 11,'41	p306	....	....
•I Was a Prisoner on Devills Island	Col.	2041	Sally Eilers-Donald Wood	June 30,'41	71m	June 28,'41	....	....	p186
JEANNIE (British)	General Film	....	Barbara Mullen-Wilfrid Lawson	.....	101m	Aug. 23,'41	....	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Johnny Eager	MGM	...	Robert Taylor-Lana Turner	Not Set	...	.....	....	....	....
•Jungle Man	Prod.	126	Buster Crabbe	Oct. 10,'41	63m	Oct. 11,'41	p307	....	....
•KANSAS Cyclone	Rep.	078	Don Barry-Lynn Merrick	June 24,'41	58m	June 28,'41	....	....	p186
Kathleen	MGM	...	Shirley Temple-H. Marshall-Laraine Day	Not Set	...	.....	....	p351	....
Keep 'Em Flying	Univ.	...	Abbott and Costello	Nov. 28,'41	...	.....	....	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
King, The (French)	Trio Film	...	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	....	Ann Sheridan-Robert Cummings	Jan. 1,'42	...	.....	....	p320	....
Kipps (British)	20th-Fox	150	Diana Wynyard-Michael Redgrave	July 25,'41	112m	Apr. 12,'41	....	....	....
•Kiss the Boys Goodbye	Para.	4035	Mary Martin-Don Ameche	Aug. 1,'41	83m	June 28,'41	....	p145	p323
•Kisses for Breakfast	WB	517	Dennis Morgan-Jane Wyatt	July 5,'41	85m	Aug. 2,'41	....	p148	p288
•Kukan	St. Rts.	....	Documentary	June 24,'41	90m	July 5,'41	....	....	....
LADIES in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41*	110m	July 19,'41	p248	p146	p323
Lady for a Night	Rep.	...	Joan Blondell-John Wayne	Not Set	...	.....	....	p351	....
Lady Is Willing, The	Col.	....	Marlene Dietrich-Fred MacMurray	Dec. 15,'41	...	.....	....	p351	....
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26,'41	57m	Sept. 13,'41	p260	p247	....
•Law of the Range	Univ.	5066	Johnny Mack Brown	June 20,'41	59m	July 19,'41	....	....	p198
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	...	.....	....	....	....
Law of the Tropics	WB	105	Jeffrey Lynn-C. Burnett	Oct. 4,'41	78m	Sept. 6,'41	p245	p235	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
•Life Begins for Andy Hardy	MGM	146	Mickey Rooney-Judy Garland	Aug. 15,'41	100m	Aug. 16,'41	....	p193	p288
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29,'41	115m	Aug. 16,'41	....	p217	p220
•Lone Rider Ambushed	Prod.	167	George Houston	Aug. 29,'41	63m	Nov. 1,'41	p342	p230	....
•Lone Rider in Frontier Fury	Prod.	166	George Houston	Aug. 8,'41	62m	.....	....	p209	....
•Lone Rider Fights Back	Prod.	168	George Houston	Nov. 7,'41	64m	.....	....	p320	....
Lone Star Vigilantes, The	Col.	....	Bill Elliott-Tex Ritter	Dec. 26,'41	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	....
Louisiana Purchase (Color)	Para.	....	Bob Hope-Vera Zorina-Victor Moore	Not Set	..	.....	....	p332	....
Love on the Dole (British)	UA	....	Clifford Evans	Not Set	100m	Apr. 19,'41	....	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p353
MAJOR Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12,'41	115m	May 10,'41	....	p85	p353
Male Animal, The	WB	....	Henry Fonda-Olivia De Havilland	Feb. 22,'42	...	.....	....	....	....
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	....
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p353
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
•Man Hunt	20th-Fox	146	Walter Pidgeon-Joan Bennett	June 20,'41	102m	June 14,'41	....	p128	p198
Man Who Came to Dinner	WB	....	Monty Woolley-Bette Davis	Dec. 25,'41	...	.....	....	p332	....
Man Who Seeks the Truth	Dome	(French)	Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
•Manpower	WB	505	George Raft-M. Dietrich-E. G. Robinson	Aug. 9,'41	105m	July 5,'41	....	p158	p186
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41*	81m	Sept. 13,'41	p258	p247	....
Marry the Boss's Daughter	20th-Fox	....	Betty Joyce-Bruce Edwards	Nov. 28,'41	...	.....	....	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
•Mata Hari	MGM	Reissue	Greta Garbo-Ramon Navarro	June 6,'41	89m	Jan. 9,'32	....	p159	p162
•Medico of Painted Springs	Col.	2206	Charles Starrett	June 26,'41	59m	June 28,'41	....	....	p186
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Dec. 19,'41	...	.....	....	....	....
Men in Her Life	Col.	....	Loretta Young-Dean Jagger	Nov. 20,'41	89m	Oct. 25,'41	p321	p277	....
•Men of the Timberland	Univ.	5055	Richard Arlen-Andy Devine	June 6,'41	60m	May 31,'41	....	p122	p162
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 21,'41	...	.....	....	....	....
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	.....	....	p320	....
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	62m	Oct. 11,'41	p307	p289	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	61m	Oct. 11,'41	p305	p149	....
Moonlight Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	...
•Moon Over Miami (color)	20th-Fox	147	Don Ameche-Betty Grable	July 4,'41	91m	June 21,'41	....	p135	p288
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town	Para.	....	Fleischer Feature Cartoon	Dec. 9,'41	..	.....	....	....	....
•Mr. Celebrity	Prod.	114	Doris Day-Buzzy Henry	Oct. 31,'41	67m	Oct. 4,'41	p298	....	...
•Murder by Invitation (formerly Murder by Appointment)	Mono.	...	Wallace Ford-Marian Marsh	June 30,'41	67m	June 28,'41	....	p150	p186

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Musical Story, A	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
•My Life with Caroline	RKO	135	Ronald Colman-Anna Lee	Aug. 1,'41	81m	July 19,'41	....	p146	p353
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
•NAVY Blue and Gold	MGM	Reissue	James Stewart-Robert Young	July 11,'41	90m	Nov. 20,'37	....	p170	p186
Navy Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p323
•Nevada City	Rep.	057	Roy Rogers-Sally Payne	June 20,'41	58m	June 21,'41	....	p159	p173
Never Give a Sucker an Even Break	Univ.	....	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	....
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p210
Niagara Falls	U.A.	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	.....	80m	Sept. 6,'41	p261	p235	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Greater Sin	St. Rts.	....	Leon Ames	Not Set	63m	June 21,'41	....	....	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 17,'41	90m	Aug. 2,'41	p250	p206	p236
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
•Officer and the Lady	Col.	2039	Rochelle Hudson-Roger Pryor	July 24,'41	59m	July 12,'41	....	p158	p210
Once a Crook (British)	20th-Fox	....	Gordon Harker	Not Set	81m	June 28,'41	....	....	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	103m	Oct. 4,'41	p297	p206	....
•One Night in Lisbon	Para.	4029	Madeleine Carroll-Fred MacMurray	June 13,'41	97m	May 17,'41	....	p110	p220
•Our Wife	Col.	2003	Melvyn Douglas-Ruth Hussey	Aug. 28,'41	95m	Aug. 23,'41	...	p157	p260
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	....	Bill Boyd-Andy Clyde	.....	66m	Sept. 27,'41	p287	....	....
•Out of the Fog	WB(FN)	555	Ida Lupino-John Garfield	June 14,'41	85m	June 14,'41	....	p147	p174
PANAMA Hattie	MGM	...	Ann Sothern-Red Skelton	Not Set	..	.....	....	....	....
•Paper Bullets	Prod.	123	Joan Woodbury-Jack LaRue	June 13,'41	72m	June 7'41	...	....	p162
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p323
Paris Calling	Univ.	..	Randolph Scott-Elizabeth Bergner	Nov. 14,'41	..	.....	....	p320	....
•Parson of Panamint, The	Para.	4031	Ellen Drew-Charles Ruggles	Aug. 22,'41	84m	June 21,'41	....	p169	p288
•Passage From Hongkong	WB	524	Keye Luke-Keith Douglas	June 21,'41	61m	.....	....	p159	....
Perfect Snob, The	20th-Fox	...	Lynn Bari-Cornel Wilde	Dec. 19,'41	...	.....	....	p351	....
•Pimpernel Smith (British)	UA	....	Leslie Howard	Not Set	122m	July 5,'41	.	....	.
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	....
•Poison Pen (British)	Rep.	023	Flora Robson-Robert Newton	June 30,41	66m	July 15,'39	....	p182	p220
•Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18,'41	58m	Sept. 6,'41	p245	p230	....
Prime Minister, The (British)	WB	....	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
•Professor Mamlock	Artkino	Reissue	Russian cast	July 7,'41	95m	July 12,'41	...	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
•Puddin' Head	Rep.	003	Judy Canova-Francis Lederer	June 25,'41	80m	June 28,'41	...	p171	p186
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	80m	Feb. 15,'41	....	....	....
•RAGS to Riches	Rep.	025	Alan Baxter-Mary Carlisle	July 31,'41	57m	.....	....	p209	p220
•Raiders of the Desert	Univ.	5056	Richard Arlen-Andy Devine	July 18,'41	66m	July 12,'41	....	p171	p198
•Rawhide Rangers	Univ.	5067	Johnny Mack Brown	July 18,'41	56m	Aug. 23,'41	....	p172	p260
•Reg'lar Fellers	Prod.	125	Billy Lee-Alphalfa Switzer	Sept. 5,'41	65m	Aug. 30,'41	p234	p221	....
•Reluctant Dragon (color)	RKO	191	Disney feature cartoon	June 20,'41	73m	June 7,'41	....	p133	p288
Remarkable Mr. Kipps (British)	20th-Fox	...	Michael Redgrave-Diana Wynward	Not Set	112m	Apr. 12,'41	....	....	....
Remember the Day	20th-Fox	...	Claudette Colbert-Johnn Payne	Dec. 12,'41	...	.....	....	....	....
•Richest Man in Town	Col.	2026	Frank Craven-Eileen O'Hearn	June 12,'41	69m	June 14,'41	....	p146	p186
•Riding the Sunset Trail	Mono		Tom Keene	Oct. 31,'41	...	.....	....	p320	....
Riding the Wind	RKO	283	Tim Holt	Feb. 10,'42	60m	Sept. 6,'41	p246	....	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	.....	59m	Sept. 27,'41	p286	.	...
•Ringside Maizie	MGM	143	Ann Sothern-George Murphy	Aug. 1,'41	96m	July 26,'41	....	p182	p210
Rise and Shine	20th-Fox	....	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	...	.....	....	p351	....
Road Agent	Univ.	...	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	...	.....	....	....	. ..
Roaring Frontiers	Col.	3210	Bill Elliott	Oct. 16,'41	60m	Aug. 30,'41	p234	....	..
Royal Mounted Patrol	Col.	....	Chas. Starrett-Rusell Hayden	Nov. 13,'41	...	.....	....	p289	....
•Ruggles of Red Gap	Para.	Reissue	Charles Laughton-Mary Boland	July 18,'41	90m	Feb. 16,'35	....	p183	p220
SADDLE Mountain Roundup	Mono.	...	Range Busters	Aug. 29,'41	60m	.....	....	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 29,'41	71m	Oct. 11,'41	p305	p299	....
•Saint's Vacation	RKO	131	Hugh Sinclair-Sally Gray	June 6,41	78m	Mar. 22,'41	....	....	p113
•San Antonio Rose	Univ.	5031	Robert Paige-Jane Frazee	June 20,'41	63m	June 21,'41	....	....	p186
•Scattergood Meets Broadway	RKO	136	Guy Kibbee	Aug. 22,'41	70m	Aug. 30,'41	p234	p218	....
Sealed Lips	Univ.	...	Wm. Gargan-June Clyde-John Litel	Jan. 2,'42	...	.....	....	....	....
Secrets of the Lone Wolf	Col.	....	Warren William-Ruth Ford	Nov. 13,'41	.	.....	....	p289	....
Secrets of the Wasteland	Para.	....	Bill Boyd-Andy Clyde	.....	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p323
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41*	97m	Oct. 25,'41	p329	p308	....
•Shepherd of the Hills (color)	Para.	4034	John Wayne-Betty Field	July 18,'41	95m	June 21,'41	....	p147	p288
•Shining Victory	WB(FN)	564	Geraldine Fitzgerald-James Stephenson	June 7,'41	80m	May 24,'41	....	....	p174
Ships With Wings (British)	UA	...	John Clements-Leslie Banks	Not Set	...	.....	....	....	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	...	.....	....	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	....	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	..	.....	....	p331	....
•Six Gun Gold	RKO	186	Tim Holt	Aug. 8,'41	57m	.....	....	p218	...
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p353
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41*	100m	Sept. 13,'41	p257	p247	p353
•Son of Davy Crockett	Col.	2216	Bill Elliott-Iris Meredith	July 15,'41	59m	July 12,'41		.	p198
South of Tahiti	Univ.	....	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....

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•Soviet Frontiers on Danube	Artkino	Reissue	Russian Documentary	June 28,'41	65m	July 5,'41	....	....	....
Soviet Power	Artkino	....	Documentary	Sept. 6,'41	112m	Sept.27,'41	p287	....	....
Spare a Copper (British)	..		George Formby	Not Set	77m	Apr. 5,'41	....	....	....
Spellbound (British)	UA	...	Laurie Baxter	Not Set	82m	Feb. 1,'41	....	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Stage Coach Buckaroos	Univ.	6064	Johnny Mack Brown	Jan. 2,'42	...	.....	....	....	....
•Stars Look Down (British)	MGM	142	Margaret Lockwood-Michael Redgrave	July 18,'41	98m	Jan. 27,'40	....	p183	p186
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	.....	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 10,'41	62m	Oct. 18,'41	p319	p263	....
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	.....	....	p308	....
•Story of the Vatican	RKO	172	Documentary	July 18,'41	54m	Aug. 16,'41	....	....	p220
Strangler, The	Prod.	214	Judy Campbell-Sebastian Shaw	Nov. 28,'41	...	.....	....	....	....
Sullivan's Travels	Para.	....	Joel McCrea-Veronica Lake	Not Set	...	.....	....	p320	....
Sundown	UA	...	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	....
•Sunset in Wyoming	Rep.	.047	Gene Autry-Smiley Burnette	July 15,'41	65m	Aug. 2,'41	....	p181	p210
Sun Valley Serenade	20th-Fox	205	Sonja Henie-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p353
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	....
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Ann Baxter	Nov. 14,'41	90m	Oct. 18,'41	p318	p299	....
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	...	.....	....	p331	....
•Sweetheart of the Campus	Col.	2019	Ruby Keeler-Ozzie Nelson	June 26,'41	67m	June 28,'41	....	p147	p186
Swing It Soldier	Univ.	...	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	....
TANKS a Million	UA	...	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Target for Tonight (British)	WB	....	Documentary	Not Set	48m	Aug. 16,'41	p318	....	....
Tarzan's Secret Treasure	MGM	....	Johnny Weismuller-Maureen O'Sullivan	Not Set	...	.....	....	p289	....
•Terror, The (British)	St. Rts.	...	Wilfred Lawson	July 29,'41	64m	Aug. 9,'41	....	....	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	....
•Texas Marshal, The	Prod.	156	Tim McCoy-Kay Leslie	July 13,'41	62m	.....	....	....	....
They Died with Their Boots On	WB	....	Errol Flynn-Olivia de Havilland	Nov. 7,'41	...	.....	....	p308	....
•They Meet Again	RKO	134	Jean Hersholt-Dorothy Lovett	July 11,'41	67m	Oct. 25,'41	p331	p181	....
•They Met in Bombay	MGM	140	Clark Gable-Rosalind Russell	June 27,'41	90m	June 28,'41	....	p145	p288
•This Woman Is Mine	Univ.	5044	Franchot Tone-Carol Bruce	Aug. 22,'41	92m	Aug. 23,'41	....	p171	p260
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
•Three Sons O'Guns	WB(FN)	574	Wayne Morris-Tom Brown	Aug. 2,'41	64m	Oct. 4,'41	p298	p193	....
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	....
•Thunder Over the Prairie	Col.	2207	Charles Starrett	July 30,'41	60m	Aug. 2,'41	....	p195	p210
•Tight Shoes	Univ.	5012-A	Broderick Crawford-Anne Gwynne	June 13,'41	67m	June 14,'41	....	p134	p186
•Tillie the Toiler	Col.	2017	William Tracy-Kay Harris	Aug. 7,'41	65m	Aug. 9,'41	....	p195	p288
•Time Out for Rhythm	Col.	2009	Rudy Vallee-Rosemary Lane	June 20,'41	75m	May 31,'41	....	p122	p173
•Tom, Dick and Harry	RKO	126	Ginger Rogers-George Murphy	July 4,'41	86m	July 19,'41	....	p121	p288
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	...	.....	....	p320	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12,'41	....	....	....
Tuxedo Junction	Rep.	...	Weaver Brothers	Nov. 25,'41	...	.....	....	p343	....
Twilight on the Trail	Para.	....	Bill Boyd	.....	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Nov. 28,'41	...	.....	....	....	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melyvn Douglas	Nov. '41*	94m	Oct. 25,'41	p329	p299	....
•Two in a Taxi	Col.	2042	Anita Louise-Russell Hayden	July 10,'41	62m	June 28,'41	....	p170	p198
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenberg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
•UNDERGROUND	WB(FN)	558	Jeffrey Lynn-Karen Verne	June 28,'41	95m	June 21,'41	....	p182	p174
•Under Fiesta Stars	Rep.	048	Gene Autry-Smiley Burnette	Aug. 25,'41	64m	Aug. 30,'41	p234	p218	p288
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	96m	Aug. 30,'41	p233	p172	p353
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41*	94m	Oct. 18,'41	p318	p289	....
•VERY Young Lady, A	20th-Fox	145	Jane Withers-Nancy Kelly	June 27,'41	79m	Apr. 26,'41	....	....	p128
•WANDERERS of the West	Mono.	....	Tom Keene	June 25,'41	58m	.....	....	p170	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p353
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	....
•West Point Widow	Para.	4030	Anne Shirley-Richard Carlson	June 20,'41	63m	June 14,'41	....	p135	p173
•When Ladies Meet	MGM	148	Joan Crawford-Robert Taylor	Aug. 29,'41	105m	Aug. 30,'41	....	p219	p323
•Whistling in the Dark	MGM	147	"Red" Skelton-Ann Rutherford	Aug. 8,'41	77m	Aug. 2,'41	....	p205	p353
•Wide Open Town	Para.	4055	William Boyd-Russell Hayden	Aug. 8,'41	78m	Aug. 2,'41	....	p194	p210
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p288
•Wild Horse Valley	Mono.	....	Tom Keene	Sept. 26,'41	...	.....	....	p230	....
Woman of the Year, The	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	...	.....	....	....	....
•World Premiere	Para.	4036	John Barrymore-Frances Farmer	Aug. 15,'41	70m	Aug. 30,'41	p234	p195	p288
•Wranglers Roost	Mono.	....	Ray Corrigan-John King	June 4,'41	57m	July 26,'41	....	....	p210
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p323
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	....
•You'll Never Get Rich	Col.	2004	Fred Astaire-Rita Hayworth	Sept. 25,'41	88m	Sept. 27,'41	p285	....	p353
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

* *Release dates on MGM's 1941-42 Features vary by territory.*

Feature Product including Coming Attractions, listed Company by Company, in Order of Release, on page 321

TEAMWORK

ALL three Eastman negative films contribute to the over-all excellence of today's productions. Although they specialize in different fields, they join forces readily because of one important attribute enjoyed in common—unvarying high quality. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
when little light is available

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

Carry that ball!



Successful football teams mix 'em up . . . dazzle 'em with variety . . . play them off their feet.

A line buck . . . a lateral pass . . . a play around the ends. Kicks, forward passes, off-tackle plays . . .

In show-business, too, you've got to mix 'em up . . . Keep pounding away with **Trailers, Posters, Heralds, Lobby Displays, 24-Sheets** . . . everything in the advertising bag and you're bound to come out on top.

A good team plays for the final score . . . a good showman plays for the year's receipts.

Let advertising pave the way for you just as the interference clears the field in football.

Carry that ball with those three great ball carriers . . . **Standard Accessories** . . . **Special Accessories** . . . **Trailers** . . .

NATIONAL Screen SERVICE

DIST. OF AMERICA,
28 W. 44TH ST.,
NEW YORK,
N. Y.

MOTION PICTURE HERALD

REVIEWS:
(In Product Digest)

Kathleen
Design for Scandal
H. M. Pulham, Esq.
Rise and Shine
Double Trouble
The Devil Pays Off
Confirm or Deny
Sierra Sue
The Stork Pays Off
I Killed That Man
Frightened Lady

LATE REVIEWS:
(In News Section)

Tarzan's Secret Treasure
Marry the Boss's Daughter
Cadet Girl
Perfect Snob

Box-offices in War & Defense Areas Spurt with Billion-dollar Spending

Producers Return to the Airlanes to Promote Songs in New Pictures

Television, Stymied by Priorities, Now Seeks to Serve in 'War' Post

Warners Follow Paramount to Court for Relief from the Consent Decree

Exhibitors Meet in a Dozen Places on Industry Problems of the Day

More of What the Exhibitor Has to Say About Most Everything

—in

Better Theatres

PRIORITIES—and Theatre Construction and Operation

VOL. 145, NO. 7 In Two Sections—Section One NOVEMBER 15, 1941

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LISTEN TO LOEWS!

Here's the tip-off to Loew's Circuit Managers (and to *you!*) Reprinted from their confidential house-organ:

The Loew-Down
TO KEEP LOEW ON HIGH!

"TARZAN'S SECRET TREASURE" IS EXCITING ENTERTAINMENT FOR YOUNG AND OLD! LET'S HAVE EXCITING CAMPAIGNS !

No. 3091 November 6th, 1941

LIFE BEGINS FOR JOHNNY TARZAN !

"Tarzan's Secret Treasure" is the best Tarzan picture so far ! That's what everybody said in the projection room today. More excitement! More conflict! More action! More comedy! More Tarzans! If your customers would like to grab a jungle vine and swing themselves right out of this world and go soaring thru a jolly, care-free, make-believe adventure, tell 'em to see this new Tarzan. Here is perfect escapist entertainment! ::: Tarzan discovers gold. So will you! ::: There is more comedy in this one than ever before. Barry Fitzgerald supplies it! ::: Tarzan, who met debutante in his last picture, still has her; Maureen, flower of the jungle, has her hands full with big Tarzan and little junior, plus a pickaninny who's come to live with 'em. ::: Cheeta, the chimpanzee, is terrific; should be billed! ::: This may be your Christmas holiday picture! ::: P.S.--Weissmuller talks!

* * * * * *



Above: *Exciting accessories and ads. This 24-Sheet makes a stunning cut-out!*

We're as proud of our stand as we are of Custer's!...



An important announcement
of Warners' policy on
"They Died With Their Boots On
.....next page, please

We could release THEY DIED WITH THEIR BOOTS ON for Thanksgiving and we'd make money. So would you. But we're not going to release it.

Instead, BOOTS will be launched in a definitely limited number of Thanksgiving engagements—much in the manner of SERGEANT YORK—but at regular prices.

And when we do turn the print over to you for Christmas playdates, we'll both make a lot more money.

Because with that print you'll get, without charge, invaluable experience that can't be bought. You'll know exactly what went into successful campaigns. You'll know in advance the kind of business the picture will do—just as you knew that SERGEANT YORK was tops. Yes, this time you'll even know how many holdover weeks to allow —before your engagement starts.

Sure, it's an unprecedented plan! And it will probably confound a lot of smart guys! But it's great merchandising—it's that *extra* merchandising—that has the whole trade humming about

Warner Bros.





ERROL FLYNN
OLIVIA DeHAVILLAND

in

"They Died with Their Boots On"

with

ARTHUR KENNEDY · CHARLEY GRAPEWIN · GENE LOCKHART

Directed by **RAOUL WALSH**

Original Screen Play by Wally Kline and Aeneas MacKenzie
Music by Max Steiner



No. 6 of a series of advertisements on "How Green Was My Valley"

WHAT MAKES HOW GREEN WAS MY VALLEY GREAT BOXOFFICE?

Is it the GREAT STORY?





Is it the GREAT DIRECTOR?

Is it the GREAT PRODUCTION?





Is it the GREAT PLAYERS?

It's all this— plus GREAT SHOWMANSHIP... *as the N. Y. Rivoli's World Premiere run is proving!*



← *These ads are now running in New York newspapers in 2-col. size.*

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 145, No. 7 November 15, 1941

SO HE WENT HOME

PROBABLY you have seen those pages of last week's Herald devoted to presenting exhibitors' responses to an invitation to have their say about what goes on, and what does not, in this industry. There's more of it from more exhibitors this week. By the hundreds, from theatres large and small, they welcome occasion to speak out.

From the several hundred expressions in hand it is possible to discern a certain pattern of exhibitor reaction.

Most important, over all, is the general evidence of the divergence of perspective between the retailers of entertainment and the manufacturers.

This brings to mind a passage in an interview that Mr. Owen D. Young gave Mr. Russell Owen for the New York *Times* magazine the other day. The scene was the Young home in Van Hornsville, New York state village, where Mr. Young has returned from a career of big time industrialism to be a farmer, again.

"When the first radio station opened up, I came back here to listen to it—from Pittsburgh," remarked Mr. Young. I had a lot to do with the beginning of it, you know, but I wanted to hear it here. I didn't care whether only a few grunts and squeals came out of it, it was communication with the outside world, and I wanted to realize what it might have been like when I was a boy if we had had a radio. . . ."

THERE might be a great adventure for our friend Lady Hollywood, and her boy friends, if she were to drop into some of the Van Hornvilles between the coasts, without fanfare and local make-up, to really touch and taste America-at-home.

The arts live in tight worlds of tired palates. The trend in those restricted communities of intensified self-experience is toward higher flavours of the exotic and erotic—cocktails and columns, critics writing for each other and in hope of quotation, racetracks, night clubs, and smart-chart magazines, "Glamour" with a capital "G", and with the camera at ringside and bedside.

Really—that is not what it is all about. Even the radio knows better.

△ △ △

STATES' RIGHTS

AMID the clangor of arms and dins of conflicts external and internal in this land of ours, there has been little heed to the larger significances of certain basic issues pertaining to the republic involved in the legal issues raised by the divergence of the federal Consent Decree on motion picture selling and the enactments of the State of Minnesota.

Paramount Pictures Corporation, you will recall, has asked and won in the federal court, subject to government appeal, in higher courts, the right to do business in Minnesota in Minnesota's way. Also Allied Theatre Owners of the Northwest have asked the other concerns under the decree dictation to join the movement, and Warner Brothers have announced such a proceeding. The Department of Justice, seeming yet to deem the Minnesota measure without authority, appears to be biding its time.

The problem of the motion picture interests concerned is important enough in fact, but more important in principle.

As has been observed here before, the larger issue is over that ancient question of the rights of a State as a component of the United States.

There is also an issue of more recent origin which pertains to devices by which courts and suits are used in lieu of legislation and the processes of law-making previously held a function of a people engaged in self-government.

A chicken case decided the fate of a Blue Eagle. Maybe the much berated motion picture will one day be filling a niche in the history of state's rights.

△ △ △

IN THE MIDDLE

EVERY ten years the Bureau of the Census calculates the center of population of the United States, and now discovers that for 1940 it was in Sullivan County, Indiana, thirty-six miles south of Terre Haute. This puts it right smack in the homeland of our Mr. Will Hays, of the law firm of Hays & Hays, and resident in the little city of Sullivan, along with Hollywood and New York.

The center of population is calculated as the point where the United States would balance on a pivot in terms of the weight of population as it is distributed east and west, north and south, and assuming that everyone were of equal weight.

A calculation of the center of influence in the motion picture, which has to consider a lot of intangibles, brings one estimate that it might be in the region of Flagstaff, Arizona.

△ △ △

ONE can conjecture little about what history will have to say of today and our doings of now, but it is certain indeed that in recording the flux of the tides it will be necessary to record that in the City of New York in the year of 1941 for a shop, a department store and general caravanserai of the people, there were some very special sales advertised with such phrases as "Cellini to Hearst to Klotz" and "Gainsborough to Gimbels to Gallagher". An era ends, or an era begins?

△ △ △

Along the highways of the East there is a veritable rash of new amusement centers built around bowling alleys, complete with grills and cocktail lounges. It seems only yesterday that we were beset with miniature golf courses.

△ △ △

Those dandelions which ducked into the sod all summer started to bloom the week the frosts sent the lawn mowers into winter storage. Persecutions can't win.

△ △ △

What would be the Federal Communications Commission's attitude if a broadcaster took over a newspaper?

—Terry Ramsaye

This Week
in the News

Spreading Arbitration

REGIONAL tribunals of the motion picture arbitration system will be used for the arbitration of disputes involving all forms of industrial national defense projects beginning December 1st.

The five consenting distributors have offered the full facilities of the film arbitration offices in 31 cities to the American Arbitration Association for the settlement of any and all disputes affecting the national defense program.

The commercial and industrial arbitration activities of the AAA, appointed administrator of the motion picture system in the consent decree, have hitherto been entirely separate from film disputes. This is the first time that the non-profit association has had a nationwide administrative organization at its disposal.

Film arbitration hearing rooms, the services of clerks, and other facilities will be at the disposal of the AAA in hearing outside controveries. Motion picture hearings will retain precedence however.

It was reported that the budget committee had approved a budget of $320,000 for administration of the film arbitration system and the Appeals Board during the coming year, an operating budget of $295,000, and a contingent fund of $25,000. The new budget, drawn by Joseph Hazen, Van Vechten Veeder chairman of the Appeal Board and Paul F. Warburg, of the AAA becomes effective on November 20th, the first anniversary of the decree's submission to Judge Goddard. It does not have to be reapproved by the court.

Oh, Say, Can You 'G'

THE G-string has the approval of the Hays Organization—in a motion picture title, at least.

And, so, David O. Selznick moves closer to the production, and United Artists closer to the distribution of a motion picture based upon strip-teaser Gypsy Rose Lee's first contribution to literature, a little Simon and Schuster number now circulating under the caption of "G-String Murders." It might be explained right here and now that a G-String is that portion of scanty feminine attire popularized by ladies of burlesque which is considered to make all the difference between a police raid and giving customers of that kind of theatricals their money's worth.

Katherine Brown, eastern story editor for Mr. Selznick, newly inducted partner of United Artists, had achieved an option on "G-String Murders" for the screen, contingent on its approval by the MPPDA. The title was approved this week, but judgment on the material still pends.

WALSH takes over IATSE; Bioff gets ten years, Browne eight Page 12

MORE of what the Exhibitor has to say about most everything Page 13

THREE majors follow Paramount to court to seek relief from decree Page 17

GIVE PROOF, not statements, AAA judges warn lawyers Page 21

ALLIED'S program for unity moves to industry round table Page 23

GROSSES in war-defense areas spurt with billion dollar spending Page 29

RADIO reopened to exploitation of film song hits Page 31

ICE SHOWS again a multi-million dollar competitor for films Page 40

TELEVISION, stalled by priorities, seeks defense function Page 45

RED, WHITE AND BLUE stage show circuit off to entertain soldiers Page 51

SERVICE DEPARTMENTS

Asides and Interludes Page 35

Hollywood Scene Page 41

Late Reviews Page 18

Managers' Round Table Page 61

Reviews (Product Digest) Page 71

What the Picture Did for Me Page 57

PRODUCT DIGEST, including Reviews and Release Chart Page 71

That Inquiry

"AN avalanche of correspondence which has overwhelmed" Senator D. Worth Clark of Idaho and his fellow isolationists following their fight against revision of the Neutrality Act was reported in Washington this week as cause for delaying any further activity with respect to the Clark subcommittee investigation of alleged motion picture propaganda.

At Senator Clark's office, it was said on Wednesday that no effort would be made to get his subcommittee together this week, and that possibly, the group would meet next week to map their future course. With the Thanksgiving holidays intervening, it is quite likely that the Wheeler-Nye-Clark investigation will not resume activity until the last week in the month, or possibly the first week in December.

NBC Red's Birthday

IN the midst of the "most serious times in its history," and hard ridden by governmental orders and regulations the National Broadcasting Company paused briefly this week to observe the 15th birthday of its Red Network, oldest of the air chains.

A week long series of cake-cuttings for press, clients, advertising agents and other friends of broadcasting preceded a birthday banquet and a 105-minute broadcast by hundreds of performers on Saturday evening, to be carried by 243 stations of the combined Red and Blue circuits and short waved to Europe and almost 100 stations of NBC's new network for the Pan-Americas.

The soon effective FCC order divorcing Red and Blue networks, NBC's court fight to halt it, the increasing pressure of governmental regulation and the constantly hotter competition from Mutual and Columbia for fat sponsored accounts were not mentioned once during the birthday festivities.

No Nazi Film Release

U. S. CUSTOMS' officials in New York this week are not releasing any of those 16 German-made films, held since early summer and shipped here for American distribution through Ufa Films, New York. As reported in MOTION PICTURE HERALD on August 30th, customs' officers seized the pictures on a technicality applying to all importers who "did not comply with certain U. S. customs' regulations." At that time it also was suggested that strict interpretation of present customs' laws would have to be studied in order to determine whether the Nazi films "tend to incite to riot." There have been no further public expressions by the Government agents.

Nine of the 16 pictures, titles translated from the German, are: "Bismarck," "Between Hamburg and Haiti," "Queen's Heart," "Virtue's Beloved," "Summer, Sun and Erika," "Our Miss Doctor," "Village of Sin," "Sky-blue Evening Gown" and "A Life Long."

George Nitze, president of Ufa, at midweek declared in New York that "for the present," no legal action was being planned against the U. S. to effect release of the films.

Whitney Mum

THERE is still no word from John Hay Whitney, head of the motion picture division of Nelson A. Rockefeller's Office of Inter-American Affairs, on accomplishments of his two-month study of motion pictures, Hollywood, goodwill and Latin America, in South American countries.

Far into Wednesday night, Mr. Whitney and Mr. Rockefeller, behind closed doors of New York's exclusive Links Club, on East 62nd Street, were telling the heads of the major film companies, "in strictest confidence," what was found in Latin America and what Hollywood should do to woo goodwill in the other republics. They reported, Mr. Whitney's agents intimated, much "important information," filmwise and politically, on sentiments, preferences, prejudices and the motion picture needs and facilities of South America.

Similar reports, behind closed doors, have been delivered to official Washington, Hollywood producers, and other industry figures by Mr. Whitney.

What the industry will be asked to do for hemisphere goodwill remained unstated at press time. There was talk, however, of casting Hollywood stars and other talent in special 35 mm shorts and features for South America, of expanding free, non-theatrical film programs, and of forming new "semi-official" distribution channels to augment State Department and commercial circulation of American pictures.

Echoes of Dr. Short

THE Motion Picture Research Council has not given up its drive to have Congress outlaw all motion picture block and blind selling, a campaign started in 1928 by Dr. William H. Short who turned the original purpose of a grant from the Payne Foundation from a study of social values of motion pictures, to lobbying for a law against block and blind selling.

Dr. Short died on January 10, 1935, on a train en route to New York from some place in Pennsylvania. His efforts against the prevailing industry selling practice had gained wide attention in Congress, aided by Allied States Association. It was these efforts that led to growing support in Congress for anti-block legislation (Pettingill Bill, Neely Bill, et al.) and the eventual inclusion in the Government's consent decree of two key clauses: prohibiting the offering for sale of pictures in blocks of more than five, and compulsory advance screenings.

Following the death of Dr. Short, the Research Council moved to San Francisco, under a new president, Ray Lyman Wilbur, who continues to formulate research plans and engage in community affairs, screenwise. Also, a bulletin from headquarters now announces that the Council is "pledged to continuing support of the Neely" anti-block-and-blind selling bill in Congress.

"Raisin' Hell with the Movies" . . . . Bingay

Malcolm W. Bingay, editorial director of the Detroit Free Press *and contributor to the* Saturday Evening Post, *in his daily column entitled "Good Morning" in Wednesday's* Free Press, *said in part:*

"Once upon a time when I was young, I was on the program committee for the American Society of Newspaper Editors. I had a bright idea. Nothing much ever came of it, of course, but, like the phosphorescent glow from any piece of dried wood, it looked bright in the darkness of that committee meeting. I suggested that the editors, who spend 52 weeks of the year telling everybody else their faults, set aside one of those weeks to have other folks come to the meeting and tell us to our faces what they thought about us.

"I would like to have a fellow like Will Hays, f'rinstance, tell us what the motion picture industry thinks of American movie critics and the attitude of the press in general toward the flicker trade.

"Right now there is a rash of newspaper and magazine comment about the decline of the movies. Gilbert Seldes comes right out and says he is really scared about their future—going to the demnition bow-wows—and, as usual, he blames the producers.

"Certainly there is something wrong with the movies. It would be a remarkable thing if there was nothing wrong with the movies. There is something radically wrong with everything else in the world.

"Every boy fresh out of college thinks it is not only his inalienable right but his ordained duty to raise hell with the movies. Well, I've watched the thing grow from its nickelodeon days down to the present, and it is my belief that the movie has improved as steadily as any institution in our civilization. And in many respects it has far surpassed the publishing business itself—books, magazines and newspapers—in its social and cultural responsibilities.

"The order of the day is for newspapers and magazines to run layouts of young girls wearing sweaters to emphasize and exaggerate their breasts and to explain with gleeful captions that 'such poses are barred by Will Hays in Hollywood'.

"The movies are far more respectable than a good many newspapers, and far more decent than most of our best selling books, and as for culture and art they rank in intelligence above most of the popular Broadway shows.

"They have done an heroic job in creating a new art form and providing entertainment for countless millions of people in every crossroad of the world. Give them credit and quit picking on them.

"Call Will Hays to the stand."

Tempest in Nebraska

NEBRASKA'S attorney general brought an anti-trust suit this week in Omaha court against the R. D. Goldberg Theatres and major distributors in the territory as the result of a controversy involving the A. H. Blank and Sam Epstein Omaha theatres. Distributors are in the middle in the fight.

Litigation began some weeks ago when the Blank Omaha company brought action against Mr. Goldberg, who operates six theatres in the same city, for infractions of a lease. Mr. Goldberg responded with an anti-trust suit charging the Blank company and the major distributors with conspiring to put him out of business. On Monday, the attorney general's action was filed against Mr. Goldberg and the distributors.

PICTURES ADVERTISED THIS WEEK

"Tarzan's Secret Treasure", Metro-Goldwyn-Mayer, Second Cover

"They Died with Their Boots On", Warners, Pages 3, 4, 5

"How Green Was My Valley", 20th-Fox, Page 6

"Louisiana Purchase", Paramount, Pages 19, 20, 25 to 28

"The Chocolate Soldier", MGM, Pages 33, 34

"The Maltese Falcon", Warners, Page 39

"One Foot in Heaven", Warners, Page 39

"Rise and Shine", 20th-Fox, Page 43, 44

"Suspicion", RKO, Pages 49, 50

"Mercy Island", Republic, Page 55

"The Men in Her Life", Columbia, Fourth Cover

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THIS WEEK
... *the Camera observes*



EVERYBODY likes turkey. This prop one was thought sufficiently tasty by Paramount Studios to build a holiday release around, first of the Thanksgiving pieces to reach our desk. Don't be confused by the marked calendar; Thanksgiving is next Thursday, even in California. The competition is open for Christmas pictures. The date is December 25th.



GRACIE FIELDS of England, presently in the United States on British War Relief errands, attends a Washington Variety Club benefit, where she is shown, above, with Senator Tom Connally of Texas, chairman of the Senate Foreign Relations Committee, and Walter Pidgeon, Hollywood star.



By Staff Photographer

PAUL J. DAVIS, president of Theatre Communications, Inc., and R. Clifford Fowler, sales representative, with the film from which their apparatus projects news on the screen. Plans have been completed for distribution after the first of the year. (Story in Better Theatres.)



SOCIETY and the stage were entertained by Columbia Pictures last week to mark the opening of "Ladies in Retirement" at the Capitol in New York. Standing are Felix Ferry, Alexander Ince, Messmore Kendall, Fay Wray and Gilbert Miller, co-producer. Seated: Hilda Knight, Lester Cowan, co-producer; Ann Ronell, songwriter, and Herman Rosenblatt.

A MILLION for the USO. Joseph Bernhard, vice-president of Warners, and head of the theatre division of the USO, presents a check for $943,684.47, the contributions of theatre patrons, to District Attorney Thomas E. Dewey, national chairman of the organization.



By Cosmo-Sileo



By Staff Photographer

FRANK MONEYHUN has been made executive assistant to A. M. Botsford, advertising and publicity director of 20th Century-Fox.



By Staff Photographer

JONAS ROSENFELD, JR., formerly of Warners and Donahue & Coe, has been made advertising copy chief at 20th-Fox, replacing Mr. Moneyhun in that post.



By Staff Photographer

MANAGERS ROUND TABLE visitors, after an airplane trip from Miami, are Gordon Spradley, manager of the Center, and Sonny Shepherd of the Lincoln, pilot.



C. J. LATTA, new division manager for Warners in the Albany zone, replacing Moe Silver, promoted to manager of the Pittsburgh district.



By Metropolitan

RKO chiefs George Schaefer, Phil Reisman and R. K. Hawkinson entertain a group of Argentine Congressmen visiting in the interests of good will and trade.

WALSH TAKES OVER IATSE, BIOFF GETS 10 YEARS AND BROWNE, 8

New President Asks Chance to Redeem Union 'By Action'; Convicted Men Fined $20,000 in Addition to Jail Terms

The IATSE, the motion picture's dominant labor organization, drew a new regime this week, as the old one drew a penitentiary sentence.

From the Ritz-Carlton on the boardwalk in Atlantic City, the board of the International Alliance of Theatrical Stage Employes announced Richard F. Walsh of Brooklyn as president, Sunday, successor to George Browne, who resigned Saturday.

Wednesday that same George Browne, and William Bioff, his personal representative, stood before Judge John Knox in Federal Court in New York to receive sentence.

George Browne: 8 years and fine of $20,000.

William Bioff: 10 years and $20,000 fine.

Pegler 'Attentions' Cited

Martin Conboy of counsel for the defense addressed the court before sentence with a plea for a degree of clemency which included reference to what he considered the "bitter" attentions of Westbrook Pegler, columnist for the *World-Telegram* and syndicated papers. He urged the court to "disregard public comment and clamour."

It is to be remembered that Mr. Pegler, incident to his attentions to labor racketeering over several years has made Browne and Bioff the subject of many of his most pointed and positive attacks, and that it was, in fact, Mr. Pegler whose pursuit of police and jail records in Chicago caused Bioff to be returned to that city to finish an uncompleted term on a vice charge, last year.

So it came that Henry A. Utterhart, also for the defense, following Mr. Conboy, took up the matter of the columnist, naming him first in a flood of confusion as "Pegbrook" and then correcting it to "Holbook."

Mr. Utterhart made much of the assertion that the returning of Bioff to Chicago to serve out his jail sentence was "the first time in the history of the United States that extradition was granted for a misdemeanor."

Mathias F. Correa, for the government, dismissed considerations of Mr. Pegler and the press, proceeding to discuss the defendants. He reiterated that description of Bioff as a "Chicago hoodlum" was correct on the evidence. The attorney also went into matters concerning Jack Zuto of Chicago viceland and remarked that Zuto had been shot twenty minutes after asking Bioff for a bodyguard. There was mention too of the Al Capone organization in Chicago, and reference too to the matter of the sudden taking off of Tommy Malloy, which created a vacancy in the Chicago organization—which Mr. Pegler once recorded so poetically.

Mr. Correa told Judge Knox a Federal Grand Jury still was investigating labor in the industry, in a separate indictment, charging extortion of more than $1,000,000, and naming Louis Kaufman, Newark IATSE local business agent, and Nick Dean, Chicago IATSE man, now hiding, as accomplices of Browne and Bioff. He added the two per cent special IATSE assessment, mentioned in the trial, controlled by Browne only, and purpose of which was vague, was also under inspection. He also suspected the smaller companies of paying Browne and Bioff.

When the defendants stood up for sentence Browne's eyes were on the ceiling, Bioff's on the floor.

They had had a foretaste of prison because since Thursday before they had been held in the New York Federal House of Detention. They came and went in reluctant steps with one U. S. marshal ahead, and two behind. They returned to the same place after the Judge had sentenced them and refused to admit them to bail.

In handing down sentence, Judge Knox said: "In this case these defendants have indeed been heinous. Not only have they violated the laws of the United States but they have signally betrayed the trusts that were committed to their care. Their concern, instead of being that of the members of the union, was their personal gain and advantage.

"Through their acts they disregarded the welfare of the union and brought their organization into disrepute before the public."

He called the defendants "dishonored in heart, mind and action." The men and women who trusted them are now "dismayed and disheartened," he said, and he ended by saying that by their conviction "I am hopeful that the cause of labor may in part be redeemed.

"If this redemption should not now be brought about not only in the defendants' union but in any others, then heaven help the cause of union labor."

Appeal Filed

After the sentencing Mr. Conboy filed the formal notice of appeal and a hearing on the preliminary application for release of the prisoners on bail was set for the next afternoon. The principal contention of the application for appeal was that the sentence was excessive.

The trial had consumed approximately four weeks, during which Harry Warner, Major Albert Warner, Charles Moscowitz, Nicholas Schenck, C. C. Moskowitz, and other majors' officials, testified they gave about $828,000 to the two labor leaders, under threats of strikes and fear of bodily harm.

Specifically, Judge Knox sentenced Bioff to ten years on the first and second indictment counts, and ten on the third, with suspended sentence on that; and he gave Browne eight years on the first two counts, and ten on the third, also suspending the latter. Each was fined $20,000.

For good behavior they may receive three to five days off their sentences per month, and are eligible for parole after service of one-third of the period.

Mr. Correa later observed that Browne might have his sentence cut, not Bioff. He also predicted Bioff might be sent to Alcatraz, Browne to Lewisburg.

The prisoners must remain in jail until their fines are paid.

Walsh Takes Over As Head of IATSE

Meanwhile, Richard F. Walsh, 41, a Brooklyn resident, president of that borough's stagehands' Local 4, and a "man-from-the-ranks," this week assumed Browne's post in the New York headquarters of the Alliance. In his first interview in his new position he pledged maintenance of studio locals' autonomy, and said the Browne-Bioff affair was "the first reflection" on the IA's 52-year record.

The organization's international board, meeting specially at Atlantic City over the weekend, elected him Sunday—unanimously, it was reported. The day before, they had accepted



RICHARD F. WALSH New International President of the IATSE

Browne's resignation, following his conviction in New York Federal Court, with Bioff, for extortion.

Mr. Walsh, a board member, and until his election, a vice-president of the Alliance, joined the Brooklyn local in 1917, as apprentice electrician. He became its president in 1924. He was its business agent from 1926 to 1937. In 1939, he again became president. He was elected an IA vice-president in 1934.

Noting his organization's long unblemished record, Mr. Walsh, Tuesday, at New York Alliance headquarters asked for a chance to clear "with our actions" whatever suspicion may have grown about the organization because of the Browne-Bioff disclosures.

Most immediate and most important IA job is to help the Coast locals obtain new contracts with the producers, he said, hastening with the qualification that they would retain their independence, and saying: "We'll give them all the help they need, if they ask for it."

No "Personal Representative"

He said he would not appoint any "personal representative;" that the organization was inspecting the two per cent special assessment fund mentioned in the trial of Browne and Bioff; but that it was discontinued more than a year ago; that, because Browne controlled it, he, Mr. Walsh, knew little about it; that the Alliance was in its best financial position.

Reentrance into the studio basic labor pact was a possibility, he admitted, pointing out, however, that the desire to maintain locals' autonomy militated against reentrance. Reentrance, he asserted, would mean negotiation by the Alliance of contracts for all locals.

Local situations are in control of local organizations until they ask for aid, Mr. Walsh reiterated, when asked about the Local 702, Laboratory Technicians', drive to organize laboratories in the East, and about the Local 306 and Empire State Operators union rivalry in New York for control of projectionists.

Of the former, he merely predicted all laboratories would shortly have contracts with IA unions. Of the latter, he said the union rivalry would continue unless the national organization was asked for aid.

More of what the Exhibitor has to say About most Everything

THE motion picture exhibitor, independent or affiliated, has decided notions about what he'd like to buy and how, and what he wants to sell and how. He appears to be at some difference of opinion with the branches of production and distribution, as reflected in the hundreds of responses that are coming to Motion Picture Herald in response to an invitation to say what's on his mind.

As was indicated last week, in behalf of real candour there has been no demand, in the invitation, that the exhibitor should sign his comment; so it will be found that some bear names and many are anonymous—but all are exhibitors engaged in showing motion pictures for a living.

In sum, there is here such an excursion among the showmen of the land, and a listening to them thinking out loud, as has not been had before. Here are their notions, opinions. —THE EDITOR.

¶ More comedy features. More adventure features. Less drab stuff like contained in "Stars Look Down." More plain pictures like "The Shepherd of the Hills." Simple tales well told. Avoid all high brow stuff, it's not for the masses. (*Independents*)

¶ The elimination of the following as mediums (a) to amuse or (b) to treat as commonplace or accepted in good society:
1—intoxicating liquor drinking
2—divorce
3—prostitution of sex
In their place such pictures as the Judge Hardy series, the Dr. Kildare series and others of a similar nature prove the American people will support clean, wholesome, humorous pictures.—*R. V. Seaman, Gilbertsville, N. Y.* (*Independent*)

¶ Repeal the consent decree! (*Independent*)

¶ No consent decree. We want a trial of the Minnesota 20 per cent elimination anti-consent decree law. (*Independent*)

¶ Avoid propaganda and war pictures!—*A. EDWARDS, Orpheum Theatre, Orwigsburg, Penna.* (*Independent*)

¶ Stop series of pictures. Make less and better pictures. Stop short pictures, not double features. No English pictures. More prints. No sliding scale over 40 per cent. (*Independents*)

¶ My idea of what is wrong with this business is the notion the few "majors" have that each new selling year must bring increased film rental. They have no idea that a saturation point must be reached sometime, and that prices cannot go skyrocketing forever. Eventually this system will put all of the small independents out of business. (*Independent*)

¶ Better pictures, no double bills, lower film costs. Intelligent national advertising by producers, the public has been fooled by build up in national ads in features and then disappointed when picture plays local theatres. (*Independent*)

¶ Metro-Goldwyn-Mayer's newly adopted 'sliding-scale' and State Release Dates will aid the exhibitor to a greater extent than any other innovation in the theatre industry for the past few years. Abolish 'double-bills' and all features that are made expressly for that purpose. I believe that if the industry as a whole would cut their release schedules to a proportion that would warrent presentable program material—both the distributor and exhibitor would profit to a greater degree. Take measures to prohibit alien minds from dictating to the production offices! (*Independent*)

¶ Less propaganda and more comedy. Will producers never find out that aviation pictures are poison to women?—*CHET BENT, Strand Theatre, Malden, Mass.* (Independent)

¶ The following stars are great boxoffice bets for us, but we have had too few pictures from them to rate them the top in our receipts: Clark Gable, Joan Crawford, Barbara Stanwyck, Irene Dunne, William Powell. (Tyrone Power too many costume pictures.)—*Savoy Theatre, Grand Rapids, Mich.* (*Independent*)

¶ Yes! Make a law causing all exchanges to send out all prints with 12 ft. numbered leaders —or at least 12 ft. of leader, and fine all operators scoring up changeover cues. This would save many operators daily headaches. (*Independent*)

¶ The thing I want most, and I know it will better this industry and my business.
(1) Elimination of double bills.
(2) Right "price" for Metro product.
(3) Eliminate "columnist gossip" and "brainy" movie critics. (*Circuit*)

¶ Give the new youngsters a chance, especially those who click. (*Independent*)

¶ Less pictures and better ones. (*North Dakota independent*)

¶ Why should I pay 30-40% for so-called "Big" pictures which have no star value whatsoever? (*Canadian independent*)

¶ Not too many sophisticated comedies. More big pictures around 80 to 90 minutes instead of over 100 minutes. Better editing. Too many pictures have long-drawn-out sequences which ultimately spoil the pictures. This should be done in Hollywood. There is also plenty of room for improvement in short features.—*D. E. DINTENTON, Capitol Theatre, Saskatoona, Sask.* (*Circuit*)

¶ As an exhibitor of 30 years in business, my pet hopes are that we once again return to "exhibiting," and eliminate the throat-cutting competition of the "crockery business," and the poolroom tactics of petty "gambling" in our theatres. May the Lord help us if we all don't

(*Continued on following page*)

AGAINST:

"B" pictures
War pictures
Sermon pictures
Super-length pictures
Dual features
Controversial issues in films
Stars without good stories
"Highbrow" stories
Drawing-room drama

FOR:

Higher admissions
Old buying methods
Protection to single-house booker
Entertainment
Improvements in theatre plant
More "Will Rogers" and "Marie Dresslers"
Producer-exhibitor co-operation on product
Good two-reel comedies
Single features
Ticket-selling titles
Musical pictures
Action pictures
Less dialogue
An educational program addressed to public

"Quit being Masterminds, get down to Work"

(*Continued from preceding page*)
act quickly. I still love this business.—(*N. Y. independent*)

¶ Eliminate all class productions in small towns. Confine the producing end to entertainment angle for the masses. When a mistake is made cancel release and add to balance of product cost of each flop. This would assure heavy attendance and relieve us from trying to sort them out as we go along. We now take too many chances and most of the time are wrong. *(Pennsylvania independent)*

¶ Percentage pictures are unfair to small theatres. Block of five will cost exhibitors more money for film. Producers make too many "b" pictures, and not enough "a's". (*Pennsylvania independent*)

¶ Keep the X!!*? fool producers and writers from writing about "what's wrong with the show business" in magazines. Such articles plant ideas in patrons' minds. Talk up our business, not talk down! (*Texas independent*)

¶ More "down to earth" features and less sophistication. (*Washington independent*)

¶ *Fewer and better pictures. Producers should cut out pictures that nobody wants to see, of which there are plenty, and put all of their efforts on the good ones. The bad ones only tend to kill the theatre business as they get tired of looking at bad ones, and get so they also stay away from the good ones.—C. W. BUERMELE, General Manager, Co-operative Theatres of Michigan, Inc., Detroit. (Independent)*

¶ Less taxes. Shorter features. More re-issues of 1934-'36-'37 product—when good pictures were really good. (Such as "Shipmates Forever," "Big Broadcast of '35").—*L. A. McLEOD, Manager, New Palm Theatre, Foley, Ala. (Independent)*

¶ Hollywood companies trying to impress how expensive everything is, and not turning out more good pictures. (*West Virginia independent*)

¶ Cut out murder mysteries; salacious stories; morbid so-called intelligentsia tripe. Make more modern comedy. Stories must be modern and fast paced. War stories are out at the B. O. with few exceptions. Need more western stars with better production value.—*SILVER & GIBSON THEATRES, Greenville, Mich. (Independent)*

¶ My pet annoyances? Jimmy Fidler and Louella Parsons. (*Georgia independent*)

¶ Paying patrons in my houses demand comedy productions. They all yelp when we present the tear-jerk stuff. Distributors are making too many pictures too long. No release should exceed 100 minutes. Distributors should devote some attention to the small houses when they make up their press books and include more thumb-nail layouts that include cast and title, not just the title. The small theatre cannot afford to run the big ads. Paramount, Columbia and Warners should watch their prints. Too many have very poor lighting and are blurred. Paramount has the worst condition. Indianapolis Paramount exchange is always short prints and is causing many exhibitors to pass up their product because of this condition. *CARL NIESSE, Vogue Theatre Co., Indiana. (Independent)*

¶ For the small spots: Make the consent decree optional. By this we mean suppose we buy as a selective deal. The consent decree is a nuisance for us. In turn if it's beneficial to others, that's fine. However, in turn give us the advantage of buying economically as we see it. My play dates are 3 months later this year from release than last year. We lose the advantage of playing after the first runs while the benefits from advertising by radio, newspaper, etc., are hot. R. B. STIERT, *Star Theatre, Bridger, Mont. (Independent)*

¶ Pet Peeve—The bad press sheet ad mats. Who in the world uses those large three-, four-, five- and six-column ad mats? If these mats were available in two columns it would be a God-send. Short in depth, three-column ad mats, likewise would be useful. With display space from 50c to 90 per inch, and three and four changes of program per week, it costs almost as much to run advertising space in the newspapers as it does for cost of film. Cut down the size of the display ads, inject copy in small spaces and watch the results. (*Minnesota independent*)

¶ I would like to be able to choose my pictures and date them where I want to play them. Each exhibitor knows about what kind of pictures their patrons like. Many times I have had to play a percentage picture on Sunday when that type should have been shown on Friday and Saturday.—*MRS. G. P. QUALEY, Manager, New State Theatre, Sanesboro, Minn. (Independent)*

¶ *Less South American stories and horror pictures like "Jekyll and Hyde." No go. Nobody cares for costume and high-class operatic music and singing pictures. English plots and pictures drive the patrons away in droves. Comedy, American stories, popular music, hillbilly comedy, air stories, family plots, Northerns, happy romance, etc., are all OK. Should have more submarine pictures. (Iowa independent)*

¶ Personally, I believe that there's nothing wrong with this business. It's about time every one in it quit griping over what should be done and do it!. . . . It's about time that we forgot about our competitor and devoted some attention to what we are to do to make a success of our own assignment. It's about time we started to finagle on how to get that huge untapped source of B. O. cash that is around (and we know it's around, just look at G. W. T. W.) It's about time we quit being masterminds and at least two-thirds of us get down to work. I can't see why exhibitors in territories troubled with double features can't get together. At least get together enough to pick out three pictures released a week that they pledge to each other they will not double feature until after a specified clearance period. You're wasting product when you double two good pictures. Annoying patrons when you double a good with the bad, and getting rid of junk when doubling two stinkers.—*DOUG GEORGE. (Ohio independent)*

¶ A square deal from the producers. We are ready and willing to pay a fair share of our gross for films but we do demand a legitimate profit. We are the equivalent of the retail merchant and are entitled to that part of the profit, whereas we believe the producers are striving to claim both the wholesalers' and retailers' share of the theatre goers' dollars. *L. H. WESKIL, Rose Theatre, Colfax, Wash. (Independent)*

¶ Murder to such as "Ziegfeld Girl," "Great American Broadcast." Splendid stage showing everything and nothing. Let's have less intelligent insults in song and music. We want worthwhile simple plays such as "Barnacle Bill," "Men of Boys Town" by actors who can act. The American public wants and enjoy good light music, not repulsive harmony strangulation.—*T. L. STUART. (Washington independent)*

¶ The outstanding success of Abbott and Costello leads me to believe that this industry lacks some good comedy teams. In years past, theatres were packed with great comedians like "Laurel and Hardy," Charles Chaplin, Fatty Arbuckle, Harold Lloyd. Abbott and Costello brought in the crowds because the public has always wanted this type comedy. It is too bad Abbott and Costello have a set routine. They cannot last because they are the same in every picture. When you think of the great comedians of the past, and then look at our time, you know what the matter is with our business today. We have no great comedians.—*WILLIAM G. CLARK. (Arkansas independent)*

¶ *Knock out the consent decree and go back to straight contract selling with an elimination clause. The decree is the worst thing ever wished on an exhibitor. (Independent)*

¶ Better short subjects to take the place of the poor second features on a program.—*GRANVILLE MACPHERSON, Portola Theatres, Portola, Cal. (Independent)*

¶ We talk and talk of the abolition of double bills, but instead of doing anything about it we see such double features as "Here Comes Mr. Jordan" and "Belle Starr," "Dr. Jekyll and Mr. Hyde" and "This Woman Is Mine." Here on the West Coast, Fox West Coast Theatres seem to be running hog-wild on it. Why isn't something done??? (*California independent*)

¶ Good comedy drama. Good comedy action. Good musical. Good outdoor-drama. Good outdoor western. (*Kentucky independent*)

¶ We are a non-theatrical account (school). On the whole, we are well pleased with the pictures we receive. Our chief objection is to receive a picture which we have not seen, but which comes well recommended with an innocuous title (such as Philadelphia Story) which is entirely unsuited to a school audience.—*C. A. SWINGLE, Supt. of Schools, Philadelphia, Pa.*

¶ That the film companies take less of the revenue and that they allow theatres more for advertising, remodeling and other things, that help the industry in general. Big pictures now carry such high percentage that there is not much incentive for the exhibitor to get the public in to see them. For instance, we do not book best pictures for weekends, due to percentage terms, but rather book a cheap picture on which it is not necessary to divide receipts. Therefore, the large portion of our people do not see the best pictures. *(Kentucky independent)*

¶ I believe they should produce more pictures that have a comedy value instead of so many war pictures. People enter the theatre to enjoy themselves, not to make them worry.—*GEORGE KELLOFF. (Oregon independent)*

¶ The discontinuing of credits on shorts and features. Abolishing consent decree and old selling plan with a 20 or 25 per cent cancellation. Concerted effort by every exhibitor and their organization to stop the film companies making 16 mm. This is one of the major

"Let Theatres Sell Their Own Pictures"

reasons why boxoffice receipts have dropped. Also state and federal institutions, CCC and Army camps showing boxoffice stars free, and every one of them mixed up in politics with their doors wide open to the public, your boxoffice is bound to drop.—*LOUISE MASK, Luez Theatre, Bolivar, Tenn. (Independent)*

¶ Stop monopoly! *(Arkansas independent)*

¶ Eliminate all costume and historical pictures for a year and then throw in a few during the coming year to break the monotony of the regular run of features. *(New York independent)*

¶ Why can't the producers make pictures of good quality without using all of Eastman and DuPont combined output of film? I think that pictures could be better without so much extra length. I'm for making fewer, better and shorter pictures in the future. *(Georgia independent)*

¶ No more British pictures; we might as well run them for the house employes. Better Technicolor pictures; put a good plot behind them and some real money-making stars. No kick on "Dive Bomber," though. Fewer but finer pictures. Believe the public would go for single bills if they're excellent. We do just as much business on a good single bill as we do on an ordinary double bill. More pictures with a comical background. Lots of people go to the show for cheerful entertainment. Don't believe we supply enough of it. More horror pictures for thrillers; this neighborhood goes for the unusual ones. Greater variety of defense trailers. *(Ohio independent)*

¶ *Immediate discontinuance of double features. Stop making "quickies." Design all pictures for top spots. Fewer pictures, but good ones, will earn extended playing time from exhibitors. Distributors to try to think of future and build good-will among exhibitors, instead of trying for all now and forgetting future. (Indiana independent)*

¶ Better clearance arrangement to be governed by non-partisan board in each exchange city. *(Indiana independent)*

¶ To buy good pictures without being forced to buy an overabundance of sorry ones at the same time. Can it be done?—*E. B. BOWMAN, Maxton Theatre, Maxton, N. C. (Independent)*

¶ I would like to see the day that an exhibitor is not forced to buy or rent block one in order to get decent rent on block two, and that he can rent 10 or 12 pictures at a time, or just three or five just as he sees fit. The decree block system has raised the rent so high that a small town exhibitor will have a hard time to stay in business and I would like to see the day when one can rent films without the percentage split. They always check the best pictures and then try and raise the rent on pictures that do not go over.—*J. F. SPANGLER, Manager, Beaver Theatre, Oklahoma (independent)*

¶ Would welcome return of single billing. Less instead of more film rental each year. More A pictures, not so many B. & C. Not so many war and propaganda pictures. More comedy and light action pictures seem to be what the people enjoy most. *(Washington independent)*

¶ More musical comedies. Less propaganda. Less war pictures. War and propaganda pictures very interesting. But to my estimation the show-going audiences are better entertained by music and comedy. P. A. DUPLISSEY, manager, Royal Theatre, Iota, La.. (Independent)

¶ To get away from double features, and have better stories and cast. Do less national advertising and give the theatre manager a chance to sell his own pictures. *(Circuit)*

¶ A return to the old type of showmanship, where, when business was slow, the manager got down to serious business and didn't sit around and cry about it. Get away from double features and premiums and sell entertainment at a decent price. A cooperative spirit among the industry that will make them stop fighting each other and sell the public on good, clean, wholesome entertainment. *(Circuit)*

¶ Pictures that are timely, not too long and not too serious—Our patrons of today have many worries therefore they are seeking themes of a lighter trend. They seem to not want to think but to just be entertained. *(Circuit)*

¶ What we need in the motion picture entertainment is a little more spice such as we had in the old silent days. Mack Sennett Bathing Beauty Comedies; "A Fool There Was," with Theda Bara; "Queen of Sheba;" less gangster stories, less stage plays where all the action you get is talk, less features that are so long that it is impossible to run anything else. The pictures in my impression have to some extent become so "arty" that they have lost sight of that which the public really wants. *(Circuit)*

¶ Fox should get out of its rut of dull and stereotyped biographies and musicals. Warner Brothers is in a similar rut with gangsters. All companies should produce at least two ambitious pictures per year. A "Boom Town," "Northwest Mounted Police," "Sergeant York" is the salvation of the industry. *(Circuit)*

¶ Do something to stop letting the public in on our business, which today is an open book and has no secrets. Sell them our entertainment, but not tell them costs and how things are done. *(Circuit)*

¶ Less personal appearances of movie stars on radio programs. Producers would do better if they placed more advertising in newspapers bolstering local campaigns than so much space in national mediums. Not only in key cities, but cities of 15,000 up. More two-reel dramas, musicals and comedies which will help bring back single-feature programs, with star values in cast. *(Circuit)*

¶ Stop taking a star like Spencer Tracy and putting him in a picture like "Jekyll and Hyde." As far as the Middle West is concerned, this grand drawing card has lost enough prestige to place him down with the "second raters," whereas he was "tops." *(Circuit)*

¶ *If better salaries were paid to employees, there would be an optimum in cooperation and service.*

My pet annoyance, as well as that of many patrons of our theatre, is the re-issuing of old short subjects. These shorts are not only annoying, but they detract from the popularity of the star himself and should be shelved. (Circuit)

¶ Elimination of double features.

Every major company should attempt to turn out eight or 10 outstanding features each year . . . the so-called super-super type, wherein there is greater coordination of brains in first, the selection of the story; . . . second, the selection of the director, and third, the proper casting of the characters . . . stars if they fit the part; if not, then actors who do fit the part.

Bad titles have ruined many a good picture at the boxoffice, whereas a good title has saved many a mediocre film at the box office. . . . The word "love" is poison on almost any theatre's canopy if used in connection with a heavy drama. Exception might be in a title with Abbott and Costello. . . . Here the people would know what to expect. The mere spending of money will never produce a boxoffice picture of the so-called super-special type, but plenty of producers try to do it over and over again on a trite story, hoping that the addition of Technicolor and lavish settings plus a couple of high-priced stars will turn the trick. It's like taking a piece of trash literature, covering it with the expensive vellum binding, hand-tooled, gilt and deckled edged and then expecting the world to call it a piece of great literature. The producers just can't fool the people all of the time. *Palace Theatre, 791 Broadway, Gary, Ind. (Circuit)*

¶ I play doubles—so I want the big pictures to be big in quality, not in length. One hour and 45 minutes should be longest. Chiefly, we need more unusual pictures—out of the rut—like "Here Comes Mr. Jordan," "Citizen Kane," "A Woman's Face"—less of Abbott and Costello and more of Bob Hope and the great newcomer, Red Skelton. *(Circuit)*

¶ Presently, as world conditions get worse, our audience prefers something light and amusing, without being two hours long.

Cycles of pictures are all right, but in some instances a bit overdone.

We find our difficulties in features that are two or more hours long; we cannot get a two-hour audience to "turn over."

What the industry could use right now is some new faces, although recently there are some newcomers that are definitely "star stock," i. e., Robert Sterling of MGM and Donna Reed of the same studio. *(Circuit)*

¶ The same average run of pictures but at less cost. . . . Hollywood can do it economically, without hurting the quality of their product. . . . To heck with the exhibitors standing all the extra expense of lavish salaries and foolish spending. *(Circuit)*

¶ I hope that film salesmen will stop coming around with tales of how these companies are continuously losing money and that is their excuse for continued increase in price of film. They must think exhibitors are awful fools, but year in and year out we have heard the same tale of woe. *(Circuit)*

¶ First of all, single features, fewer long-drawn-out stories that get nowhere, more comedies and musicals—in a time that all we read, see in newsreels, and in many a feature is some war angle. More Kildare series, Hardy series, Abbott and Costello series, Bob Hope, etc. Why not cut features down to where and what they were 10 years ago, because now the producers who are making long features to break up the double feature menace, don't realize some towns have to play doubles, anyway, and you wind up with a three-hour-and-a-half program, where 10 years ago features averaged 75 minutes, 9 minutes of news, cartoon 7 minutes, and possibly, but not always, a short; this way working is six performances and quicker turnover. Hal Roach's Streamliners are a help. *(Indiana circuit)*

(To Be Continued Next Week)

RKO Stockholders Meeting Jan. 15th

RKO stockholders will have their first meeting since the company's reorganization two years ago, on January 15th, in New York. Election of a new board of directors will take place at the meeting. Terms of all 13 directors will expire January 26th. The present board was designated for a two-year term by the Federal court at the conclusion of the RKO reorganization. The new board will meet late in January to elect officers and probably act on certain executive employment contracts.

Holders of RKO preferred stock will be entitled to elect one-third of the members of the new board or either four or five of the new total, as stipulated in the company's by-laws, which also provide that whenever accumulated unpaid dividends on the preferred amount to $7.50 or more a share, that class of stock shall be entitled to elect one-third of the board. Accumulated unpaid dividends on the preferred amounted to $10.50 per share on November 1st.

Transfer of that voting privilege to the preferred stock is not expected to result in any change which would not have occurred in an election of directors entirely by common shareholders, since the Atlas Corp.-RCA interests, which together hold a majority of the preferred stock, likewise hold a majority of the common.

Equity Asks Fees From Talent Agents

Personal representatives and employment agents for actors must pay a $100 initiation fee, and $25 per year to Actors Equity, the executive council of that organization ruled in New York Tuesday.

Not required to pay the initiation fee are 32 agents now licensed.

The ruling is effective December 1st.

Twenty three applications for agents' permits are now pending.

More Suits on Those "Expenses"

Charging mis-management, illegal expenditures, and asking accountings, stockholders' suits continue to result from disclosures during the extortion trial of Browne and Bioff, that majors paid them approximately $828,000. Latest suit, at mid-week, was that of Lester Rankin, Los Angeles, a reported holder of 100 shares of Warner common. He asked return of $181,000 to the company, the sum said to have been paid Bioff.

Bergman Represents Pierre van Paassen

Maurice Bergman, former advertising and publicity manager of Twentieth Century-Fox, was named sole representatives on films and books for Pierre van Paaseen, journalist, author and lecturer, it was announced in New York this week. Mr. van Paaseen is now working on a biography, for publication, on the life of Clemenceau, France's premiere during World War 1. He is the author of "That Day Alone" and "Days of Our Years."

AMPA Luncheon Salutes Short Subject Leaders

The short subjects industry, producers, distributors and many of the stars of one-reel features, were collectively saluted by the Associated Motion Picture Advertisers at their fortnightly luncheon at the Hotel Edison on Thursday. Mrs. Besa Short, organizer and head of the Interstate Circuit short subjects department in Dallas, came to New York to address the meeting on the growing importance of short product. She paid tribute to the improved entertainment value of one and two-reel pictures.

Robert Benchley was master of ceremonies. He introduced a group of short subject stars headed by John Kieran, Juanita Juarez, Don Terry, Grantland Rice, Sterling Holloway, Fannie Hurst, Craig Wood, Billy Vine, Ed East and Polly, and Paul Douglas. The Quiz Kids spoofed the industry in a special recording. Each of the major distributors presented door prizes for the meeting.

15 Towns Veto Sunday Shows

Partial returns from election districts throughout Pennsylvania showed that proposals to legalize Sunday film showings were defeated in 15 communities, townships, counties and were approved in six.

The Sunday show proposal was rejected by the following: Uniontown, Lansdale, York, East McKeesport, Aspinwall, Perkasie, Montrose, Avonmore, Scottdale, Sutterville, Dunbar, Mill Creek Township, Shade Township and Lebanon and Somerset Counties.

Among those that voted to lift existing bans on Sunday shows were: Ramsey, Clearfield, Green, Milford and Pike counties and Morgan Township.

The comparatively small number of communities voting on the issue of this election was attributed by Rev. William D. Forney, general secretary of the Lord's Day Alliance of Pennsylvania, to the fact that the number of petitions required to place the question on the ballot in any community was increased by the last legislature from five to 20 per cent of the highest number of votes cast for any candidate in the preceding election.

At a recent meeting of the Episcopal Women's Auxiliary at Jackson, Miss., recently, that body went on record as favoring return of Sunday shows to the largest city of Mississippi. "Boys in uniform walk aimlessly up and down streets of Jackson on Sundays in search of something to do and it seems wise that the community interest itself in affording them entertainment," the petition said. The resolution added that shows should operate on Sundays between 1 and 6 P.M., and again after 8:30 P.M., following end of most church services.

Sunday films in Rochelle, Ga., have been approved by a unanimous vote of the Town Council. The proceeds from showings will go to charity.

Jack Austin Transferred

Jack E. Austin, city manager at Burlington, N. C., for North Carolina Theatres, Inc., has been transferred to Charlotte, N.C., where he will also be city manager. Norris Hadaway of the National theatre in Greensboro succeeds him in Burlington, and Clyde Wooten succeeds Mr. Hadaway.

IATSE Studio Talks Continue

International Alliance of Theatrical Stage Employees studio locals continued negotiating with producers, this week, for new individual contracts, unimpeded by selection of a new international president over the weekend.

The election of Richard Walsh to the presidency of the IATSE, succeeding George Browne, is reported on page 12.

In the same sector, the Screen Cartoonists Guild joined the Motion Picture Painters Local 644 and Film Technicians Local 683 in the newly formed Conference of Studio Unions, attempting to combine American Federation of Labor studio locals for unity and protection.

In New York, the majors' home offices continue to be unionized. Latest manifestation of this tendency was the counting of National Labor Relations Board election ballots last week at Warners. Its Associated Office Employees union won, 451 to 112. Board certification is to follow. The union is pressing for a "contract by Christmas." The union is independent. Chapters in Loew's, RKO, Columbia, belong to the Screen Office and Employees Guild, CIO, Local 109.

In the same city, results of the Screen Publicists Guild mail poll of members on affiliation were to be disclosed this week.

In Hollywood, the Screen Actors Guild was to show cause in Federal Court Wednesday why it should not be restrained from disciplining Leo Morrison, talent agent; and the Screen Readers Guild is trying to reopen its contract with the producers, seeking a full union shop, and salary increases.

The Chicago Film Employees Union, Local B45, reelected Sam Lamasky president; Roy Roadman, vice-president; Kenneth Siem, secretary treasurer; George Busch, business manager.

Projectionists Sign Pacts

New Haven stagehands' and projectionists' locals have signed new pacts with circuits there.

An "all-time high" of $2.20 per hour has been obtained for sound equipment workers in Hollywood, officers of the International Brotherhood of Electrical Workers told the 21th annual convention in St. Louis last week.

The strike by Local 702, Laboratory Technicians, continued in New York early this week, against the Movielab Laboratories. Saul Jeffee, company head, said last week the strike was unjustified because he was willing to arbitrate, and unfair because the union was asking scales prevailing in larger concerns.

The Milwaukee Projectionists Local 164 Monday revived the Motion Picture Ball, an annual affair until discontinuance some years ago.

The Screen Writers Guild, Hollywood, elected new officers Wednesday. Its membership increased by 38 for the eight week period ended October 21st, it boasted last week.

State Has Press Room

Al Rosen, manager of Loew's State on Broadway, New York, is preparing a press room off the mezzanine of the theatre for use of critics and other newspapermen covering the Times Square district. Pages will be available to take copy to newspaper offices, if necessary, Mr. Rosen said.

Crystal Has "Escort Girl"

Crystal Pictures, Inc., of New York City, has acquired the exclusive rights to "Escort Girl" for distribution throughout Northern New Jersey and the state of New York, it has been announced by Melvin Hirsh, president of the company.

MAJORS FOLLOW PARAMOUNT TO COURT FOR DECREE RELIEF

Warners "Deplores Statute" in Petition to New York Federal Court for Suspension of Decree in Minnesota

Applications filed this week by Warners, RKO and Twentieth Century-Fox were to be heard Friday, in New York Federal court, for relief from the film consent decree, so that it can comply, like Paramount, already relieved, with the Minnesota law, which enjoins film companies from selling films in blocks of five, and instead compels them to sell films *en masse,* with a 20 per cent cancellation privilege.

The Warner statement indicating its course in court Friday, read:

"After further consideration of the effect of the recent ruling of the Minnesota Court denying to Vitagraph, Inc., and other distributors a preliminary injunction against the enforcement of the Minnesota Anti-block of Five statute, it has been decided to apply to the Federal Court in New York for relief against the provisions of the Consent Decree which are in conflict with the Minnesota statute so as to enable Vitagraph to license its pictures in Minnesota.

"Harsh Effects"

"This decision was reached after giving due consideration to the hardship on the public who are prevented by the present conflict between the State Statute and the Federal court order from seeing Vitagraph's pictures, the harsh effect upon the exhibitors in Minnesota who are in need of product and most of whom are not responsible for the passage of the Minnesota statute, and to the strong feeling that Vitagraph's present releases have such high entertainment value and carry such a timely message that they should be shown without delay throughout the United States, including Minnesota.

"Vitagraph still deplores this statute which compels it to set up a selling system in Minnesota different from that in the other forty-seven States of the Union, and intends to continue contesting its constitutionality with the utmost vigor and with the hope that the Minnesoa legislature when it convenes again will remove it from the statute books, if the Courts have not already struck it down."

At Minneapolis the trial of criminal actions against Paramount, RKO, and 20th Century-Fox for alleged violations of the sales law was placed on court calendars for December 15th, following an agreement between film counsel and prosecuting state and county authorities.

It was considered likely that bills similar to the Minnesota legislation might be initiated or reintroduced into the legislatures of Georgia, Michigan, Nebraska and other states where there has been anti-decree agitation. The narrow defeat of a bill closely paralleling the Northwest Allied law and introduced into the Georgia legislature last March by a Paramount affiliate was recalled.

However, MGM, through J. Robert Rubin, general counsel, wired Northwest Allied, proponent of the Minnesota law, on Friday, November 7th, that his company would await the determination of the criminal charges pending against it, RKO, and Twentieth Century-Fox, in Ramsey County Court, St. Paul, for violation of the state law.

That violation was described in the state complaint of several weeks ago, as the making of small block deals with several theatres in the St. Paul territory.

The situation, meanwhile, in that state, is reported becoming more precarious for exhibitors who cannot obtain sufficient product from Paramount, and the "little three" not in the decree. The latter are reported piling record business.

Columbia usually has four to eight prints for the area; it now has 16 to 20 prints per picture, and these are constantly in work. Universal's exchange complained it cannot keep an adequate supply of contract forms.

Business Reports Vary

In general, the report from Minneapolis this week was, that Universal and Columbia have tripled their business; that Paramount, opening new product deals late, is having slow business, and that United Artists, complying with the state law, and starting only recently, is doing well.

One closing definitely scheduled—for November 21st—is that of the Paradise, Faribault, an "A" theatre. Other houses are operating on part-time.

Governor Harold E. Stassen denied, to Northwest Allied, that he considered calling a special legislative session for repeal of the law.

Next regular session is January, 1943.

Of the Warner application, Friday, for relief from the decree, granting of it was regarded in New York a certainty. Observers pointed out the Federal Court raised no objection to the Paramount application; that, in fact, Federal Judge Henry W. Goddard noted that the decree's Section 23 clearly entitled the company to release.

The Section provides for relief when the decree conflicts with state laws.

Aid from Wisconsin and upper Michigan exhibitors was offered Northwest Allied, in the annual convention, at the Hotel Schroder, Milwaukee, last week, of the Independent Theatres Protective Association of those two territories. The resolution offering aid also expressed "concern for the independent exhibitors of Minnesota." The unit's new board was directed to contact officers of the Minnesota unit.

Meanwhile, United Artists, mentioned previously as selling now in Minnesota after a hiatus because of its individual picture selling policy—which it feared conflicted with the Minnesota law—solved the difficulty by selling the entire output of each producer.

SELL THE INDUSTRY TO PUBLIC—LEE

The motion picture industry, having sold glamour for years, must now sell itself as a business employing thousands of community business men and employees, Claude Lee, Paramount public relations counsel, told the Advertising Club of Minneapolis last week. Public relations men face the job of showing that the industry has become a more important factor than is represented by the glamour buildup of today, Mr. Lee said.

Further, the public has begun to take the industry for granted, and must be told that the motion picture is as much a miracle as radio and aviation. In short, Mr. Lee said, the industry must now sell itself on its merits and not only those of its glamourous personalities.

Schine Files Answers To Government Suit

Marked by procedure unusual in film anti-trust annals, answers to Government interrogatories were filed Monday in Buffalo Federal Court by the Schine circuit, chief defendant in the Department of Justice "field" suit against a large independent circuit and the three "little" majors, Columbia, United Artists, and Universal.

The answers were sealed. They were given to Federal Judge John Knight personally.

Willard McKay, Schine counsel, explained his client did not wish the information made public; competing companies might well use it, he asserted.

Meanwhile, asking permission to examine Schine correspondence, Seymour Simon, special assistant to the United States Attorney General, told Judge Knight that "if we can obtain this data, I believe it will indicate how Schine licensed its films in closed and open towns"—a request upon which the judge reserved decision.

Mr. McKay answered Mr. Simon's request for information about Schine admissions since August, 1937, with the assertion full compliance would require "someone spending a lot of time on a big job"; however, he promised information on specific dates.

Mr. McKay concluded that a corporation cannot be compelled to supply the wide information sought by the Department.

January Trial Expected

Arguments Monday ended with court enjoinment of brief filing, a ten-day period for the Government to reply, and the opening of Schine's sealed answers by the Government, in the interim.

The case is not expected to reach trial before January. It is the second of the Government's "field" suits. The others are against the Crescent circuit, in Nashville Federal Court, still continuing; and against the Griffith circuit, in Oklahoma City Federal Court.

The Deparament last week began investigating majors' home office records, in preparation for the Schine case. Though only Columbia, United Artists, and Universal are defendants, the examination included files of other companies.

The anti-trust suit of the Harrison Brothers, exhibitors in suburban Philadelphia, re-opened against Warner Theatres and the major distributors on November 10th, was continued until November 12th. The action, considered to have been settled out of court carlier this year when the Harrison Brothes leased their Lansdowne Theatre, involved in the litigation, to the Warner circuit, was brought up in the U. S. District Court in Philadelphia before Federal Judge J. Cullen Ganey.

On Wednesday it was announced that the suit was settled out of court, Morris Wolf, attorncy for the defense advised the court, adding, all parties had agreed to a settlement and formal motions to dismiss the suit will be filed in a few days when the mechanics of the settlement are completed.

LATE REVIEWS

For other Showmen's Reviews see Product Digest Section, page 71

Tarzan's Secret Treasure

(MGM)

More of the Same But More So

Again he swings through the air with the greatest of ease does Tarzan, and this time his son does likewise, but with even more ease and abandon do the writers of this stanza swing through the stratosphere of imagination accompanied by a technical crew which makes a multitude of impossibilities seem plausible enough for the juvenile trade of all ages.

The tale, compounded by Myles Connolly and Paul Gangelin, brings explorers to Tarzan's idyllic mountain retreat and they repay his hospitality by attempting to gain possession of gold deposits on the premises. On this storyline is strung an array of conflicts, captures, escapes, rescues and so forth in the Tarzan tradition highlighted by plentiful helpings of comedy provided by an elephant and a monkey. Just about all the other jungle animals, including the elephant herd to the rescue and the crocodiles to devour the villains, figure also in the proceedings.

Produced by B. P. Fineman with no sparing of the budget and directed by Richard Thorpe, the film stacks up as about the best of the Tarzans from the point of view of the Tarzan audience, the only one aimed at.

Previewed at the Academy Theatre, Inglewood, to a paying audience drawn by "The Little Foxes," many of whom left immediately on the flashing of the "Tarzan" title, the others remaining to register approval tinctured with condescension.—WILLIAM R. WEAVER.

Release date, Dec., 1941. Running time, 80 minutes. P. C. A. No. 7624. General audience classification.

CAST

Tarzan ..... Johnny Weissmuller
Jane ..... Maureen O'Sullivan
Professor Elliott ..... Reginald Owen
O'Doul ..... Barry Fitzgerald
"Boy" ..... Johnny Sheffield
Cordell Hickman, Tom Conway, Philip Dorn.

Marry the Boss's Daughter

(Twentieth Century-Fox)

Business Plus Romance

Here is a light and amiable little drama about a young man from Kansas who comes to the big city—New York—to revolutionize things in the business world. A handy man to have around when it comes to figuring income tax, he fancies himself an efficiency expert. In the course of being efficient he causes a social problem by putting several people out of work, loses the respect of his employers and the love of the boss's daughter. But then, as said before, this is an amiable little drama, and so, he blunders right back in to the good graces of all concerned.

Suggested by the story "A Girl, a Boy and a Dog," the theme naturally revolves around those three but there are other touches that contribute a good deal to any enjoyment of the picture. Of these, George Barbier, as the business tycoon, is properly bombastic and convincing, and Hardie Albright, as the Harvard grad and vice-president of Barbier's far-flung enterprises, is true to most people's conception of the same. He loses the girl. The principals are Brenda Joyce and Bruce Edwards. Miss Joyce is a vision of blonde loveliness and Edwards is capable, if not dynamic.

What the picture amounts to in sum total is a minor but passably entertaining effort.

Direction was by Thornton Freeland.

Seen in the 20th Century-Fox projection room at a special screening.—PAUL C. MOONEY, JR.

Release date, Nov. 28, 1941. Running time, 60 minutes. PCA No. 7479. General audience classification.

Fredericka Barrett.....Brenda Joyce
Jefferson Cole.....Bruce Edwards
J. W. Barrett.....George Barbier
Palmer .....Hardie Albright
Bodil Rosing, Brandan Tynan, Charles Arnt, George Meeker.

Cadet Girl

(20th Century-Fox)

Love and Music vs. West Point

Plenty of entertainment has been packed into the 69 minutes of this well acted and well staged production of Sol M. Wurtzel, executive producer, and Ray McCarey, director.

First of all, there are five songs by Leo Robins and Ralph Rainger, several of which give indications of being hit tunes. The numbers are "Uncle Sam Gets Around," "She's a Good Neighbor," "I'll Settle for You," "It Happened, It's Over, Let's Forget" and "My Old Man Was An Army Man." Carole Landis sings pleasantly two of the songs and also does well with the acting requirements, looking very attractive all the while.

Next there is a good performance by John Shepperd, the older brother, who also sings and recites "Uncle Sam Gets Around" in an effective fashion. Then George Montgomery is the romantic hero, with William Tracy and Jane Hazzard and Edna Mae Jones supplying what little humor there is in the film. Janis Carter sings one song. The cast also includes Robert Lowery, Basil Walker, Charles Tannen and Chick Chandler.

The story is not new, but has been dusted off and brought up to date. It concerns a West Point cadet who falls in love during a vacation and wants to marry and give up his career, but in the end goes back to the Point. That plot has been used for straight dramatic pictures. Here in this musical film it serves very well.

In the beginning of the picture Montgomery, playing the cadet brother of a New York orchestra leader, leaves on vacation with four of his classmates. He falls in love with the singer in his brother's ochestra, Carole Landis. Despite the brother's objections, they wish to marry. The cadet starts his own orchestra with his intended wife as singer. They are very successful, but the girl is not sure and will not marry until the vacation is up. At a special camp show she realizes that he is meant for the army and arranges with the brother to inspire the boy through a song to return to West Point and follow out the wishes of their father. The song has its desired effect and Montgomery returns with his classmates.

Previewed at the New York home office before an audience of about 50, most of whom were women reviewers. They all seemed to be entertained. Two of the women were heard to protest against the selling spirit of one chorus of the finale song, "Uncle Sam Gets Around," which runs "it won't be fun, but it's got to be done."—M. Q., JR.

Release date, Nov. 28, 1941. Running time, 69 minutes. PCA No. 7567. General audience classification.

Gene Baxter ..... Carole Landis
Tex Mallory ..... George Montgomery
Bob Mallory ..... John Shepperd
Runt ..... William Tracy
Mary Moore ..... Janis Carter
Robert Lowery, Basil Walker, Charles Tannen, Chick Chandler, Otto Han, Irving Bacon, Jane Hazzard, Edna Mae Jones, Charles Trowbridge, Marguerite Whitten.

The Perfect Snob

(Twentieth Century-Fox)

Comedy-Romance

Here is another film about a girl whose social-climbing mother has persuaded her to marry for money, but whose father, a well-meaning veterinarian, manages with the help of a personable young man, to have her settle for love. Producer Walter Morosco has made few deviations from the basic story—set this time on the shores and amid the sugar plantations of Hawaii—and even Charlotte Greenwood and Charlie Ruggles as the opposing parents fail to make it sufficiently fresh.

Lynn Bari, a rather bewildered gold-digger, tries out two unlikely prospects before resigning herself to a marriage of budget-planning over hot stoves. But the young man who gets her, played by Cornel Wilde in his first leading role, has more than his self-conscious good looks, as she is about to discover as the picture ends. Anthony Quinn and Alan Mowbray are also in the cast.

Director Ray McCarey did fairly well with an unpromising script.

Previewed at the projection room to a small trade-press audience.—E. A. CUNNINGHAM.

Release date, Dec. 19, 1941. Running time, 62 minutes. PCA No. 7820. General audience classification.

Chris Mason.....Lynn Bari
Milke Lord.....Cornel Wilde
Martha Mason.....Charlotte Greenwood
Dr. Mason.....Charlie Ruggles
Anthony Quinn, Alan Mowbray, Chester Clute, LeRoy Mason, Jack Chefe, Biddle Dorsey, Matt McHugh.

San Francisco Play Season Looms Large

With 23 weeks already booked for presentation of stage productions, and the first two weeks turning in big volume, Homer Curran, manager of the Curran and Geary theatres in San Francisco, predicts one of the biggest legitimate stage seasons since the days of the first World War.

John Barton's final tour of "Tobacco Road" did a large two-weeks gross, with Ethel Waters in "Mamba's Daughters" grossing even more. On schedule between now and the end of February for the two theatres, operated side by side, are "Dante," the magic show; Katharine Cornell in "The Doctor's Dilemma," "Blossom Time," with a New York cast; Ed Wynn's "Boys and Girls Together," "Claudia," "My Sister Eileen" and "Life With Father."

The Alcazar theatre, reopened for the presentation of legitimate plays by Dick Marshall, scored a big success with Otto Kruger in "The Male Animal," and Edward Everett Horton in "Theme and Variations." Plays scheduled for the remainder of the season include "Quiet Please," "Show-off," with Joe E. Brown; "No Time for Comedy," with Francis Lederer, and "Phantom Women."

Theatre Firm Formed

Irving S. Baltimore, George Baltimore and Leila J. Argue, all of Los Angeles, have incorporated Beverly Amusement Corporation, to operate theatres in California, out of Los Angeles.


REALLY SOMETHING TO BLOW YOUR HORN ABOUT!
THE GREATEST ENTERTAINMENT EVER TO PLAY ON ANY SCREEN!
Turn over please


PARAMOUNT'S
LOUISIANA PURCHASE
IN TECHNICOLOR!
BOB HOPE
VERA ZORINA
VICTOR MOORE
with
Irene Bordoni • Dona Drake
featuring 100 Louisiana Belles • Directed by Irving Cummings
Screen Play by Jerome Chodorov and Joseph Fields • Based on the
Musical Comedy by Morrie Ryskind • From a story by B. G. De Sylva
Music and Lyrics by Irving Berlin

GIVE PROOF, NOT COMMENT, AAA'S 'SUPREME COURT' ADVISES LAWYERS

Arbitrator's Award in Albany Case Amended as Statements Of Council Are Called "Too Lengthy"; New Cases Filed

Wordy lawyers are not wanted at film arbitration hearings the Appeal Board, "supreme court" of the American Arbitration Association served notice Monday—its seventh decision made known in New York.

"Proof of the facts, not statements of counsel, is the substance of the hearing" the three board members commented in their opinion amending in two parts the arbitrator's award in the Albany cases Nos. 1 and 2, consolidated.

The Appeal Board's ruling, on the clearance complaints of Alex Papayanakos, operator of the American theatre, Canton, N. Y., was its second opinion in the demand against RKO and Warners. On October 4th the board dismissed the case on a technicality and directed that it be refiled by St. Lawrence Investors, Inc., legal owner of the theatre.

Decision Reversed

The supplementary decision reversed the ruling of Morton J. Hall, arbitrator, on two points and directed that RKO and Warner Brothers, defendant distributors, reduce clearance between the American and the Strand theatres, Ogdensburg, N. Y., to a maximum of 3 days in subsequent contracts.

The blast at lawyers occurred in that part of the opinion assessing costs. The three judges observed that the records of appealed clearance cases were increasing in size, with consequent mounting costs for transcripts on appeal.

"In many cases the comments of counsel fill more space in the transcript than the testimony of the witnesses" the Appeal Board wrote:

"It is fitting and necessary, of course, that counsel for the complainant should open a hearing with a brief statement of the relief sought and the essential facts upon which the claim is based; and opposing counsel for the defense will generally wish to do likewise in defense. But proof of the facts, not statements of counsel, is the substance of the hearing. When the evidence is concluded, but not until then, arguments by counsel are in order.

"The purpose of an opening statement is to give the Arbitrator an outline of the facts upon which counsel rely in support or defense of the claim. If, as often happens in arbitration proceedings under the Decree, counsel attempt in opening to argue on the effect of facts before they have been proved, the arbitrator is more likely to be confused than aided. This case affords a conspicuous example.

"Counsel on both sides opened the hearing with elaborate arguments on all conceivable aspects of the case. In the result, much of this argument was irrelevant, some of it was misleading, and the bulk of it was out of place in an opening statement."

Citing instances of legal verbosity the Board questioned the propriety of attorneys asking the arbitrator to seek an opinion on his jurisdiction from the Department of Justice. They also censured "instructions" to arbitrators on the operation of the decree.

"An arbitrator endeavoring to do justice in an unfamiliar field, particularly, as in this case, a layman, is entitled to far more light and less confusion from the efforts of counsel than this record discloses," they declared.

Mr. Hall's original ruling which eliminated clearance between the American and Strand theatres was partially overruled by the Appeal Board on the grounds that he had failed to determine reasonable clearance on factors of both "time and area" as required by the consent decree.

"If the areas served by the theatres are such that there is no competition between them, no clearance is justified. If it appears that there is real competition, although perhaps small in amount, the only award which the arbitrator is authorized to make under the Decree is one 'fixing the maximum clearance between the theatres involved which may be granted in licenses thereafter entered into by the distributor defendant which is a party to the arbitration,'" they declared.

"This language means that where the theatres are in the same competitive area the arbitrator may not eliminate all clearance. Some period of waiting time in such cases must be allowed to intervene between the termination of a run and the commencement of playing time under a subsequent run."

The record in the American case does not support the contention that competition is negligible between the Canton and Ogdensburg theatres, the board held. They also cited a ruling by the NRA Code Authority in 1934 that the theatres were in the same competitive area.

The arbitrator also erred in applying his award to contracts now in force "in disregard of the provisions of Section VIII limiting awards to licenses thereafter entered into," the Appeal Board asserted.

Costs of the initial hearing and appeal, including the stenographic record and transcripts were taxed one-third against the complainant and one-third against RKO and Warners.

Add to Local Panels

Arbitrators were added to the motion picture panels in three cities this week by the AAA. John D. O'Reilly and Cornelius J. Moynihan, Boston College law professors have been added to the Boston panel. R. Vernon Clark, realtor, and Harry A. Langenberg, grain dealer, join the St. Louis panel and Robert R. Fauntleroy, of St. Charles, Ill., has been named to the Chicago list.

J. Noble Braden, executive secretary of the AAA on Wednesday addressed the Erie County Bar Association at Buffalo. He described operations of the motion picture tribunals, citing settlements and hearings in the New York area.

The Indianapolis tribunal received its first arbitration complaint on Monday, ten months after it opened, when Charles G. Bowles, who is building the Grand theatre in Elizabethtown, Ky., named the Big Five in a some run demand.

The case is unique in that both the complaining theatre and the Ritz theatre, named as an interested party, are still under construction. Mr. Bowles asserts that the distributors have refused to license any product for his theatre, which is due to open on December first. He declares that they have discriminated against him in favor of the Crescent Amusement Company which is constructing the Ritz in Elizabethtown.

St. Louis

The some run complaint of Floyd Lowe, operator of the Star theatre, Lebanon, Mo., was dismissed at St. Louis on Tuesday by William H. Stead, arbitrator. The action, St. Louis 5th, had originally named the Big Five but Mr. Lowe reached agreements with Warners and 20th Century-Fox before the hearings started.

Mr. Stead, dean of the Washington University School of Business Administration, said that Mr. Lowe's contention that he had not been able to buy product was not borne out by the evidence. He said that Mr. Lowe had not filed application for pictures until the arbitration started. Costs were assessed against the complainant.

Chicago

A tenth Chicago complaint, on clearance, was filed November 8th by Ben Cooney and Harold McFarland, operators of the Ogden theatre, 2578 West Ogden Avenue, Chicago. The theatre, not to be confused with the Warner Ogden in South Chicago, names all consenting distributors and declares that it is subjected to unreasonable clearance.

Theatres cited in the complaint include the Marshall Square, White Palace, Lindy, West, Douglas and Circle.

Two intervenors have entered Chicago's ninth case, the clearance action of the Alcyon theatre, Highland Park, Ill. The Glencoe Theatre Corporation, Glencoe, Ill., operated by Sam Myers and the AJB Theatre Corporation, Libertyville, Ill., filed notices of intervention this week.

Philadelphia

Philadelphia's 14th arbitration complaint, a clearance demand by Lewen Pizor and Herman Coane, operators of the Colonial theatre in Phoenixville, Pa. The Big Five are named and the demand asks that the Phoenixville clearance of 28 days after Philadelphia first run be reduced to 21 days. It is the second time that Mr. Pizor, Philadelphia UMPTO executive, has filed an arbitration case. An earlier action in behalf of the Tioga theatre, Philadelphia, was withdrawn.

After an all-day hearing last Friday the clearance complaint of A. M. Ellis, in behalf of his Parkside Theatre, Camden, N. J., was continued until this November 14th. Testimony will be taken by the defense for a third day.

Kansas City

Hearings at Kansas City on the clearance complaint of the Dickinson theatre in Mission, Kansas, concluded on November 7th. Briefs are to be submitted to Wendell H. Cloud, arbitrator, by December 9th. Testimony from complainant, intervenors and distributors reviewed the history of Kansas clearances and the terms of current contracts.

Several tabulated comparisons of rentals, play dates, admission prices and other statistics were submitted to the arbitrator. Mr. Dickinson de-

(Continued on following page)

THEATRES "MUST" USE ORCHESTRAS

After many years of trying to make theatres reemploy the orchestras that vanished with the arrival of sound in pictures, musicians have obtained governmental support in one place. According to a special cable to the New York Times *from Bogota, Colombia, that city's Municipal Council has approved an ordinance requiring film theatres to employ orchestras "for all shows".*

Arbitration Appeal Board Judges Hit 'Wordy' Lawyers

(Continued from preceding page)

fended the use of premiums and other attendance stimulants as necessary because of delayed availability.

Four of the defendants, who have affiliated first-run theatres in Kansas City, moved to dismiss on the ground of "no jurisdiction." These were 20th Century-Fox, with the Esquire and Uptown theatres; Paramount, with the Newman; Loew's, Inc., with the Midland, and RKO with the Orpheum.

The arbitrator took the motions under advisement.

Washington

Hearings on November 6th of the clearance complaint of the Linden theatre, Baltimore, centered on disputes over the extent of competition between the Linden and the Metropolitan theatre, intervenor. James V. Hayes and Robert V. Sher, former Department of Justice motion picture law attorneys represented the complainant.

Francis W. Hill, Jr., former president of the District of Columbia Bar Association, will arbitrate Washington's 9th case, clearance demand of John H. Taylor for the Charles theatre, La Plata, Md. Hearings will start November 25th.

Dallas

The only pending Dallas arbitration case, the clearance demand of B. R. McLendon, operating the State and Texan theatres in Atlanta, Texas, was to be heard November 14th by J. B. Adoue, Jr., at Dallas. The case, filed on August 20th names Loew's, RKO, Warners and 20th Century-Fox and the Paramount-Richards Corporation's Strand and Paramount theatres in Texarkana, Tex. C. S. Potts, dean of the Southern Methodist University Law School, originally selected as arbitrator withdrew.

The Dallas docket was again cleared of active cases last week when S. J. Hay, arbitrator, granted a 46 day cut in clearance to the Overton theatre, in Overton, Texas. He declared the 60 day margins of the Gem and Strand theatres unreasonable and set a 14 day maximum. Warner, RKO, and MGM were the distributors cited. Costs were assessed against the defendants. The case, Dallas' fourth, was filed in mid-August and heard on October 3rd.

Buffalo

The Marlowe theatre, neighborhood house operated by N. M. Konczakowski has intervened in Irving Cohen's clearance complaint for the Allendale. It is the city's sixth case.

A tenth and final hearing is expected to conclude the sessions in the Dipson Theatres Company complaint for its Bailey theatre, Buffalo, before Michael Catalano on November 18th. Meanwhile the arbitrator will inspect the Bailey and the intervening Kensington theatre. Max Roth of Vitagraph and Elwin Speyer, a theatre architect testified for the newer Kensington theatre and Nikitas Dipson, complainant, repeated his charge that the Shea circuit enjoyed an unreasonable clearance during the ninth hearing last week.

The Strand Theatre Operating Company of Plainfield, N. J. filed New York's 27th case Monday when it named the Big Five in a clearance demand. The action was filed by Richard M. Huber, vice president of the Strand company. He asked for elimination or reduction to one day of the 14 day clearances held by the Paramount, Loew's Branford, and Proctor's Palace at Newark. The Strand, an intervenor in New York's seventh case, had its own clearance over the Liberty theatre, Plainfield, cut from 30 to 21 days in a decision by James A. O'Gorman published on September 27th. The case is now before the Appeal Board.

Boston

Boston's sixth case clearance action of William Deitch and Pauline Goldberg for the Weymouth theatre was settled last week when Arthur L. Brown, arbitrator, ordered Paramount, RKO, MGM and 20th Century-Fox to reduce the clearances granted the Strand theatre, Quincy, from 30 to 21 days maximum.

Atlanta

Atlanta's first case, the clearance complaint of Aaron H. Courshon, for the Parkway theatre in Miami, Fla., was dismissed last week by Harold T. Patterson, arbitrator. The action was directed against 16 theatres of the Paramount Enterprises Company and Paramount, Warner Brothers, MGM, and 16 theatres of the Paramount Enterprises Company. Hearings began on September 4th. Costs were assessed against the complainant.

Mr. Patterson criticized the Parkway's double features and premiums policy. He also declared a theatre "not particularly concerned with whether the pictures are played or not when they are available should not be allowed to play pictures immediately after the runs of Paramount theatres."

Detroit

Three intervenors entered the Parkside theatre's specific run demand at Detroit last week. It is the city's sixth case and was filed by Irving A. Moss. Fred J. DeLodder intervened through Michigan Cooperative for his Aloma theatre; William A. London for the Admiral; and J. C. Ritter for the Rivola theatre. Hearings were postponed to November 17th.

New Haven

Parties in the fifth New Haven arbitration matter, clearance complaint of the Plaza, Windsor against the consenting distributors, have been unable to agree on an arbitrator from the list of ten submitted by the local clerk, Oliver F. Bishop.

The AAA at New York has named George P. Murdock, professor of anthropology at Yale University, as arbitrator. Hearings will start on November 24th.

J. L. Loell, clerk of the Milwaukee motion picture arbitration tribunal, has resigned. Samuel Perry, field supervisor from the New York headquarters, has gone to Milwaukee to appoint a successor.

SHORTS THEATRE MARKS 10TH YEAR

The South Station theatre in Boston celebrated its tenth anniversary on Friday, November 6th, and lays claim to being the oldest all short subject theatre still running. The theatre was opened in 1931.

More than 7,500 individual films have been shown in the ten-year existence of the theatre. There are many regular customers among the audience, and there are patrons who have not missed a change of bill since the theatre opened, the management reports.

Kenneth Russell is still manager and Helen Manuel, cashier; Oliver Olson, doorman, and Forest Parker and Burton Pinkham, operators, have been on the staff since the theatre first opened.

Music Publishers Win $57,277 in Erpi Suit

Judgments totaling $57,277 against Electrical Research Products, Inc. have been signed in Federal Court at New York by Judge John C. Knox in favor of John G. Paine, agent and trustee for more than 40 music publishers. The award was granted on a stipulation between the parties in a copyright suit filed against Erpi in 1936.

The music publishers charged that Erpi used a large number of their musical compositions for recording abroad without their consent. In 1939 Judge Knox ruled in favor of the publishers and appointed a referee to determine the amount of damages to be paid by Erpi. The plaintiff's originally asked $149,948.

Judge Knox held that U. S. copyrights protected compositions from being recorded in other countries where the music is in the public domain.

Atlanta PRC Meeting Ends; Dallas Begins

A four day southern regional sales convention of the Producers Releasing Corporation at the Henry Grady Hotel, Atlanta, ended on Monday. Presiding was Arthur Greenblatt, the company's general sales manager.

Present were Ike Katz, Atlanta and Charlotte franchise holder; David Katz, Atlanta branch manager; Ed S. Heller, Charlotte branch manager; W. H. Rudisell, B. S. Bryan, Randolph Elliott, Harry Rogers.

A second regional meeting, in Dallas, began Wednesday, again with Mr. Greenblatt presiding. Another meeting is to be held at Oklahoma City, Monday; others at Kansas City, Tuesday through next Thursday, Omaha, November 21st through 24th, Denver, November 25th and 26th, Hollywood, November 28th through December 7th.

Skouras Brothers Give Showmanship Awards

Spyros, and Charles Skouras, heads of National Theatres and Fox West Coast circuits respectively, have been distributing awards in Denver, Los Angeles, and San Francisco, this week, to manager-winners of awards in the Spyros Skouras showmanship campaign.

The Denver awards were made last week; the Los Angeles awards, Wednesday; the San Francisco awards were to be made later this week.

Lincoln Decision Sustained

The United States circuit court of appeals in Cincinnati sustained the decision of the Federal district court in Detroit in the Lincoln theatre case. Under the decision, present owners of the house, London Amusement Co., will retain possession until February 28th, 1943, when the lease to Wisper and Westman Theatres will presumably become effective. London was suing the landlord in the case to retain occupancy.

Henderson With Ross Federal

Harold Henderson was named the new branch head for Ross Federal in Philadelphia under district head Jack Kraker. He succeeds Ralph Unks, who joined the local exchange of Producers Releasing Corp. as salesmen.

ALLIED'S PROGRAM FOR 'UNITY' MOVES TO INDUSTRY ROUNDTABLE

Progress Seen on All Sides, the While a Dozen Exhibitor Groups Meet in the Field on Trade Problems of the Day

National Allied's plan for all-industry unity, based on a specific seven-point program affecting all branches of the film industry, is to come before the top executives of distribution and exhibition, in December, in Chicago, at a special meeting of Allied, distributors and representatives of other exhibitor groups.

Joining with the other distributors, who, officially or otherwise, already have signified willingness to cooperate, RKO and Warner Bros. executives met with Allied's Sidney E. Samuelson in New York last Friday and pledged cooperation. Mr. Samuelson and Jack Kirsch, president of Illinois Allied, are members of the national Allied unity plan committee. They have been conferring for the past two weeks with leaders of major and independent distributor companies, as previously reported, and have sent reports to the Allied unity committee detailing results of their distributor conversations.

Favorable Reception Reported

Last Wednesday, at the convention in Milwaukee of the ITOA of Wisconsin, Mr. Kirsch reported on these talks. "I might say that we received a very favorable reception" from distributors, he said. "You will learn more about the results of these talks later." He traced the origin of Allieds unity plan and stressed the need for it in all branches of the film industry. "There can be no question," he declared, "as to the pressing need for such a committee, and with the proper spirit placed behind it by the exhibitors and distributors of this country, its success is inevitable. There is nothing more serious and of graver concern to all of us than taxation and there is an absolute need for closer cooperation by every branch of the business to combat unreasonable and discriminating levies. There is nothing more important to our industry than the building of good will and placing our business in a more favorable light with the public—and the time is now ripe for the achievement of these principles," he said.

J. E. Flynn, Chicago district manager of MGM, in addressing the delegates to the same convention, reiterated his company's expression of cooperation for the Allied plan and said, "Certainly the attacks from the outside, as witness the smear campaign recently in Washington, have had a tendency to drive all elements of the industry closer together. Strong personalities are striving toward a common objective. They want harmony. They seek to mobilize the latent strength of the whole motion picture business in its own behalf—to guard it from attack and to make it a better business for all."

Results of the New York conferences will be reported to the next meeting of the Allied national executive board. No date has been set yet for this meeting but Mr. Kirsch said it might be held in Indianapolis on November 17th and 18th during the convention there of the Associated Theatre Owners of Indiana. Meanwhile the report, with recommendations by Mr. Kirsch and Mr. Samuelson, is being studied by the National Allied unity committee.

Participants in the New York conferences indicated that plans for the December all industry meeting were approaching the "definite stage" and that it would be held in Chicago, perhaps as early as the first week in December.

During the week, at various regional conventions and meetings of Allied and other exhibitor groups, further expressions of approval of the unity program were indicated.

PCCITO CANCELS PLEA ON SENATE INQUIRY

Clarifying the stand made by the Pacific Coast Conference of Independent Theatre Owners, Robert H. Poole, executive secretary of the independent exhibitors' group declared this week that a recent request made to the Senate to investigate alleged unfair producer-distributor practices had been rescinded. The PCCITO, he said, did not want to confuse the issue and make it appear that the group was endorsing the Wheeler-Nye-Clark subcommittee inquiry into alleged war propaganda of the motion picture industry.

This confusion arose several weeks ago when PCCITO announced its decision to appeal to the Senate as a result of a resolution passed by the group's board of trustees in Seattle. Immediately, exhibitors up and down the West Coast assumed that PCCITO was endorsing the Clark investigation, although the resolution in its wording definitely repudiated the Clark subcommittee inquiry. Several independent exhibitors blamed the confusion on their habit of "headline" reading.

MPTO Approves Unity Proposal

In a bulletin, Wednesday, to the Motion Picture Theatre Owners of America, Ed L. Kuykendall, president, subscribed to the all-industry unity plan recommended by National Allied States Association, but took issue with the phases that relate to trade practices. "Reams of publicity and oratory by new-found advocates of industry unity may confuse rather than clarify what is meant to active exhibitors," it said.

Pointing out that "two quite different and somewhat unrelated projects are involved" in the plan, Mr. Kuykendall said that "first, is the question of presenting a united front in defense of our business against attacks from without the industry." The second question, he said, "involves the negotiation between exhibitors and distributors on sales policies, unfair trade practices and trade problems. This is a quite different matter from a united front in the industry against outside attack, and it is a mistake to confuse the two in dealing with them."

Mr. Kuykendall cited long and expense litigation between distributors and exhibitors, resulting in the consent decree. He said it had done little for industry good will.

He recommended "a reasonable minimum cancellation uniformly incorporated in exhibition contracts, a voluntary local mediation and arbitration system within the industry, and a voluntary code of ethics on less important but very irritating abuses which would accomplish far more and cost far less than the consent decree."

MGM's Exhibitor Forum in Ohio

The first of MGM's exhibitor forums will be held on November 25th, at the Deshler-Wallick Hotel in Columbus, Ohio, prior to the annual convention of the ITO of that state, which opens at the same hotel on November 26th. Purpose of the forum is to discuss ways of increasing theatre patronage, and Metro has sent invitations to all exhibitors in the Indianapolis, Cleveland and Cincinnati territories.

H. M. Richey, in charge of exhibitor relations for MGM, will conduct the meeting which will feature talks by William A. Greene, Bureau of Advertising of the American Newspaper Publishers Association, who will speak on "Good Newspaper Advertising," and William R. Ferguson, Metro exploitation manager, whose subject will be "Exploitation Ideas That Work." Governor John W. Bricker of Ohio is expected to welcome ITO delegates at the forum.

Wisconsin ITPA Convention

Industry unity keynoted the third annual convention of the ITPA of Wisconsin and Upper Michigan, last Wednesday and Thursday at the Schroeder Hotel in Milwaukee. An important feature of the meeting was the authorization of ITPA's board of directors to ascertain from officers and directors of Northwest Allied at Minneapolis what action the latter would like the Wisconsin group to take in aiding them in their anti-consent decree activities. This recommendation is believed to have been the result of widespread reports in Wisconsin that some Minnesota theatres may be forced to close for lack of product if relief is not forthcoming soon. Only four major companies are selling in Minnesota because of that state's anti-block-of-five law, sponsored by Northwest Allied. The ITPA board was authorized to act in accordance with the response from NA.

Speakers at the convention who urged all-industry unity were J. E. Flynn, Chicago district manager of MGM; Claude F. Lee, director of public relations, Paramount; S. S. Broidy, general sales manager, Monogram; Jack Kirsch, president, Allied Theatres of Illinois, and Sidney E. Samuelson, business manager, Allied Theatres of Eastern Pennsylvania, the latter two members of national Allied's unity committee.

The convention renamed W. L. Ainsworth, president; A. C. Gutenberg, vice-president; A. C. Berkholtz, treasurer, and Harry Perlewitz, business manager. Mark Morgan was elected secretary, succeeding Max Krofta. The following directors were elected: Charles W. Trampe, George Fischer and Lucille Forbes. Holdovers on the board are: Gutenberg, F. J. McWilliams, Ben Marcus, Morgan, Berkholtz, Ainsworth, John Adler and William Smith.

Texas Allied Approves Harmony Committee

As Texas Allied convened on the last day of its 22d annual convention, at the Adolphus Hotel in Dallas, Col. H. A. Cole, president, told members of the organization last Wednesday that the high film rentals demanded on a

(Continued on following page)

TEXAS ALLIED HITS NEW RENTALS

(*Continued from preceding page*)

percentage basis have made profitable operation of the small town and subsequent run theatre virtually impossible. Col. Cole declared that the new system of selling in blocks-of-five as required under terms of the consent decree has brought the average small exhibitor a very serious problem in the operation of his theatre. Allied is interested in any plan, he said, that will bring about an increase of business at the box office, "but so far nothing of specific and immediate relief has been presented to us. Unless and until such a scheme is in sight, the only recourse for our theatres is to bring film rentals within the possibility of our present income."

The problem of theatre operating overhead and its relation to what an exhibitor can afford to pay for product was the subject of a round-table discussion at the convention. Texas Allied members adopted a resolution approving national Allied's industry unity plan, citing the last paragraph of the seven-point program as most important and asserting that the subject of Government or other legislative tendencies to supervise the industry should receive immediate attention.

Col. Cole was re-elected for his nineteenth term as president of Texas Allied. Other officers are: A. W. Lilly, secretary-treasurer; Rubin Frels, P. V. Williams, Mrs. Marthe McSpadden and R. N. Smith, vice-presidents. Directors elected were: C. M. Cooper, Will Dorbandt, L. C. Tidball, H. R. Bisby, M. D. Stewart, Lonnie Legg, B. R. McLendon, H. Ford Taylor, W. J. Chesher and James Golding.

Griffin Heads New Alabama Group

William R. Griffin, manager of the Cullman Theatre in Cullman, Ala., was elected president of the newly-organized Alabama Motion Picture Theatre Owners Association last week, at a meeting of 75 Alabama theatre owners and managers in Montgomery, at the Whitley Hotel.

Other officers elected were: Mack Jackson, manager of the Strand Theatre, Alexander City, vice-president; Col. Thomas E. Orr, independent theatre chain owner of Albertville, secretary-treasurer.

Mr. Griffin called the meeting following decision of the Southeastern Theatre Owners Association, of which he is president, to organize state units in all states represented in Southeastern. Meetings of the new group will be held semi-annually, alternating between Birmingham and Montgomery.

O. C. Lam, of Rome, Ga., national representative from Southeastern MPTO to the MPTOA, will serve as chairman of the constitution and by-laws committee of AMPTOA, with H. H. Waters of Birmingham and H. L. Humphries of Sylacauga as committee members.

Other committees serving are: Membership—Louis Rosenbaum, Florence; Mrs. E. C. Fain, Wetumpka; Milt Kress, Opelika; E. F. Ingram, Ashland. Resolutions—Richard M. Kennedy, Birmingham; Rufus Davis, Dothan; M. G. Lee, Opelika; Legislative—William N. Wolfson, Montgomery; Col. T. E. Orr, Albertville; W. D. Pate, Samson.

Fifteen directors were appointed as follows: R. M. Kennedy, Birmingham; Roy E. Martin, Sr., Phoenix City; Louis Rosenbaum, Florence; Charles T. Rook, Montgomery; Mrs. E. C. Fain, Wetumpka; Mrs. L. C. Moore, Enterprise; Fred McLendon, Union Springs; T. E. Watson, Montevallo; H. H. Waters, Birmingham; W. D. Pate, Samson; Rufus A. Davis, Dothan; L. J. Duncan, Lanett; and Paul Engler, Birmingham.

In addition to those already mentioned, the following other theatre owners and managers attended the meeting: Haywood Hanna, Evergreen; W. J. Ray, Greenville; Frank J. Delk, Opelika; T. A. McDougal, Roanoke; T. B. S. Thomason, Enterprise; Eddie B. Tomberlin, Brundidge; Aubrey Gay, Lanett; R. P. Higginbotham, Pell City; John E. Gaither, Heflin; T. K. Jones, Dadeville; J. M. Miller, Cordova; E. D. Martin, Opelika; Hugh G. Martin, Sr., Opelika; Hugh G. Martin, Jr., Talladega; Cecil Hudson, Childersburg, and J. B. Harris, Birmingham.

DETROIT THEATRES PUSH DEFENSE STAMPS, BONDS

Theatres in industrial Detroit report a flourishing trade in the sale of U. S. Defense bonds and stamps at the box-office. Michigan Cooperative Theatres, United Detroit and other circuit and independent groups have pushed sales of the stamps with great success the U. S. Treasury reports. Both first run and neighborhood theatres are offering the stamps in change and are selling some of the more expensive bonds.

With an estimated increase in Detroit's population of 60,000 workers during the past few months theatre men look forward to boom business as soon as the automobile factories are retooled for defense production. The work is still underway however and there has been some drop in employment during the interim.

Only a few theatres have changed schedules to date. Downtown theatres are running capacity midnight shows on Saturday and in some cases Friday. At Dearborn the Midway theatre has started a noon opening to attract Ford workers and the Saturday night show has been moved back until 10 P. M.

Carolinas Group To Meet in January

A record attendance is expected at the 30th annual convention of Theatre Owners of North and South Carolina to be held at the Hotel Charlotte in Charlotte, N. C., January 18th-19th. The meeting originally was scheduled for December 7th-8th. Exchange managers, salesmen and others connected with the industry will be invited to the initial session, but subsequent sessions will be opened only to members. More than 300 persons are members of the group.

AITO of Iowa and Nebraska Meeting

The annual convention of the Allied Independent Theatre Owners of Iowa and Nebraska will be held in Des Moines, Ia., on November 24th-25th. Topics of discussion and action will be film rental terms, 16 mm. and portable circuits, free shows, possible increase of membership, adoption of a legislative program and election of officers. President of the organization is Leo F. Wolcott of Eldora, Iowa.

The 15th annual convention of Associated Theatre Owners of Indiana will be held in Indianapolis at the Hotel Antler, November 17th-18th. Industry leaders are expected to discuss current exhibition problems. The Variety Club of Indianapolis has arranged a cabaret and supper party for November 17th, and the convention will close the following night with the annual ATOI banquet in the ballroom of the Antler.

The Carpenter Hotel in Sioux Falls, S. D., was the scene of the annual convention of the South Dakota Theatre Owners Association on Monday. Subjects discussed were traveling circuits, Federal defense tax, legislation pertaining to ASCAP and the New York consent decree. Dean Nash of Canton, president of the organization, presided.

Connecticut Allied Meeting

The scheduled election day meeting of Allied Theatre Owners of Connecticut was held at the Hofbrau Haus Restaurant in New Haven on Monday. Plans were organized for a state-wide poll of exhibitors on their reactions to the consent decree. Lawrence Coplan, resigning secretary, was given a vote of thanks.

Connecticut's MPTO will sponsor its first annual formal dinner-dance on December 9th, at the Hotel Taft in New Haven. George H. Wilkinson, Jr., of the Wilkinson, Wallingford, is general chairman; Samuel Seletsky, Republic manager, treasurer; Herman M. Levy, executive secretary MPTO, secretary; Lou Brown, Loew-Poli publicity chief, in charge of publicity; Harry F. Shaw, Loew-Poli division manager, in charge of decorations, music and lighting; Maxwell Hoffman, of Warner Theatre Department, in charge of tickets and seating; Lou Schaefer, Paramount Theatre manager, entertainment.

Assisting Maxwell Hoffman on the seating and tickets committee are Edwin S. Raffile, Irving C. Jacocks, Jr., Peter Berakos, Samuel Rosen, Adolph G. Johnson, Lawrence C. Caplan and Joseph F. Reed.

PCC Approves Industry Harmony Committee

The Pacific Coast Conference of Independent Theatre Owners adopted a resolution in Hollywood on Monday approving formation of a film industry's clearance committee, or harmony committee, to adjust differences in local situations.

It is recommended that the four units of PCCITO submit any problems arising in which a theatre owner is being hurt because of particular clearance that an Army post may have; that that unit send information to R. H. Poole, executive secretary of the organization, who then will forward such complaint to Francis Harmon of the MPPDA and chairman of the motion picture national defense committee. The resolution further recommended to the committee that Army posts receive prints of all productions prior to national release date, to build up morale, providing that Army theatres admit only servicemen.

Form Hollywood Firm

Articles of incorporation were filed in Sacramento, Cal., for Floyer Films with Benjamin Glazer, Joseph Levine and Noel Singer as incorporators. The plans of the new company are now being formed and no production or distribution plans have been made.

Washington First

First place in Universal's current contract drive, has been won by its Washington, D. C., exchange. Honor salesmen there were Joseph Young and Samuel Tabor.



THE THIRD THANKSGIVING FOR EXHIBITORS!



Chicago Nov. 21

Rest of Country Nov. 28

TRADE SHOWINGS OF PARAMOUNT'S GREAT NEW YEAR'S SPECIAL!

"LOUISIANA PURCHASE"

WORLD PREMIERE SCREENING TO TRADE

Esquire Theatre • Chicago • November 21 • 11 A.M.

For other screenings please turn page ➡

TRADE SHOWING of

BRANCH	CITY	PLACE OF SCREENING	TIME
ALBANY	ALBANY, N. Y.	20th CENTURY-FOX SCREENING ROOM 1052 Broadway	FRIDAY, NOV. 28 2:30 P.M.
ATLANTA	ATLANTA, GA.	PARAMOUNT EXCHANGE 154 Walton Street, N. W.	FRIDAY, NOV. 28 1 P.M.
BOSTON	BOSTON, MASS.	PARAMOUNT EXCHANGE 58 Berkeley Street	FRIDAY, NOV. 28 2:30 P.M.
BUFFALO	BUFFALO, N. Y.	PARAMOUNT EXCHANGE 464 Franklin Street	FRIDAY, NOV. 28 2:30 P.M.
CHARLOTTE	CHARLOTTE, N. C.	PARAMOUNT EXCHANGE 304 South Church Street	FRIDAY, NOV. 28 3 P.M.
CHICAGO	CHICAGO, ILL.	ESQUIRE THEATRE 58 East Oak Street	FRIDAY, NOV. 21 11 A.M.
CINCINNATI	CINCINNATI, O.	PARAMOUNT EXCHANGE 1214 Central Parkway	FRIDAY, NOV. 28 2 P.M.
CLEVELAND	CLEVELAND, O.	PARAMOUNT EXCHANGE 1735 East 23rd Street	FRIDAY, NOV. 28 2 P.M.
DALLAS	DALLAS, TEXAS	PARAMOUNT EXCHANGE 412 South Harwood Street	FRIDAY, NOV. 28 2 P.M.
DENVER	DENVER, COLO.	PARAMOUNT EXCHANGE 2100 Stout Street	FRIDAY, NOV. 28 2 P.M.
DES MOINES	DES MOINES, IOWA	PARAMOUNT EXCHANGE 1125 High Street	FRIDAY, NOV. 28 12:30 P.M.
DETROIT	DETROIT, MICH.	PARAMOUNT EXCHANGE 479 Ledyard Avenue	FRIDAY, NOV. 28 2 P.M.
INDIANAPOLIS	INDIANAPOLIS, IND.	PARAMOUNT EXCHANGE 116 West Michigan Street	FRIDAY, NOV. 28 2 P.M.
KANSAS CITY	KANSAS CITY, MO.	PARAMOUNT EXCHANGE 1800 Wyandotte Street	FRIDAY, NOV. 28 1:30 P.M.
LOS ANGELES	LOS ANGELES, CAL.	AMBASSADOR HOTEL THEATRE Ambassador Hotel	FRIDAY, NOV. 28 2 P.M.
MEMPHIS	MEMPHIS, TENN.	PARAMOUNT EXCHANGE 362 South Second Street	FRIDAY, NOV. 28 2 P.M.

UISIANA PURCHASE"

BRANCH	CITY	PLACE OF SCREENING	TIME
MILWAUKEE	MILWAUKEE, WISC.	PARAMOUNT EXCHANGE 1121 North 8th Street	FRIDAY, NOV. 28 *1:30 P.M.*
MINNEAPOLIS	MINNEAPOLIS, MINN.	WARNER BUILDING 1104 Currie Avenue	FRIDAY, NOV. 28 *2:30 P.M.*
NEW HAVEN	NEW HAVEN, CONN.	PARAMOUNT EXCHANGE 82 State Street	FRIDAY, NOV. 28 *2:30 P.M.*
NEW ORLEANS	NEW ORLEANS, LA.	PARAMOUNT EXCHANGE 215 South Liberty Street	FRIDAY, NOV. 28 *1 P.M.*
NEW YORK CITY	NEW YORK, N. Y.	NORMANDIE THEATRE 51 East 53rd Street	FRIDAY, NOV. 28 *11 A.M.*
OKLAHOMA CITY	OKLA. CITY, OKLA.	PARAMOUNT EXCHANGE 701 West Grand Avenue	FRIDAY, NOV. 28 *2 P.M.*
OMAHA	OMAHA, NEB.	FOX PROJECTION ROOM 1502 Davenport Street	FRIDAY, NOV. 28 *2 P.M.*
PHILADELPHIA	PHILADELPHIA, PA.	PARAMOUNT EXCHANGE 248 North 12th Street	FRIDAY, NOV. 28 *2 P.M. and 4 P.M.*
PITTSBURGH	PITTSBURGH, PA.	PARAMOUNT EXCHANGE 1727 Boulevard of Allies	FRIDAY, NOV. 28 *2 P.M. and 4 P.M.*
PORTLAND	PORTLAND, ORE.	STAR EXCHANGE VIEWING ROOM 925 Northwest 19th Avenue	FRIDAY, NOV. 28 *2 P.M.*
ST. LOUIS	ST. LOUIS, MO.	PARAMOUNT EXCHANGE 2949 Olive Street	FRIDAY, NOV. 28 *2 P.M.*
SALT LAKE	SALT LAKE CITY, UTAH	PARAMOUNT EXCHANGE 270 East 1st South Street	FRIDAY, NOV. 28 *2 P.M.*
SAN FRANCISCO	SAN FRANCISCO, CAL.	PARAMOUNT EXCHANGE 205 Golden Gate Avenue	FRIDAY, NOV. 28 *2 P.M.*
SEATTLE	SEATTLE, WASH.	PARAMOUNT EXCHANGE 2330 First Avenue	FRIDAY, NOV. 28 *1:30 P.M.*
WASHINGTON	WASHINGTON, D. C.	SYLVAN THEATRE 104 Rhode Island Avenue, N.W.	FRIDAY, NOV. 28 *1 P.M. and 3 P.M.*

"LOUISIANA PURCHASE"

HAS EVERYTHING !









IN TECHNICOLOR!

"LOUISIANA PURCHASE"

starring Bob Hope • Vera Zorina • Victor Moore

with Irene Bordoni • Dona Drake and 100 LOUISIANA BELLES

Directed by IRVING CUMMINGS • Screen Play by Jerome Chodorov and Joseph Fields • Based on the Musical Comedy by Morrie Ryskind • From a story by B. G. DeSylva

Music and Lyrics by IRVING BERLIN

Paramount Pictures

BILLION DOLLAR SPENDING AIDS BOX OFFICES IN DEFENSE AREAS

War Industry Boom Brings New Spending for Entertainment, but Effects Are Confined to Small Areas

The multi-billion dollar payrolls which the United States is pouring into the national defense effort are helping theatre business. But this upbeat in the boxoffice pulse has been restricted up to now largely to the immediate vicinity of new munitions plants, army camps, shipyards or other direct defense projects, a countrywide survey by the MOTION PICTURE HERALD indicates. This is the fourth city-wide report in a series.

In the Pacific northwest, in Pittsburgh's steel and heavy industrial areas, around the South's vast new army training camps and expanding naval stations, and in the vicinity of airplane, tank, gun and powder factories boxoffice grosses have climbed the highest. Elsewhere increases have been slow, and in some cities business has fallen off slightly, according to some exhibitors. Factors in the decrease have been the drafting of younger men, labor migration and the curb on non-priority industry.

Despite extensive government efforts to spread defense expenditures over a wide area through subcontracting and by converting existing industries the distribution of defense money has been slower, and less widespread than many exhibitors had hoped. Likewise exchange men and operators in the field report that the prosperity of defense workers has not penetrated to other business as rapidly as was predicted. They report an increasing tendency to save wage increases or invest them in homes, property improvements or other than consumer goods.

Other Booms Awaited

In many cities new defense industries are still under construction, or in the planning stage. Building workers have spent a relatively small portion of their earnings for entertainment, theatre men say, and managers are waiting until new defense workers are at their jobs in the expanded plants before they try to tally the boxoffice benefit of the defense program.

Among the largest gains are those reported from the Pacific Northwest. With airplane factories, Puget Sound naval bases, and new army camps humming with activity, circuits and independent theatremen there report that patronage is near an all time record. One Seattle theatre reports an increase of 120 per cent in the past year. Other claims are more modest, but most Washington state operators estimate that the boxoffice average there will be from one-third to one-half better than the 1940 figures.

From other cities at the hub of military, air or naval activity substantial gains are also reported. In Virginia activity around the naval bases at Newport and Norfolk have given the area a substantial lead in state theatre business. Through the midwest states of Iowa, Arkansas, in Southern and California and in Boston, capital of industrial New England, business is also booming.

MUNITIONS PAYROLLS BOOST GROSSES

The money which Uncle Sam is spending for national defense has been an important stimulus to the boxoffice in many sections of the country. How it has aided grosses, where, and to what extent is one of the topics covered in this special MOTION PICTURE HERALD *survey of war and defense and the motion picture theatre. The draft, theatre participation in defense bond and stamp sales, changing performance times, population shifts, special rates for service men, and numerous other symptoms of interest to the theatre manager have been reported in the series of articles which began in the issue of October 25th. This is the final article.*

Theatremen generally express optimism over the winter's prospects and are said to be carefully studying ways and means of attracting new patronage from defense workers. Many theatres are changing operating schedules, offering noon matinees, or otherwise catering directly to airplane makers, shipfitters and other defense factory laborers and their families.

Foresee New High Mark In Pacific Northwest

The boom in defense activities in the Seattle and Pacific Northwest area has had a very beneficial effect on motion picture business according to a survey of theatre managers.

The Boeing airplane plant with more than 21,000 employees, leads the many industries which are now running at full capacity in the Northwest, creating immense payrolls. These are being spent freely by the employees. Hundreds of new residents are pouring into the territory to establish homes every month. The increased spending of these people creates a benefit in itself, merchants report.

Motion picture theatres, both first run and suburban, are showing decidedly better grosses than they have for any time during the past several years. Increases of from 25 per cent to as much as 120 per cent have been reported by the downtown theatres during the months of September and October, as compared to the same months in 1940. Suburban increases, while not at this high rate, are also substantial.

So far, Seattle theatres have made no concessions to the defense workers in the matter of exhibition hours. Theatres still open at noon, and have even scheduled earlier closing hours than last year. This is partially due to union employee demands that theatre working hours be kept down to the required minimum. Only on Saturday nights do the local theatres run shows after midnight. As yet, no discussion of changing hours has been brought up by local managers' associations.

Seattle theatres have always employed usherettes in preference to male ushers, and thus there is no draft problem in this respect. Usherettes, however, are more difficult to secure than before, due to the many office positions now available to girls as a result of defense work.

Seattle has one small army post, Fort Lawlor, within the city limits, but the Navy Yard at Bremerton and Fort Lewis, near Tacoma, provide a big quota of week-end military business. Men in uniform are granted special service rates, averaging about one-half the regular admission charge at most theatres, whether first or second run.

Local theatres are not selling defense stamps and bonds to the public. They do, however, devote trailer space to local drives and permit employees to cooperate in selling and publicizing government savings plans.

With defense activity increasing as rapidly as possible in all sectors of this territory, exhibitors of Seattle and the Pacific Northwest are looking forward to the coming winter season as the most prosperous period in their history.

Iowa Munitions Works Promise New Business

Defense industries have definitely increased boxoffice receipts at Burlington, Iowa, where a government ordnance plant has been operating since last fall. Exhibitors estimate an increased attendance of from 35 to 40 per cent since the government workers entered the life of the city.

There are four theatres operated in Burlington, three of these by the Central States Theatre circuit. The population of the town before the advent of the munitions workers was some 26,000. So far theatres have been able to care for all at regular shows without holding any special shows for defense workers.

A $30,000,000 ordnance plant under construction near Des Moines, is considered a contributing factor in an upsurge in box office recepits there in the past few weeks, although approximately 95 per cent of the ordnance plant workers are Des Moines citizens. The high wages received by construction workers and laboring men at the plant is reflected in an upward trend in all business.

No new theatre building has started yet in anticipation of increased business. Harold G. Moore, theatre operator, who took an option on land at Ankeny, adjoining the ordnance plant, has decided that business conditions there do not warrant the building of a theatre at the present time. He will wait until the plan is completed. If the workers then continue to live in Des Moines, nine miles from the plant, he will not build.

Film industry people and exhibitors over the state are also anticipating a prosperous fall and winter season because crops in Iowa have been the best in seveal yeas.

Film exchanges report a decided boxoffice increase in theatres in the larger cities of the state in the past three weeks. It has averaged as much as 10 to 12 per cent. Smaller community theatre business is improving with the exception of some parts of southwestern Iowa, where, it is said, theatre business still is bad. This is attributed by many to the draft which has taken many of the young men away. Rural girls cannot go alone to theatres as easily as their sisters in the cities.

Drafted Patronage Offsets Virginia Rise

Defense industries in and near Richmond, Va., have helped first run theatres but there has been a general dropping off in attendance at some of the subsequent runs, according to A. Frank O'Brien, city manager for the Wilmer and Vincent circuit. Increased salaries and employment have no doubt encouraged patrons to spend their 44 cents where they formerly spent 28, it is said.

It is reported from the Norfolk area that

(Continued on following page)

DEFENSE PAYROLLS AID THEATRES

(*Continued from preceding page*)

there has been a considerable increase in business there because of the great number of defense projects, Naval stations and army camps within the district. Elmore Heins, Roanoke exhibitor, reports that the defense program has not helped business in that section. Theatres in Petersburg are doing very well owing to the proximity of Camp Lee. An average of 18,000 soldiers are stationed there.

The only theatres in the section running extra shows are several in Newport News, who are running late shows for night shifts at the shipyards.

Usherettes have replaced male ushers in two neighborhood theatres in Richmond, with a possibility that more theatres will follow suit. The scarcity of male help is felt more acutely each week. Most houses in the territory are relying on college students and high school boys to fill vacancies.

Soldiers from camps help business on Saturday and Sunday, exhibitors say, but they do not offset the boys who have been inducted into the service, who ordinarily brought their girl friend to the theatre.

The only new theatre under construction in Richmond is the Regent, in Colonial Heights, scheduled to open this month.

Lunch-Hour Matinees Popular at Ilion, N. Y.

At Ilion, New York, the normal population of about 10,000 has increased by as much as 3,000, while its working population has doubled. Ilion is the site of a big Remington Arms Company plant engaged in turning out armaments for both the United States and Great Britain.

Across the street from the main gates of the Remington plant is the Capitol theatre, a Schine circuit house. Its manager, Ronald Failes, evolved a noon-hour recreation show. It is made up of shorts and lasts about 50 minutes. Men take their lunches into the theatre and eat while they watch the pictures.

From Remington officials he met enthusiastic response. Their chief interest was to get the men off the streets and at the same time give them wholesome recreation. The Schine home office in Gloversville approved trial shows starting Monday, September 22d.

The first show was a great success. The men filled the 1,000 seat house.

Mr. Failes kept dim house lights on so that the workers could see their lunch boxes. He secured special permission from the fire department to let the workers smoke. As an opening day innovation, the manager promoted coffee from a national coffee concern and served free hot coffee. This, plus the show which runs 55 minutes, has made the "recreation hour" a popular bargain at 10 cents admission.

City officials and the Recreation committee of Remington Arms call Mr. Failes' plan "a progressive step in showmanship, and a contribution to the defense program of Ilion."

Boston, Hub of Boom, Brings Back Stage Acts

The national defense program has resulted in a theatre boom in New England, with almost every city reporting increased film grosses as a result of the increased spending ability of a great majority of the populace.

Grosses have boomed in many places which heretofore merely existed. One of the results of this is an attempt on the part of exhibitors to strengthen their attractions with stage shows. The 1941-42 season looks like the greatest live talent year New England houses have had since 1929.

The RKO Boston in Boston began their stage season four weeks ago and business is reported better than last year. Name attractions are the order of the day and full week bookings for each stage show is planned. Last year the season lasted about 25 weeks, the majority of which were split weeks at the Boston.

The Metropolitan, 4,200 seat key house of the M & P chain, will resume vaudeville on November 14th. The Met will continue with full week bookings for the remainder of the season. In addition to these two houses, at least two others in Boston are considering the resumption of stage shows. The Scollay, also a member of the M & P chain, is reported to be interested in vaudeville and if it goes into stage attractions, the Orpheum of the Loew circuit, will follow suit.

In the outlying cities and towns, split week vaudeville books already have been announced and more and more houses are dickering for stage attractions to begin before Thanksgiving. The Park in Woonsocket, R. I., resumed last week and the Victory in Greenfield and the Gates in Lowell, Mass., also have stage shows. Booking offices in Boston report they are expecting at least 25 more theatres will be using stage attractions before Christmas.

As yet, no theatres in Northern New England have made any change in time policy. It is reported that theatres in Connecticut have tried an "early bird" policy with favorable results. Nothing of this sort has been started near Boston. It is reliably stated that after the first of the year more suburban houses near big defense plants will inaugurate such a policy.

The first move on the part of New England exhibitors in connection with the national defense policy was a reduction of prices for men in uniform. For the most part, these reductions follow the pattern instituted by the Loew chain which provide for a 25 cent, plus tax, admission at all times to men in uniform. Although this practice has not spread to the small communities, except those near army camps, it is now in wide use around Boston and in other large cities in New England.

It is generally believed that the increase in thaetre grosses as a result of the increased spending opportunities has reached approximately 35 per cent. This figure does not include theatres which have undergone a change of policy within the past few months.

Increase in Los Angeles Business Is Localized

A suruvey of the southern California exchange territory has revealed that the defense industry has a three-fold result.

In areas such as San Diego, where a majority of defense workers live, the business generally has boomed skyward. One proof has been the steadily increased grosses of the Aztec theatre, a 650-seat Fox West Coast house. This has kept the Aztec open to accommodate the night shift not only at the Navy Yard, but on other defense projects such as the Consolidated Aircraft workers. The success of the Aztec is causing Fox West Coast to contemplate keeping open other theatres in defense areas. George Bowser inaugurated the plan at the Aztec.

In another defense area, Santa Monica, home of Douglas Aircraft, only 25 per cent of the workers live in that city, the remainder living in adjacent Los Angeles. A tremendous uplift in business has been felt in Santa Monica's retail stores, which specialize in credit sales. But the uplift has been only partial in the independent theatres, according to Ed Thompson, manager of the Acro theatre in that town, which, incidentally, was built with Douglas financing.

Mr. Thompson said he felt a slight improvement at his box-office because of the defense program, but not enough to warrant any undue optimism. He felt, like many other independents, that the defense worker with his increased salaries was attending the first-run theatres rather than the subsequent-runs.

In Whittier, which is not situated near any defense industry, Hugh Bruen, operator of the Bruen-Whittier theatres, declared:

"The defense industry has not affected my box-office at all because of the fact we are not situated near any defense plant. Only my doorman left me for a defense job. I replaced him with an older man."

Bill Martin of the Ramona theatre, Hemet, felt that the defense projects had not only hurt his business, but the entire township of Hemet. The young men of Hemet, Mr. Martin pointed out, have all trekked southward to Santa Monica, El Segundo, and San Diego to get better jobs in the defense industries, leaving Hemet virtually abandoned by men of their age. This put a large dent not only in the town's population, but also in the box-office of the Ramona theatre which depended upon the young people for a good deal of its revenue.

Slight Upward Trend

"Hawthorne, adjacent to Inglewood, a defense project center, has shown a slight upward trend," said Nel Calvi, operator of the Plaza theatre. "I do not know if I can exist under the present conditions of the consent decree and blocks-of-five buying. There is no doubt that I am getting a proportionate share of the defense workers at my theatre. That is the only reason I am even contemplating paying the prices asked by the distributors. The effect at my box-office of the defense workers has not yet been appreciable."

Ben Mohi of the Picfair theatre, situated on Fairfax and Pico Boulevards, Los Angeles, said: "Yes, the defense industry is improving my business, and I have a special half price for men in uniform. I do not advertise it; but when men in uniform do approach they get the 50 per cent discount."

Most theatre circuits and independents have a 50 per cent reduction for men in uniform. Fox West Coast, however, has a consistent policy of a 50 per cent reduction for servicemen in uniform and a sign is kept near the box-offices of most FWC theatres with information of the reduction. The circuit uses this plan as a goodwill builder, while independents play it down.

Jack Chazen of the Rosebud theatre on Central Avenue, heart of Los Angeles' Negro section, said that the defense industry has not touched his theatre at all.

In the heart of Los Angeles, which is distant from any defense project, theatres are little affected by the defense program. Joe Sloate of the Maynard theatre, Washington Boulevard, declared that the defense project is aiding only the top-priced houses. His theatre is situated diagonally across the street from the Arlington theatre, operated by Mike Rappaport. The latter house raised its price to 30 cents.

Business Improved

Business in other sections near camps, such as Riverside, San Luis Obispo, and San Pedro has picked up. The pickup has affected all box-offices in these sectors favorably. There are no independent theatre being contemplated in these defense areas, but Fox West Coast is planning several.

Fox West Coast has a policy of reduced prices of admission for Uncle Sam's armed forces. The prices went into effect on June 22nd.

Savings of up to 50 per cent are given privates and non-commissioned officers in uniform. It is felt that the lowering of prices is not only a patriotic gesture, but also a move to increase business.

PRODUCERS RETURN TO AIRLANES TO PROMOTE SONGS OF THEIR MUSICALS

Songs from New Musicals To Be Exploited on Radio Shows; Broadcast Stars Return to Old Theme Songs

Promotion of musical films via radio broadcasts, cut off during the 10-month music-war between the American Society of Authors, Composers and Publishers and the two major networks, is assured again, now that the Society's tune catalog is playing on NBC and CBS.

Pictures like "Babes on Broadway," "Panama Hattie," "Louisiana Purchase," "Road to Morocco," "I Married an Angel," and other new feature musicals, should get a better radio promotional break than "Sun Valley Serenade," "Lady Be Good," "Navy Blues," et al, which were released during the ASCAP-broadcaster feud.

Also, that ASCAP tunes are due for a revival is evidenced in daily tallies of radio music on the "big four" New York stations, WEAF, WOR, WJZ and WABC, which show that for the first-week period following signing of the ASCAP contract with NBC and CBS, the Society's tunes were already running 50-50 with BMI songs on both networks and that ASCAP probably would begin to gain the edge over BMI during the second week.

Hollywood's musical films, already released and others about to be released, songs of which will be heard over the airlanes from coast to coast now that America's longest and costliest music-war is ended, are listed below:

Columbia

"You'll Never Get Rich": Dream Dancing, Boogie Barcarolle, Wedding Cake Walk, So Near and Yet So Far, Shootin' the Works for Uncle Sam, Since I Kissed My Baby Goodbye.

"Two Latins from Manhattan": Daddy, How Do You Say It, Kid With the Drum.

"Sweetheart of the Campus": Here We Go Again, Beat It Out, Tap Happy, When the Glee Club Swings, Tom Tom, Where.

Metro-Goldwyn-Mayer

"The Chocolate Soldier": My Hero, The Chocolate Soldier, Evening Star, Sympathy, Seek the Spy, While My Lady Sleeps, Gypsy Cafe.

"Babes on Broadway": How About You, Chin Up, Cheerio, Carry On, Anything Can Happen in New York, Hoe Down, Bombshell from Brazil.

"Panama Hattie": Salome, Good Neighbors, Free As a Daisy, Make It Another Old-Fashioned, Hattie from Panama, Let's Be Buddies.

"Lady Be Good": Last Time I Saw Paris, You'll Never Know, Your Words and My Music, Fascinating Rhythm, Lady Be Good.

"Smilin' Through": Smilin' Through, Just a Little Love, a Little Kiss, Recessional, Hope and Glory, Smiles, It's a Long, Long Trail, Kerry Dance, Drink to Me Only With Thine Eyes.

"The Big Store": If It's You, Sing While You Sell, Tenement Symphony.

Paramount

"Birth of the Blues": Melancholy Baby, The Waiter and the Porter and the Upstairs Maid, Cuddle Up a Little Closer, Wait Till the Sun Shines Nellie, Memphis Blues, St. James Infirmary Blues, St. Louis Blues, By the Light of the Silvery Moon, At a Georgia Camp Meeting.

"Louisiana Purchase": Louisiana Purchase, You're Lonely and I'm Lonely.

"Glamour Boy": Magic and Magnolias, Love Is Such an Old-fashioned Thing.

"Sweater Girl": I Don't Want to Walk Without You, I Said No, What Gives Out Now, Sweater Girl.

"Fleet's In": Fleet's In, Tangerine, When You Hear the Time Signal, If You Build a Better Mouse Trap, Somebody Else's Moon, I Remember You, Tomorrow You Belong to Uncle Sammy.

RKO Radio

"Dumbo": When I See an Elephant Fly, Baby Mine, Look Out for Mr. Stork, Casey, Jr., Song of the Roustabouts.

"Playmates": Humpty Dumpty Heart, How Long Did I Dream, Thank Your Lucky Stars and Stripes, Romeo Smith and Juliet Jones, Que Chica.

"Four Jacks and a Jill": I Haven't a Thing to Wear, You Go Your Way, Karanina, I'm in Good Shape, Wherever You Are.

Twentieth Century-Fox

"Weekend in Havana": Tropical Magic, Weekend in Havana, Man With the Lollypop Song, Romance and Rhumba, When I Love I Love, The Nango.

Warner Brothers

"Blues in the Night": Blues in the Night, This Time the Dream's on Me, Says Who, Says You, Says I, Hang on to Your Lids, Kids.

"Navy Blues": Navy Blues, You're a Natural, In Waikiki, When Are We Going to Land Abroad.

In addition, songs of these musical films will be heard: MGM's "I Married an Angel"; Universal's "Hellzapoppin'," "It Started With Eve," "Sing Another Chorus," "Moonlight in Hawaii," "Melody Lane," "Jailhouse Blues"; Fox's "Rise and Shine," "Cadet Girl," "My Gal Sal," "Hot Spot," "Song of the Islands"; Paramount's "Road to Morocco"; Columbia's "Go West Young Lady, Sing for Your Supper" and United Artists' "New Wine."

The music of some of America's famous composers, Victor Herbert, Rudolph Friml, George Gershwin, Jerome Kern, Irving Berlin, Cole Porters, among others, are returning to the airlanes. It is still too early, however, to determine how much of the new, popular ASCAP songs will compete for place and repetition with BMI hits.

At the top of the list, for the first-week period, in number of times played over the "big four," "Concerto for Two," written by lyricist Jack Lawrence, an ASCAP member, arranged by Bob Haring from Tschaikowsky's B Flat Minor Piano Concerto, and published by ASCAP-publisher-member, Shapiro-Bernstein Music Corp., led all the rest.

Theme songs of radio stars, not heard since December 31st, are back on the networks, including Bob Crosby's "When the Blue of the Night Meets the Gold of the Day," Rudy Vallee's "Heigh-ho," Kate Smith's "Moon Over the Mountain," Glenn Miller's Moonlight Serenade," Fred Waring's "Sleep," and Amos 'n' Andy's "Perfect Song," among others.

Music publishing companies such as Berlin's, Chappell, Richmond, Robbins, Mills, Feist, Shapiro-Bernstein and others, all are keeping their ears tuned to determine just how much their ASCAP songs are being played on NBC and CBS. Most of them agree, however, that not for at least another month or two, will there be any indication of how the Society's "popular" tunes will stack up against the BMI hits. One publisher said he expected to see "lots of pressure" used, both ways. He thought ASCAP would have a slight edge over BMI in influencing orchestra leaders and principal radio vocalists, but declared that "only time would tell."

A complete count of the number of ASCAP songs played during the first-week period over the two networks as compared with BMI tunes, could have been ascertained through the music clearance departments of NBC and CBS, but neither radio company would submit their figures for publication.

WARNERS PLAN SHORTS ON FEATURE SERIES

Warner Brothers have announced the company will take two of its literary properties, each of which were made formerly into a series of feature pictures, and convert them into series of two-reel short subjects. The properties are the "Penrod" stories by Booth Tarkington and the "Torchy Blane" stories by Frederick Nebel. Richard Hall and Joel Malone have been assigned to write the new scripts, which B. Reeves Eason will direct.

The move is in line with the Warner policy to combat double bills by pushing short subjects as support for top features.

Majors Paying for Some Air Promotions

The biggest radio purchase within recent years now comes with Paramount's buy for the new "Birth of the Blues," Bing Crosby-Mary Matin musical which opened simultaneously two weeks ago in New Orleans and Memphis. It is understood the company paid for radio time on the Mutual network because of the song exploitation possibilities. But now that the American Society of Authors, Composers and Publishers has settled its music war with the National Broadcasting Company and Columbia Broadcasting System, Paramount, as well as other producers and distributors will depend upon the usual non-cost plugging of musical films via the airlines, which the ASCAP ban prevented for a period of ten months.

Buchanan and Company, advertising agency, handled Paramount's buy of time for the air show which originated in Hollywood over Mutual's KHJ on November 1st and featured Bing Crosby, Mary Martin, Eddie "Rochester" Anderson, Betty Jane Rhodes, Ruby Elzy, producer Buddy de Sylva, composer Johnny Mercer and John Scott Trotter and his orchestra. The program was broadcast over 69 Mutual stations. Other radio tie-ups for "Birth of the Blues" were arranged on a non-sponsorship basis.

RKO planned the "heaviest local exploitation ever set for a picture" in connection with Samuel Goldwyn's "Little Foxes," for which local radio is being used "on a scale never before approached," with theatres and the producing company combining to boost the total of spot announcements used for most picture premieres by an added 300. Guest appearances of "Little Foxes'" stars have been set.

KAO, RCA, CBS REPORT PROFITS ON OPERATIONS

Additional RKO Stock Authorized by Stock Exchange; Para. Extends Date on Debentures

Profits from operations by Keith-Albee-Orpheum, RCA and Columbia Broadcasting, hilighted the week's financial news in motion picture, broadcasting and related fields and which also included the New York Stock Exchange's authorization to RKO to list 120,000 additional common shares and Paramount's decision to extend the date limitation for exchanging its debentures.

Keith-Albee-Orpheum Corporation and subsidiaries in a report for 39 weeks ended October 4, 1941, subject to audit and year-end adjustments, showed net profit of $368,418 after depreciation and provision of $161,865 for federal income taxes based at rate of 31 per cent. Company said that no provision for excess profits taxes is anticipated.

This compares with $489,260 for the 39 weeks ended September 28, 1940, when taxes based on 24 per cent rate amounted to $148,910.

Consolidated income account for 39 weeks ended September 27, 1941, compares as follows:

	39 Weeks ended Oct. 4, 1941	39 Weeks ended Sept. 28, 1940
Profit before provisions for Depreciation and Income Taxes	$1,021,245.41	$1,148,766.80
Depreciation	490,962.26	510,597.03
	$530,283.15	$638,169.77
Provision for Income Taxes.	161,865.00	148,910.00
Net Profit after all charges.	$368,418.15	$489,259.77

Approves RKO Stock Listing

The Stock Exchange, in New York, last Thursday, authorized the listing of 120,000 additional shares of Radio-Keith-Orpheum Corporation common stock upon official notice of issuance to the Atlas Corporation "as fair and reasonable compensation" for Atlas' services to the predecessor company in the reorganization proceedings.

Issuance of the shares to Atlas was ordered by a Federal court on September 11, 1940, and the board of directors acted on the distribution on February 27, 1941.

Issuance of the 120,000 shares will increase the number listed on the Exchange to 6,458,133 shares and will modify the foregoing common stock percentages slightly.

The listing statement shows the holdings of Atlas, including the 120,000 shares to be issued, the Radio Corporation of America, and Rockefeller Center, Inc. Atlas, part indirectly, owns 46,070 or 35 per cent of the 6 per cent preferred, 1,216,453, or 42 per cent of the common, and 327,811, or 12 per cent of the option warrants. Holdings of the Radio Corporation of America are: 44,757, or 34 per cent of the preferred, 316,328, or 11 per cent of the preferred, and 555,629, or 19 per cent of the option warrants. Rockefeller Center, Inc., owns 563,629, or 19 per cent of the common stock.

Paramount Extends Exchange

Paramount Pictures again extended its debenture exchange offer, from last Monday to December 5th, as a result of the action taken at a special meeting of the executive committee of the board in New York.

It was also decided to call for redemption on December 12th all 3¼ per cent convertible debentures then outstanding.

Stanton Griffis, chairman of the Paramount executive committee, announced that over $10,200,000 of the 3¼ per cent debentures had been surrendered to the Manufacturers Trust Company for exchange. This figure represents more than 80 per cent of the total 3¼ per cent debentures outstanding, it was said.

The consolidated statement of income of Radio Corporation of America and subsidiaries, issued by General James G. Harbord, chairman, in New York, shows, for the first nine months of the year, consolidated net profit of $7,370,165, after taxes and all other charges. This compares with $5,209,043 net in the nine months to September 30th last year, or an increase of $2,161,121.

Profit for the first nine months of 1941 is after providing $9,469,900 for Federal income and excess profits taxes, compared with $2,523,900 for the corresponding period in 1940.

Total gross income from all sources amounted to $115,891,712 in the first nine months, compared with $89,204,219 in the same period in 1940, an increase of $26,687,492.

After payment of preferred dividends, earnings applicable to the common stock were equivalent to 35.7 cents per share, compared with 20.1 cents per share in the first nine months of 1940.

Net profit for the third quarter of 1941, ended September 30th, was $2,063,671, compare with $2,023,821 in the same quarter of 1940.

CBS Nets $3,815,435

Columbia Broadcasting System, Inc., and subsidiaries in a report for the 40 weeks ended October 4, 1941, subject to audit and year-end adjustments, showed a net profit of $3,815,435 after interest, depreciation, amortization and provision of $3,000,000 for federal income and excess profits taxes. Above net is equal to $2.22 a share on 1,716,277 combined shares (par $2.50) of Class A and Class B stocks.

This compares with adjusted net profit for the 39 weeks ended September 28, 1940, of $3,477,586 after provision of $1,600,172 for federal income and excess profits taxes, equal to $2.03 a share on combined shares of Class A and Class B stocks.

$943,684.47 Raised by Theatres for USO

A check for $943,684.47 was presented last week by Joseph Bernhard, vice president of Warner Bros., and chairman of the motion picture theatre drive of the USO, to Thomas E. Dewey, national chairman of the USO campaign. The funds represented net collections to date from 7,841 theatres, including 17 individual contributions totalling $1,114.85. A total of 10,605 theatres were enrolled in the drive. $2,712.16, representing collections from 35 theatres, is in transit. An additional $60,000 is anticipated from the balance of 2,729 houses which still have to send in their final figures.

Presentation of the check took place at the Pathe News Studios, at a ceremony for newsreels and press, so that theatre patrons will be advised through the medium of the screen of the disposition of their contributions. The theatre drive was the most successful in the history of the motion picture industry, in enrollment of theatres, in the net amount of money raised.

Mr. Bernhard credited the success of the campaign to the support of the trade papers and to the 31 teams of co-chairmen. Each team consisted of an outstanding exhibitor and branch manager in each of the 31 key cities who directed the USO committees in the field.

Ben Kalmenson New President Of Vitagraph

Ben Kalmenson has been elected president and director of Vitagraph, Inc., according to an announcement by Harry M. Warner, president of Warner Brothers. Mr. Warner further announced that Mr. Kalmenson, as president and general sales manager, will be in full charge of the distribution of the company's pictures in the United States and Canada.

Joseph Bernhard, Warners' vice-president, will advise in setting up matters of distribution policy, and Mr. Kalmenson will consult with him whenever it is deemed necessary, it was said.

James Totman has been named advertising and publicity manager for the Warner Pittsburgh zone theatres, succeeding Joseph Feldman, appointed assistant to M. A. Silver, zone manager. Mr. Totman was formerly assistant to Mr. Feldman.

Testimonial for Kalmine

It has been announced by the Pittsburgh Variety Club that it is planning a testimonial dinner for Harry Kalmine, former zone manager, who has been made assistant general manager of the Warner circuit.

On Monday, November 10th, Mr. Kalmine called a meeting of all Warner theatre managers and theatre department executives in the Pittsburgh zone and discussed new company plans. Moe Silver, Pittsburgh zone manager, presided at the one day meeting. Warners' "One Foot in Heaven" was screened for the managers and executives who attended the meeting. Mr. Kalmine and Harry Goldberg, theatre department advertising and publicity manager, who also attended the meeting with Mr. Kalmine, returned to the home office in New York Tuesday.

At the annual meeting of delegates of the Warner Club, Inc., of the Warner home office in New York, the following were elected as officers for the coming year:

Martin F. Bennett, president; Bernard Goodman, vice-president; R. A. McGuire, vice-president in charge of membership; Harry Mayer, vice-president in charge of social activities; Ruth Weisberg, vice-president in charge of welfare; F. L. Gates, vice-president in charge of claims; Robert Salomans, treasurer; Sam Wolowitz, assistant treasurer; Stuart H. Aarons, secretary.

The following were appointed to the finance committee: S. Schneider, chairman; Samuel Carlisle, T. J. Martin and W. S. McDonald. A board of governors and an executive committee were also elected.

Michigan House Books Shows

The Michigan theatre in Detroit has booked stage shows for the weeks of November 28th and December 5th, in conjunction with its winter festival programs. The 1941 version of the "Folies Bergere," produced by Clifford C. Fisher, will open the week of November 28th. The "Four Ink Spots" will head a show of feature acts to appear on the Michigan stage during the week of December 5th.

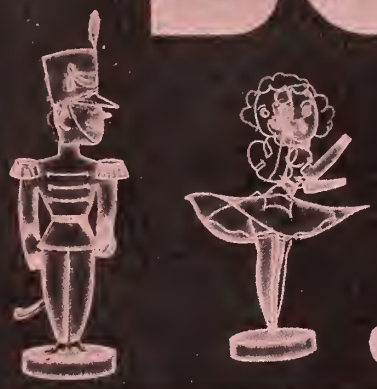
Buffalo Manager Hurt

George H. MacKenna, manager of the Lafayette theatre in Buffalo, N. Y., was severely hurt early this week when he was struck by an automobile in Niagara Falls.



METRO-GOLDWYN-MAYER Presents

THE CHOCOLATE SOLDIER



NELSON EDDY
RISE STEVENS
CONTINUOUS PERFORMANCES

Line form at the



This flirtatious pair on the Astor electric sign is delighting Broadway

Bon-bons from the New York Critics!

"'Chocolate Soldier' is a gay, saucy, delightful champion of musical pictures." —*Mirror*

"SALUTE to a new movie star Rise Stevens. She has glamour. Vivid, arresting, good-looking! Brother, can she sing, too!" —*World-Telegram*

"Nelson Eddy is an utter revelation. A tidy and tuneful musical; a story that's hard to beat."—*Times*

"Gasps of joy from feminine members of the audience." —*Post*

"New star rises on Astor screen, golden voice; very good looks. She is lovely, sings divinely." —*News*

"A deft farce spliced with a delightful score." —*Herald Tribune*

"Miss Stevens in her first role makes a most happy impression." —*Sun*

"The Astor's a mighty happy place. Gales of sighs, squeals of laughter, barrage of applause . . . a handsome picture." —*P. M.*

"THE CHOCOLATE SOLDIER" starring NELSON EDDY, RISE STEVENS with Nigel Bruce, Florence Bates · Based on Ferenc Molnar's "The Guardsman" · Screen play by Leonard Lee and Keith Winter · Directed by ROY DEL RUTH · Produced

There are plenty of big musical stage hits on Broadway right now but the public is flocking to M-G-M's gala screen musical "THE CHOCOLATE SOLDIER." A sparkling gem in the Astor crown, where the greatest of this industry's attractions have shone. While thousands cheer this gay and glittering entertainment we're telling them—and you—it's just one of the big productions that makes M-G-M the Delight of the Public and the Backbone of your Bank Account. When you treat your patrons to M-G-M's confections, remember that Life is sweet with Leo,



The Candy Kid

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Buddy, a pretty, but mighty jealous little bluebird which had the run of the Mayfair Theatre, in St. John, N. B., for close to four years, is dead. He was the pet of J. M. Franklin, owner of the theatre, and head of the Franklin and Herschorn circuit.

The Franklin apartment is in the Mayfair Theatre building, and from there Buddy liked to stretch his wings and fly through the theatre auditorium, giving expressive gratitude to his little liberty, in song. He never attempted to escape. But his happiness went bluey some time ago when he saw the bluebirds in Disney's "Snow White." Buddy the bird tried giving the screen intruder the bird but failed to drown out this feathered menace who looked so more beautiful and sang so more sweetly and loudly than himself.

Buddy kept in seclusion after his futile try to drive his rival off the theatre screen. He finally had to be coaxed out of hiding long after "Snow White" had closed. And he was recovering his spirits, when "Snow White" was brought back to the Mayfair for a repeat run. Again Buddy tried the same tactics on the pictured songster, and failed. Whereupon he went into pinitis again. His condition showed a steady decline, and culminated in his death. Before his passing, he kept mostly to his cage—the door of which was always open—seemingly obsessed by the fear the screen bluebird had sent him again into the background as mascot of the theatre.

▽

Press wires from Berlin this week carried to our shores the sad news that Film Kurier, the German film industry's trade paper in Berlin, had expressed great astonishment because photos of Shirley Temple, John Barrymore and other Hollywood lights, were still shown on walls of German cinema house lobbies despite the ban in Germany on U. S. movies. Film Kurier urged with all its might that the pictures be 'relegated' at once, pronto, to the darkest corner in Germany. Which could be almost anyplace.

▽

'Loot' from home office new product ballyhooists this week included one alligator (live), from Exhibitor Lamar Swift, of the Ritz Theatre, at Waycross, Ga., to promote 20th Century-Fox's "Swampwater"; a recording by the operatic Rise Stevens, in behalf of MGM's "Chocolate Soldier"; a large box of nice sticky lollypops and a rhumba recording, for "A Weekend in Havana"; some firecrackers for Universal's "Hellzapoppin", etc., etc.

The lollypops are well on the road to oblivion, or wherever lollypops go, at the hands of a bunch of plundering youngsters. But the alligator poses a problem which at this writing seems a long way from solving, remembering a certain warning *not* to take him home.

▽

The voice of the stork in Walt Disney's new "Dumbo" is that of that tousle-haired, scary-looking Hollywood actor, Sterling Holloway. In Disney's next feature cartoon, called "Bambi," Holloway's voice will be used for a skunk.

▽

Our reportorial correspondents in the field are a versatile lot. Now comes Dick Conners in Albany with word that he has been elected Democratic Alderman for the Ninth Ward.

National Broadcasting Company served a special lunch, the other day, in the private dining room used only for guests and executives at NBC's home office in New York.

This occasion was the visit in town of George Mardikian, noted Armenian chef and official food-taster of NBC's offices in San Francisco, who cooked the meal himself, a tasty bit of concocting if there ever was one, running something like this:

ARKAYAGAN ABOUR
(Royal Soup of Armenia)

DEREVAPOTAT, SEMPOOG, LOBIA
(Stuffed Grape Leaves, Marrinated Eggplant)

TCHAKHOKHBELLI
(Chicken Baked in Sherry)

SHISH KEBAB
(Barbecued Lamb)

BOULGHOUR PILAFF
(Armenian Wild Rice)

FRUIT FRITTERS WITH CREAM BUBBLES

PRESERVES, ROSE PETALS

"Arkayagan Abour, the Royal Soup, has been eaten in Armenia for the last 3,900 years," Mr. Mardikian announced with the flourish of a cleaver. I got this recipe from a 1,300-year-old manuscript in a Venetian monastery Unfortunately, in the absence of gazelle meat I am substituting venison.

"In the old days," he rattled on, "when an Armenian king came home from a victorious war, his first duty was to go to the forest, kill many gazelles, return to the palace and make this soup with his own hands. Then members of the court would serve it to the cheering populace."

As for the second course, stuffed grape leaves, the chef insisted solemnly that it was first concocted by Noah when the Ark landed on Mount Ararat and found only gravevines growing there.

Tchakhokhbelli, the favorite chicken dish in the Caucasus Mountains, was made popular in the United States by the Mdivani princes.

And Shish Kabab is to Armenia what corn beef and cabbage is to America. Only it's lamb.

Mr. Mardikian is also president of the San Francisco Chapter of the Sidewalk Superintendents' Club—those inquisitive souls who gape hour after hour at the blasting of foundations and hoisting of steel for new buildings.

▽

Joseph I. Breen, RKO studio generalissimo, in New York from Hollywood, attempted to visit the big corporation's home office in Rockefeller Center, last Sunday afternoon, but was turned away by the watchman. He had neither a key to the place or a building pass.

▽

Al Bondy, who hustles General Electric short commercial films around theatres from headquarters in New York, has a new number entitled, "Taking the X Out of X-Ray," which explains to a long inquisitive mind that the ray was called 'X' for the simple reason that Professor Wilhelm Konrad Roentgen, who discovered it some 46 years ago, and subsequent scientist developers, could not understand why the rays operated. Scientists do know now that the radiations belong to the same family as light, heat and radio waves, and that X-Rays are produced whenever a solid target is struck by a hi-speed stream of electrons.

The Rockefellers in our Rockefeller Center settlement are now selling 'beauty on a budget', adding another line to their real estate, restaurant, roller skating and movie operations in this largest single concentration in the world.

For fifteen dollars they'll take a Rockette or a Rockefeller Centerite and set them up on a first class control of figure, dress, personality and charm, all done to music, right on the premises, out of which they promise will emerge a most graceful posture in standing and sitting.

▽

Add to the *Nostaglia Department,* Dorothy Stone's announcement in New York of the release to regular movie theatres of a series of old-time silent shorts, known now as 'Frisky Flicker Follies,' as follows: 'The Little Country Mouse,' 'Dealing for Daisy,' 'Droppington's Devilish Deeds', 'Leading Lizzie Astray', 'The Race for Life' and 'Whose Baby?'

▽

Pierre du Pont, of the Wilmington powder, motion picture film and other duPonts, and John J. Raskob, have petitioned the U. S. Supreme Court at Washington for re-consideration of their case involving payments of income on millions. They claim that the original action was lost because old Judge Buffington, who handed down an adverse decision, in Philadelphia, had impaired sight and hearing.

▽

The other day, Gene Autry, singing cowboy of Republic Pictures and rodeo, had a town in Oklahoma named after him, Gene Autry town. The next day his $250,000 ranch home burned to the ground.

▽

Whether by special intention or no, deponeth sayeth not, but radio station WOR in New York sends announcement to the press that Jimmie Fidler's 'Hollywood News' programs have been dropped from the air by Tayton's, manufacturers, because of a priorities shortage of brass!

▽

Floyd Fitzsimmons, manager of the Laurel Theatre at Long Beach, Long Island, pony-expresses word direct from his ocean front post that an old salt has been taking full advantage of the theatre's extra special cut-rates for men in uniform. The cashier wouldn't be expected to know that the uniform was that of a sailor in the German navy of World War I!

▽

The title of this little piece is Ever Hear of a 'Gossip Singer?', or, Punctuation Can Make an Awful Lot of Difference, being a picture caption in the New York World-Telegram:

"Miss Lotus Ahn, 'gossip singer', who will sing an ancient Chinese 'gossip' song called The Drunk Helped Home at a United China Relief benefit at the Gourielli Apothecary, E. 55th St., Wednesday night."

▽

Camp Shows, Inc., of the Citizens Committee for the Army and Navy has coined a new word to describe the pulchritudinous female—Woodle! Which replaces "oomph" and other graphic words popularized by Hollywood's ballyhooists.

Woodle, they said, was selected as being the word which is most likely to be taken up by the boys in Army camps and Naval bases, and will be used in Camp Shows' publicity of its forthcoming entertainment fare.



MR. OSTRICH, WAKE UP TO THE PROFIT IN M-G-M SHORTS!

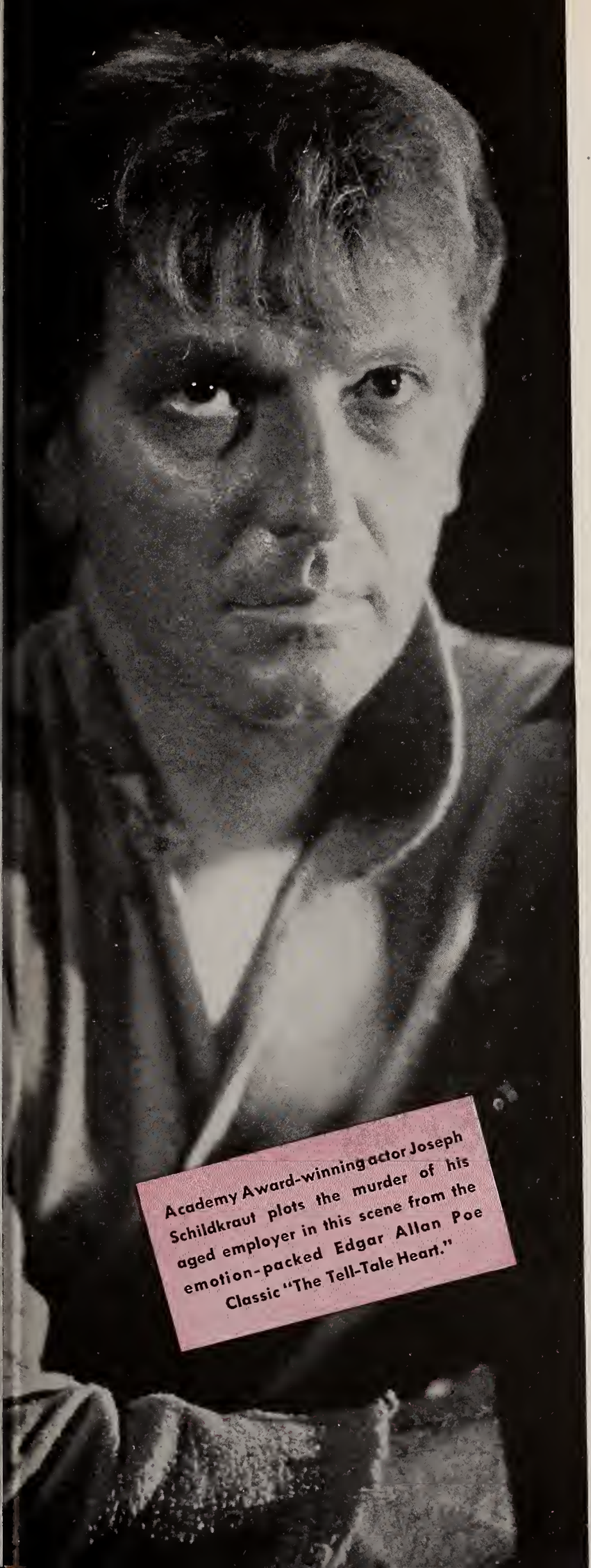


They make more money with Shorts than any exhibitors in America. Take their advice.

← **Listen to the Experts** (*Bob O'Donnell and Besa Short of Interstate Theatres, Texas*):

"In our annual survey of Shorts Most Valuable at the Box-Office, we list M-G-M FIRST with 5 distinguished Shorts and for an ace-in-the-hole, the dependable, never-failing Pete Smith."

(*And now see next page* →)



Academy Award-winning actor Joseph Schildkraut plots the murder of his aged employer in this scene from the emotion-packed Edgar Allan Poe Classic "The Tell-Tale Heart."

"THE TELL-TALE HEART" A NEW M-G-M TRIUMPH!

"It is one of those rare shorts which will live . . . like a swell and luscious bon-bon coming suddenly out of a candy slot machine . . . exhibitors and their audiences who appreciate solid shorts of enduring worth will give this three rousing cheers." **—FILM DAILY**

"Surely 'The Tell-Tale Heart' will merit a Special Academy Award for elevating the quality of the short subject beyond that of most features, for setting a new standard in short subject production, direction and acting . . . indeed a miniature masterpiece . . . if proof is needed that the short subject is becoming a powerful and persuasive force in screen entertainment, 'The Tell-Tale Heart' can readily supply it; a few more subjects of this calibre and so-called 'second features' will be doomed." **—SHOWMEN'S TRADE REVIEW**

"A different kind of short . . . the novelty of the film and the names of the author and leading actors are merchandising assets." **—M. P. DAILY**

" 'The Tell-Tale Heart' is superb . . . another unusual short from M-G-M." **—VARIETY**

"Consider this subject when a dubious double bill looms . . . the audience that is not satisfied will be quite the rarity." **—BOXOFFICE**

"This is aces for class houses . . . all in all the type of short which should be encouraged . . . excellent." **—THE EXHIBITOR**

QUALITY PRODUCT!

It is an acknowledged fact that M-G-M spends more production money on Shorts than any other company. We pledge anew our willingness to create quality entertainments for your box-office. Play them all: CRIME DOESN'T PAY; PETE SMITH; JOHN NESBITT's brilliant PASSING PARADE human-interest subjects; M-G-M MINIATURES (including CAREY WILSON's "Nostradamus" and others); M-G-M CARTOONS IN TECHNICOLOR (watch for our Christmas gem, "The Night Before Christmas"); OUR GANG COMEDIES; FITZPATRICK TRAVELTALKS IN TECHNICOLOR. Take the advice of Bob O'Donnell and Besa Short. M-G-M Shorts are FIRST!

Republic Holds Last of Meetings

With concluding sessions in New Orleans, Chicago and New York, Republic pictures this week held the last of a series of regional conferences on product and policy for 1941-42.

James R. Grainger, Republic president, returned to New York over last weekend from regional sales meetings in Chicago and New Orleans. The last of the series of meetings were held at the New York Athletic Club Wednesday and Thursday.

While in New Orleans, Mr. Grainger and A. C. Bromberg, Southeastern franchise holder, closed a deal for Republic's new season product with Joy Houck and Film Service circuits.

Analyze Product

Eight midwest branch managers were in attendance at the one day regional meeting held by Republic Pictures at the Drake Hotel, Chicago, November 7th. James R. Grainger presided over the session which was also attended by Herbert J. Yates, chairman of the board, and M. J. Siegel, president of Republic Productions, Inc. An analysis of recent releases was made and sales problems discussed.

Branch managers at the meeting were: William Baker, Chicago; Nat Steinberg, St. Louis; Bud Moran, Des Moines; Gil Nathanson, Minneapolis; Jack Frackman, Milwaukee; William Marriott, Indianapolis; Robert Withers, Kansas City, and Carl Reese, Omaha.

At the New Orleans regional sales meeting on November 5th and 6th those in attendance included Mr. Grainger, Mr. Yates, Mr. Siegel, Arthur Bromberg, and seven branch managers, Merritt Davis, Atlanta; Harold Laird, Tampa; J. H. Dillon, Charlotte; Lee V. Seichsnaydre, New Orleans; Winfield Snelson, Memphis; Lloyd Rust, Dallas, and Sol Davis, Oklahoma City.

The group heard in detail an analysis of the second quarter release of Republic and discussed tentative plans for productions during the third quarter of the release year.

At each of these regionals, prior to the New York meeting, suggestions for product and distribution have been presented, and plans in crystallized form are expected to be made known at the final regionals.

Paramount District Heads To Convene November 21st

Barney Balaban, Paramount president, will head the contingent of home office executives who will attend the meeting of the company's district managers at the Drake Hotel in Chicago, November 21st and 22nd. Neil Agnew, vice-president and general sales manager, will preside.

The company will hold the first trade screening of "Louisiana Purchase" at the Esquire theatre, Chicago, November 21st, in conjunction with the meeting. It will be trade shown in all other cities a week later.

Rogers-Schaff Films Formed

John Rogers, son of Charles R. Rogers, and Monty Shaff have formed Rogers-Schaff Productions, with plans to make three musical films in color. "Powers Girl" is the first film scheduled.

Beimer Brothers Open Sunrise

Beimer Brothers, operating theatres at Carthage and Hemp, N. C., have opened the Sunrise theatre at Southern Pines, N. C.

Authors' Guild Elects Carl Carmer President

Carl Carmer has been elected president of the Authors' Guild for a two-year term in New York. Manuel Komroff was elected vice-president, and Helen Hull, secretary.

Named to the Guild council are: Bernard DeVoto, Walter D. Edmonds, Henry F. Pringle, Carl Sandburg, Oscar Schisgall, Emma G. Sterne, Arthur Train, Jr., Mark Van Doren, Margaret Widdemer, Thyra S. Winslow, Arthur L. Zagat. Guild representatives elected to the Authors' League Council are: Louis Adamic, Stephen Vincent Benet, Elmer Davis, Inez Haynes Irwin, Will Irwin, Dennis T. Lynch, Albert Maltz, William Brown Meloney, Nathaniel Peffer, Oscar Schisgall, Lyman Beecher Stowe, John Vandercook.

Marcus Succeeds Goltz As UA China Manager

Morey Marcus has succeeded Joseph Goltz as United Artists' manager in China. He had been Far Eastern manager for MGM. Mr. Goltz, in New York on furlough, will be appointed to another UA foreign post shortly, by Walter Gould, its foreign sales manager, it was understood this week.

Mr. Marcus was to leave for his new position shortly, via Clipper.

Canadian Film Set

"Tale of Two Cities" will be the next release of the National Film Board in the "Canada Carries On" series. It deals with the activity of Canada's capital and seat of government in time of war, and with war work undertaken by women in a typical Canadian city. Recording was completed in both English and French by Associated Screen Studios in Montreal.

Milk Subject Released

"Penny A Day," a documentary film on the milk program of the New York City schools, has been released for showing in theatres in the five boroughs of the city. The one-reel subject is presented by the Market Administrator of the metropolitan milk marketing area. It was produced by Frank Donovan and narrated by Loewell Thomas.

Vallejo Stage Shows

Because of the tremendous national defense boom in Vallejo, Cal., and the influx of thousands of workers for the Mare Island Navy Yard, the 700-seat Marvel theatre, a Fox West Coast house, has added five acts of vaudeville to its regular showing of films, at 50 cents top.

Bausch & Lomb Net

Bausch & Lomb Optical Co. has reported a net profit for the nine months ended September 30th of $1,302,643, equal after dividends paid on five per cent preferred stock to $2.67 a share. This compares with a net profit of $1,369,575 or $2.84 a share in the corresponding period of 1940.

NBC To Open Studio

Marking its 15th anniversary the National Broadcasting Company will open its new Cooper and Silver studios November 15th, on the sixth and seventh floors of the RCA Building in Rockefeller Center, New York.

Universal Sets Season's Plans

Nate J. Blumberg, president of Universal Pictures, headed a group of fifty home office executives and western division branch and district managers at a special convention held at the Blackstone Hotel, November 8th and 9th, to acquaint the sales personnel of stars and story properties which are to be added to the studio's 1941-42 program.

"Exhibitor good will comes from exhibitor profits, and exhibitor profits comes from box office pictures," he explained. Original increases in the production budget for 1941-42 pictures have now been increased an additional $3,000,000, he said, to provide for such pictures as "Saboteur," to be directed by Alfred Hitchcock, and "The Spoilers" with Randolph Scott, Marlene Dietrich and John Wayne, and "River Lady," to be produced as Frank Lloyd productions.

Season's Product Report

Matthew Fox, vice-persident stationed at the studio, reported that the 1941-42 program was nearly 70 per cent completed and would be completely fulfilled by the time the above three pictures were finished.

William A. Scully, vice-president and general sales manager, who presided at the meeting, announced that a greater latitude was to be granted branch managers in settling local sales questions without home office consultation. Bernard Glasier, producer of "Paris Calling," talked about the picture.

Others at the speakers' table were John J. O'Connor, assistant to the president; E. T. Gomersall, western division manager; F. J. A. McCarthy, southern and Canadian division manager; Bernard B. Kreisler, short subjects sales manager; F. T. Murray, branch operations manager; J. J. Jordan, manager contracts and playdates department, and Louis Pollock, eastern advertising and publicity manager.

District managers attending were J. E. Garrison, A. J. O'Keefe, P. J. Rosian, and M. M. Gottlieb.

Branch managers at the meeting were: Barney Rose, Chicago; Harry Young, Cincinnati; Edward S. Oldsmith, Dallas; Sam Milner, Denver; Lou Levy, Des Moines; Ed Heiber, Detroit; E. J. McGinley, Indianapolis; Jack Langan, Kansas City; C. J. Feldman, Los Angeles; Frank Mantske, Milwaukee; Leroy J. Miller, Minneapolis; J. E. Hobbs, Oklahoma City; W. H. Sherman, Omaha; R. O. Wilson, Portland; Harry Hynes, St. Louis; C. R. Wade, Salt Lake City; Foster Blake, Seattle, and Lon Hoss, San Francisco.

Mr. Scully will convene an eastern sales meeting in New York on November 14th to 16th.

Boyer-Sullavan Film Gross

Universal's "Appointment for Love," starring Charles Boyer and Margaret Sullavan, is understood to have grossed $93,000 during the week it played at Radio City Music Hall in New York, said to be the biggest take at that theatre since the Labor Day week. The film had to move Wednesday night because of a jam of product backlogged at that theatre.

Prickett with MGM

Ken Prickett has been named special representative in charge of Metro Goldwyn Mayers' Show Builder unit No. 1 by William R. Ferguson, exploitation manager. Mr. Prickett for the past two years has been manager of the El Rancho theatre, Victoria, Texas.

"You're nuts! We ought to grab 'The Maltese Falcon' now! Look at that 2nd week at the Fox in Philly! Look at the business in Albany and Washington! Why, its topping 'High Sierra'! Let's book it before Sourpuss down the street gets it!"

"And let *him* have 'One Foot In Heaven'? Then I'd really be nuts! Say, 'Heaven's better than 'The Great Lie' in Springfield, in Nashville and in Philly, too! And with that publicity behind it—it's like dough in the bank! Man, that's my kind of show!"



THERE'S NO ARGUMENT ABOUT IT! *It's Warners!*

ICE SHOWS AGAIN A MULTI-MILLION DOLLAR COMPETITOR TO FILM HOUSES

Three Large-Scale Spectacles, Including Henie Show and "Icecapades", Set for Winter; Record Season Anticipated

Competition on ice from those musical ice-skating revues whose operators have skated away with hundreds of thousands of local entertainment dollars in recent years, is again in the offing for thousands of film exhibitors. This winter at least three "big-time" ice shows, and dozens of smaller ones, are preparing to play cities with arenas or large indoor skating rinks. Many of the smaller shows will also take the road, often playing in the wake of the larger shows, and aiming also for a sizable portion of local box office income.

Last year, MOTION PICTURE HERALD estimated, three of the skating extravaganzas garnered at least $2,500,000 in some two dozen cities throughout the east and mid-west. Sonja Henie, with her "Hollywood Ice Revue" was top grosser with a record of $1,200,000 in nine cities. "Icecapades," sponsored by the Arena Managers Association, headed by John Harris of Pittsburgh, and the Shipstad and Johnson "Ice Follies" were the principal competition to the Henie revue.

Bookings Set

Miss Henie's show this year is booked for seven large cities from November through January. The "Icecapades," which recently completed a film for Republic at Hollywood has already started its tour on the coast. It is set to play 23 cities, with a number of repeat engagements. The Shipstad-Johnson show, and a new "Ice Circus" will follow much the same circuit. Few towns with skating rinks or arenas capable of seating 3,000 persons or more will be omitted.

Arthur Wirtz, Miss Henie's manager and executive chairman of a stadium syndicate which backs the Hollywood Ice Revue is currently organizing the tour and rehearsing skaters in Chicago. The show opens at the Omaha Coliseum on November 18th and plays there until the 23rd.

Other Henie dates include: St. Louis Arena, November 28th to December 2nd; Indianapolis Coliseum, December 5th to December 11th; Buffalo Auditorium, December 15th to 20th; Chicago Stadium, December 25th to January 4th; Detroit Olympia, January 8th to 14th; New York, Madison Square Garden, January 19th to 27th. It is reported that the schedule will be extended if Miss Henie's film commitments permit.

"Icecapades," produced by a syndicate of Arena operators, headed by John H. Harris, owner of the Pittsburgh Arena, and many motion picture theatres, again leads its tour with the 14 auditoriums that are members of the sponsoring association. Additionally, the show will play 8 to 10 other dates. The show opened in Atlantic City in late September and has already played to record business at the Dallas Fair and in Kansas City.

The balance of the itinerary includes: Buffalo, November 3-9; Pittsburgh, November 10-18; New Haven, November 19-20; Springfield, Mass., November 27th to December 4th; Montreal, December 5-9; Ottawa, December 10-11; Quebec, December 12-13; Windsor, December 14 (tentative); Boston Garden, December 25th to January 4th; Providence, January 5-13; Washington, January 14-25; Chicago (or Pittsburgh), January 26-31; Hershey, Pa., February 3-14; Cleveland, February 15-22; Philadelphia, February 23rd to March 4th; Champaign, Ill., March 5-7; Kansas City, March 9-17; Wichita, March 18-25; Dallas, March 28th to April 11th; Los Angeles, April 24th to May 4th.

The Shipstad-Johnson "Ice Follies" opened recently on the west coast and is playing an eastward tour through approximately the same circuit. In a six-day engagement at the Tulsa, Okla., Coliseum, starting October 8th, the show was reported to have played to 26,400 admissions, with a net, after deducting taxes of $32,000. Prices ranged from $1.12 to $2.24.

In 11 performances in Chicago the "Ice Follies," which opened there on October 15th, gathered an estimated $92,000, playing to standing room at most performances. Four days in St. Louis followed the Chicago date and the troupe currently is playing a 13-day date at the Riverside stadium in Washington, D. C.

Admissions Higher

Admission prices for the ice shows are high, in comparison to first run motion picture tickets, and, according to reports have cut deeply into entertainment expenditures. This has been particularly true in the smaller towns such as Hershey, New Haven, Buffalo, or Providence. Top admission for the Henie show is $4.40 scaling to a minimum of $1.10 in the larger arenas. The other shows charge from one-third to half as much.

Managers of both Miss Henie's show and the "Icecapades" say that they anticipate a record season on the road. They point to rising business in almost all of the country's principal cities, to growing interest in skating, and, to publicity received from skating motion pictures released since their last tour of the country.

Motion pictures featuring skating stars and many of the supporting members of the revues are regarded as particularly important sources of audience interest by both Mr. Wirtz, and George Tyson, manager for the Arena Association show. "Icecapades" was the title of a picture released by Republic on August 23rd which featured the entire cast of the skating show. Miss Henie's latest picture, "Sun Valley Serenade," was released by 20th Century-Fox on August 29th. Managers of the ice shows indicate that the films will be tied in with exploitation for their attractions whenever possible.

Exhibitors, reports indicate, are endeavoring to meet the ice competition by booking strong pictures for the dates in which the outside show plays their towns. In the past it has been the practice, in many cases, to play a cheap picture and write off the visits of ice shows as a bad week.

According to Mr. Harris, who is also the operator of a large circuit of film theatres, and to members of Mr. Wirtz' staff, exhibitors who have played strong pictures in opposition to the ice shows have been able to meet the competition. The ice managers argue that while they take large sums from a town, they also attract many thousands from surrounding areas. These patrons, they assert, also bring money to film theatres and other business. They assert that mail orders amount to 50 per cent in Chicago, New York, Boston, Cleveland, Indianapolis and other metropolitan centres where the ice shows play a week or longer. Most of these orders, they say, are from nearby towns.

Autry Again in Rodeo

The Arena Managers Association, and Mr. Harris, will again sponsor a personal appearance rodeo tour by Gene Autry, Republic's idol of western film fans and for four years top western star in the MOTION PICTURE HERALD-FAME poll of boxoffice moneymakers. With his own "Streamlined Rodeo," Mr. Autry will play at least eight dates, and probably more, on the Arena circuit, starting in April. Currently he is appearing independently in rodeos at New York, Boston and Chicago. Last year Gene Autry, and his horse "Champion" played to record attendances at all of the Arena Managers Association's auditoriums. Dates for this year's tour have not yet been set, Mr. Tyson said.

To fill vacant spots in the Arena circuit bookings Mr. Harris is planning a series of name band spot bookings, Mr. Tyson also reported. The Pittsburgh showman, he said, is confident that one night stands by leading film, radio, and dance orchestras will fill the arenas on one night spot bookings between hockey games, ice shows, rodeos and other events of the winter season. A trial appearance of Kay Kyser at the New Haven Arena resulted in capacity crowds, it was said. The Arena Managers, Mr. Tyson indicated, will ask prices near the legitimate theatre scale for the "concert" performances of the popular bands. In all instances, he said, the scale will be above prevailing first-run motion picture prices.

SCHOOL GROUP HITS DUAL FILM SHOWINGS

The Schools Motion Picture Committee of New York City complains that on March 26th, 1940, in the New York Times, the committee protested the showing of "Pinocchio" with the "Saint's Double Trouble" in neighborhood theatres in the city. The committee was unable to recommend showings of "Pinocchio" for school children because it was coupled with "a Class B melodrama featuring a sinister gem smuggler, a waterfront den, and hail of bullets and three murders".

Less than a year later, after RKO had said that such opposite films would not be shown together, the complaint continues, the "Reluctant Dragon" is being shown with "Navy Blues", the latter picture rejected for children by the committee.

Warner Theatre Changes

Warner Theatres in Philadelphia has announced three promotions in the territory. Max Schwartz, assistant manager at the Victoria theatre, Philadelphia, was promoted to a similar position at the 333 Theatre in that city. He fills the post of Jack Thiers, who joined the armed forces. Ed Hutchins was advanced from district manager's secretary to assistant manager at the Washington theatre, Chester, Pa., and Nevin Blasser, formerly on the service staff at the Capitol theatre, York, Pa., was promoted to assistant manager at the Ritz theatre in that city.

THE HOLLYWOOD SCENE

Trend & Record

Luck to Boris Morros, captaining a trend with a record to discourage all but the brave.

Mr. Morros is much in the columns and conversations of the Town just now by reason of having engaged for his "Tales of Manhattan" a battery of talent, on screen and off, calculated to batter down all the box office sales resistance which defense spending may not have abolished by the time 20th Century-Fox decides to send the picture into exhibition.

As you have been told many times, "Tales of Manhattan" is to be a magazine-type feature in which six tales, each independent of the others in everything save that all involve a dress suit, will be hitched together, nose to tail, like elephants in a circus parade.

The scheme has always succeeded when applied to elephants.

It has produced a variety of results when applied to films.

Variety is, to be sure, one of its virtues. It has others, particularly in point of payroll and availability of talent, and it may be Mr. Morros' good fortune to discover that the public-at-large, in this decade, is in the market for entertainment of this character. It will be the first time. And the news will be of moment to other producers committed to emulations of Mr. Morros' example, as also to the showmen who'll be invited to exhibit them.

Twenty Years Ago

Two decades back, when Marshall Neilan pioneered the idea, the public-at-large, in contrast to the critics and the intelligentsia, was found to be "five-reeler minded" and absolutely disinterested in, not to say confused and disappointed by, his "Bits of Life," which presented four tales enacted by a cast as brilliant in its era as is Mr. Morros' cast today. The total running-time of Mr. Neilan's picture equalled the number of minutes then standard for five-reelers, but the job looked like just a quartette of short subjects to the customers.

A decade later, when Paramount investigated to find out whether audiences in general might have progressed in their tastes to the point of appreciating these things, its "If I Had a Million," a seven-section job sporting a veritable milky way of marquee names, ran up a terrific score with the reviewers but didn't convince the sponsoring company that another venture in the same direction was demanded, then or since.

Maybe times, and audiences, have changed.

Certainly Mr. Morros thinks so.

Evidently David O. Selznick, who has a project in kind on his agenda, thinks so, and assuredly the unpublicized sponsors of "This Changing World," the British War Relief-American Red Cross superfilm now nearing completion with more ranking stars in it than all similar enterprises put together, think so most earnestly.

Mr. Morros' announced cast includes Charles Boyer, Ginger Rogers, Henry Fonda, Rita Hayworth, Charles Laughton, Thomas Mitchell, Edward G. Robinson, W. C. Fields, Paul Robeson, Elsa Lanchester, Rochester, Ethel Waters, Victor Francen and the Hall Johnson Choir. More than a dozen writers whose names are screen values, ranging in style from Ben Hecht to Ferenc Molnar, will have contributed their talent and enthusiasm to the enterprise. Julien Duvivier, whose "Carnet de Bal" was a sensation in France and here, is directing.

Mr. Neilan's cast, top talent in 1921, included Wesley Barry, John Bowers, Teddy Sampson, Dorothy Mackaill, Edythe Chapman, Frederick Burton, Lon Chaney, Noah Beery, Anna May Wong, Rockliffe Fellows, Tammany Young, James Neil and James Bradbury, Jr. Walter Trumbull, Thomas McMorrow and Hugh Wiley wrote three of the stories, Neilan the fourth.

Paramount's 1932 venture offered Gary Cooper, George Raft, Charles Laughton, Jack Oakie, Charles Ruggles, W. C. Fields, Gene Raymond, Joyce Compton, Wynne Gibson, Richard Bennett, Frances Dee, Allison Skipworth, Mary Boland, Roscoe Karns, May Robson and Lucien Littlefield, split into seven divisions and directed by Ernst Lubitsch, Norman Taurog, Stephen Roberts, Norman McLoed, James Cruze, William A. Seiter, H. Bruce Humberstone, with scripts supplied by an equally stimulating and expensive array of writers.

Producer Morros' venture, it is to be observed, is launched in the wake of distinguished precedent.

It is a fundament of the Morros reasoning, as it was of his predecessors and is of Mr. Selznick's, that Literature is full of fine stories which rate filming on their merits but don't get filmed because they're short. It is a commercial corollary of this reasoning that a broadside of marquee names, obtainable without prohibitive cost for the short periods of service required, will pull a profitable patronage into the theatres under any and all circumstances.

A similar reasoning governs the British War Relief-American Red Cross charity film, in which virtually all of the ranking stars of America and Britain will be seen under direction of all the ranking directors. To this enterprise, however, all participants have donated their services, somewhat as the personalities of the entertainment world have donated theirs to the Treasury Hour. It is figured that this picture can't miss making a handsome profit for the charities it serves.

"Tales" Now Shooting

"Tales of Manhattan," which is being shot in sections and has four to go after the one now in work, will be some while in getting to the screen.

What it will do when it gets there is, in view of precedents noted and in Hollywood vernacular, "one of those things."

If it should turn out that the public-at-large has caught up with the artists who serve it, all of whom have thrilled to these ventures from the beginning, there'll be joy in every studio in town. Every one of them is in the market for a workable means of utilizing all the talents and all the work-hours available without running the overhead higher than the National Debt. Which is why the Town is saying, by and large and with a sincerity seldom recorded, "Luck to Boris Morros."

—W. R. W.

▽

A decision to cancel the "Charlie Chan" series with the production of "Castle in the Desert" as the final picture, has been announced by Twentieth Century-Fox studios.

▽

Frank Lloyd and Jack Skirball will produce and Alfred Hitchcock will direct a story by Mr. Hitchcock titled "The Saboteur," under arrangements recently completed. Universal will release the film.

FOX TOPS

Shifting tides of production requirements, exigencies and availabilities this week place Twentieth Century-Fox in first place among Hollywood studios in point of activity with seven features in shooting stage.

The studio picture:

COMPLETED

COLUMBIA
Devil's Trail
MGM
Mr. & Mrs. North
MONOGRAM
Lone Star Law Man
PARAMOUNT
Girl Has Plans
Fleet's In
RKO RADIO
Joan of Paris
REPUBLIC
West of Cimarron
Red River Valley
Behind Broadway Lights
ROACH
Dudes Are Pretty People
20TH-FOX
Blue, White and Perfect
UNIVERSAL
Panama Kid

STARTED

COLUMBIA
Man Who Returned to Life
Martin Eden
Shut My Big Mouth
Lawless Plainsmen
MGM
Mrs. Miniver
MONOGRAM
Freckles Comes Home
RKO-RADIO
Mayor of 44th Street
Falcon Takes Over
Tuttles of Tahiti
REPUBLIC
(Untitled) Don Barry
20TH-FOX
To the Shores of Tripoli
Gentleman at Heart
You Can't Always Tell
Tales of Manhattan
UNIVERSAL
Temporary Bride
WARNER
In This Our Life
Night Before Christmas

SHOOTING

COLUMBIA
Ellery Queen No. 5
MGM
Joe Smith, American
China Caravan
Born to Sing
I Married an Angel
We Were Dancing
MONOGRAM
Boy of Mine
Riot Squad
PARAMOUNT
This Gun for Hire
True to the Army
Dr. Broadway
RKO RADIO
Magnificent Ambersons
Syncopation
Sing Your Worries Away
Valley of the Sun
Mexican Spitfire at Sea
REPUBLIC
Lady for a Night
SMALL
Heliotrope Harry
20TH-FOX
Song of the Islands
Roxie Hart
On the Sunny Side
UNIVERSAL
Destiny
Frisco Lil
WARNER
Juke Girl
Always In My Heart
Arsenic and Old Lace

Production was suspended on "Son of Fury," 20th Century-Fox, due to illness of Gene Tierney.

150 Theatres in Canada Blackout

The Dominion of Canada's most extensive test blackout took place Monday night, Nov. 10th, with exhibitors in Montreal reporting attendance and receipts about normal. Officials said that the exhibitor's cooperation in making the half-hour blackout a success was 100 per cent.

Approximately 150 film theatres in the Province of Quebec were affected by the blackout, which was the largest ever attempted in North America. The total number of theatres in the province is placed at 180, but some of these, mostly rural establishments, were unaffected.

According to rules prescribed by the civilian defense officials, the 80-odd theatres in the Montreal metropolitan district were directed to give pass-out checks to patrons wishing to leave the theatre for a glimpse of the darkened city when the "alert" sounded at 9:45 P.M. The test took place from 10:00 to 10:30 P.M.

Ushers at Exits

After marquee, lobby, lounge and running lights had been extinguished at 10 P.M., ushers with flashlights were stationed at exits and no one was permitted to leave. This ruling was for the safety of patrons. Emergency battery lighting plants were kept in readiness in case of necessity but were not needed.

Police had cautioned the public against pickpockets and holdup men and theatres provided protection for patrons against prowlers.

Theatre outer lobbies were crowded with pedestrians who were urged by the police to seek shelter in doorways. Despite the excitement, evening business, as reported by managers, was unaffected.

The combined seating capacity of all Quebec houses affected by the blackout is estimated at 120,000. Contributing to this total are 73 houses in Montreal, 11 in Quebec City, four in Three Rivers, and a total of 90 in other Quebec cities and towns.

The blackout affected practically one-sixth of Canadian territory. Civil Protection Committee officers and local police supervised the blackout. All traffic came to a standstill, with lights extinguished.

During the blackout in Montreal earlier in the year exhibitors reported no noticeable effect on box-office receipts.

Another test blackout was conducted in Quebec Tuesday night, Remembrance Day in Canada, from 9:45 to 10:30 P.M. Penalties were levied for failure to cooperate with the Civil Protection Committee.

GTE Quarter Income Up More Than 125%

General Theatres Equipment and subsidiaries, excluding Cinema Building Corporation, on Tuesday, reported for the three months ended September 30, 1941, a consolidated net profit of $393,304 after provision for depreciation and for estimated Federal income and excess profits taxes. This compares with net of $173,797 for the corsponding quarter last year.

Leatherby Succeeds Cox

Paul Leatherby, formerly of Des Moines, is the new booker for the RKO exchange in Indianapolis. He succeeds Donald Cox, who was honored at a farewell party by fellow employes in the Variety Club.

American Theatre Corp. Buys Minneapolis House

The Esquire theatre, a motion picture house in downtown Minneapolis, which opened several years ago as the Time theatre, has been sold by Ben Berger of the Berger Amusement Co., to the newly formed American Theatre Corp.

The new company was established by Harry Gainsley, a Minneapolis attorney, who has not disclosed who is in back of the new operating firm. The American Amusement company will occupy the house about December 1st.

Canadian Price Rule Group Named

A committee headed by J. J. Fitzgibbons, president of Famous Players Canadian Corp., was appointed at a meeting of all branches of the motion picture industry in Toronto last week, to deal with the orders of the Dominion Government pegging admission prices and wages for the duration of the war.

No resolution of protest was drawn up covering either subject, but the committee was empowered to negotiate with the War Time Prices and Trade Board and the Labor Control Board on the developments. General regulations have been received, but the industry has not yet specific orders for the application of the control, when the theatres would be in a position to present their case.

It is understood the maximum admission order, effective November 17th, will not include film rentals. The committee comprises the officers of the Motion Picture Section of the Toronto Board of Trade, of which N. A. Taylor is president, Louis Rosenfield of Columbia is vice president, Harry Alexander represents exhibitors and J. P. O'Loghlin distributors, in addition to Ben Geldsaler of Famous Players, and F. T. Tolchard, Board of Trade secretary.

New World Theatre Policy

The World theatre in New York, following the run of the French picture, "The Man Who Seeks the Truth," will inaugurate a new policy by presenting films from Great Britain for their first showings in this country. The inaugural performance on Monday, November 17th, will present the American premiere of "This England," starring Emlyn Williams, Constance Cummings and John Clements.

Albert Dale With NBC

Albert E. Dale, newspaperman and former managing editor, has been appointed director of the National Broadcasting Company Department of Information. Mr. Dale has been director of public relations and publicity for the Greater New York Fund. He takes his new position immediately.

Metropolitan Books Shows

The Metropolitan theatre in Boston, a 4,200-seat deluxe house of the M. & P. chain, will return to stage attractions on November 14th. Xavier Cugat's orchestra is scheduled to open the stage season. The Metropolitan has been without stage presentations for over three years except for the spot booking of Bob Hope in June, 1940.

Argentina Sets Censor Board

Several American made motion pictures have been banned during recent months in Argentina according to a report from the United States Department of Commerce. Buenos Aires censorship authorities advised during the latter part of May that news reels and trailers for feature pictures would be subject to advance reviewing.

A recent Government order has changed the name of the Instituto Cinematografico del Estado. A proposed law introduced in the Argentine Congress in 1938 contemplated that this organization would have jurisdiction over most phases of the motion picture industry, including censorship of all films, but such a project was never approved. The recent decree provides that production of films under auspices of any Government agency shall be under the supervision of the Instituto. However, the Instituto as reorganized, will have little or no jurisdiction over commercial aspects of the film trade.

The following table, based on a compilation of Argentine trade-paper reviews, indicates the number and orgin of feature films released in Buenos Aires during the first eight months of this year, and a comparison is made with the two preceding years:

Country of Origin	1941	1940	1939
United States	243	231	205
Argentina	36	34	38
France	17	26	32
Germany	12	4	5
Mexico	11	5	3
Spain	5	2	6
Great Britain	5	5	11
Italy	3	3	5
Others	4	...	1
Total	336	310	306

The increase in the number of German pictures reflects the efforts of the Ufa representative in Argentina to obtain a wider distribution in thaot market. Up to this time, however, the Germans have succeeded in obtaining first run outlets for feature films in only two houses in the Buenos Aires theatre district.

Elect Parent Group Heads

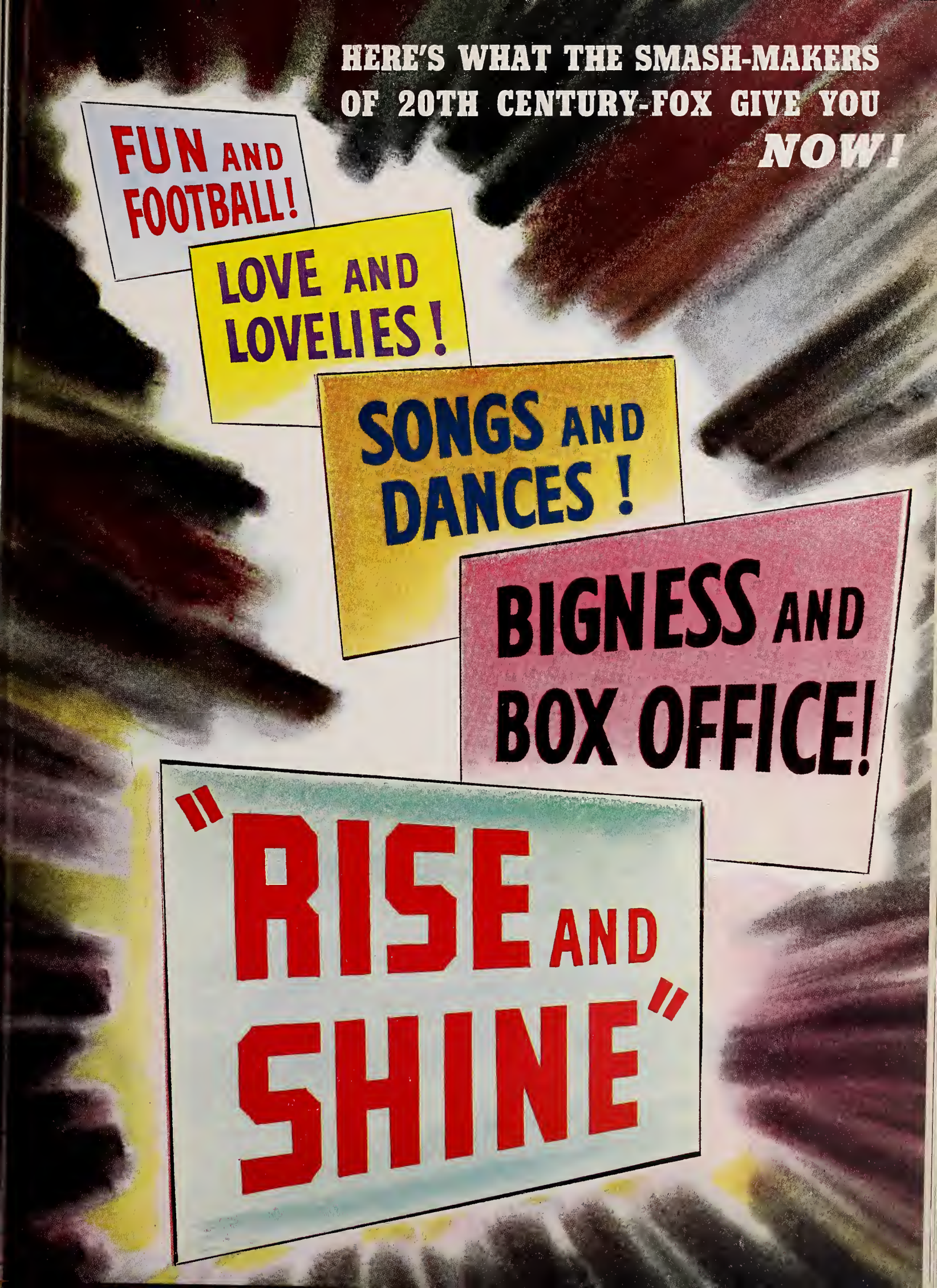
Mrs. James Birrell, of Rossmoyne, a Cincinnati suburb, was elected president of the Ohio Congress of Parents and Teachers at their annual convention in Columbus, succeeding Mrs. Tracy LaCost, of Toledo. Other newly-elected officers were. Mrs. I. W. Basinger, Mansfield, first vice-president; Mrs. Harry C. Frank, Canton, third vice president and Mrs. L. D. Martin, seventh vice president. The following district directors were elected: Mrs. Oren J. Hogen, Kenton, northwest; Mrs. W. C. Storey, Cincinnati, southwest; Mrs. George Tulkm Elyria, north central and Mrs. Keith E. Weigel, East Cleveland, northeast.

Linder Building House

L. A. Linder, who operates the Williamston in Williamston, N. C., is building a new theatre building and will move his current house into the more modern structure upon its completion in a few weeks.

Fishman On Defense Committee

Dr. J. B. Fishman, president of Allied of Connecticut, serves on the publicity and finance committees of the Committee to Defend America, in New Haven.


HERE'S WHAT THE SMASH-MAKERS
OF 20TH CENTURY-FOX GIVE YOU
NOW!
FUN AND FOOTBALL!
LOVE AND LOVELIES!
SONGS AND DANCES!
BIGNESS AND BOX OFFICE!
"RISE AND SHINE"



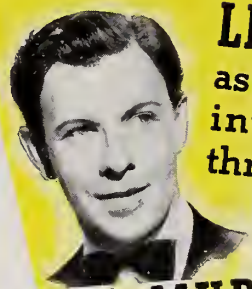
JACK OAKIE as the All-American Chowderhead!



LINDA DARNELL as the loveliest love-interest that ever thrilled an audience!



WALTER **BRENNAN** as the slap-happy Grandpappy!



All in Mark Hellinger's

GEORGE MURPHY as the guy who knows Romances "R" in season!



MILTON BE
as "Seabiscuit"
he's a horse-laug

RISE and SHINE

(Introducing those eyefu
the Rise and Shine gir

with

SHELDON LEONARD • DONALD MEEK
RUTH DONNELLY • RAYMOND WALBURN

Directed by **ALLAN DWAN** • Produced by **MARK HELLINGER**

Screen Play by Herman J. Mankiewicz
Dances Staged by Hermes Pan

And here are the rollicking Robin and Rainger song hits!...
"HAIL TO BOLENCIECWCZ"
"GET THEE BEHIND ME, CLAYTON"
"CENTRAL TWO-TWO-OH-OH"
"I WANT TO BE THE GUY"
"I'M MAKING A PLAY FOR YOU"

20th CENTURY FOX



Based on James Thurber's mad, merry book "My Life And Hard Times"

TELEVISION STYMIED BY PRIORITIES, NOW SEEKS TO SERVE IN 'WAR POST'

Manufacturers and Broadcasters See Chance to Build Public Interest in Medium While Serving Defense Plans

Tied by priorities and with slim hope of expanding on a large scale, commercially or artistically, "for the duration" the television industry is now turning to the national defense program to sell itself as a principal medium of public education and instruction in the war emergency.

All of the major television broadcasters have submitted, or are preparing, detailed plans for local and Washington defense officials to show how the new entertainment medium can be used in national defense. A desire to render patriotic service, executives insist, is the principal motive for television's all-out cooperation with the defense program.

Would Build Interest

It is admitted readily, however, that the television industry believes it also faces the best opportunity of its career to sell itself to the public through the national defense program. By transmitting informative defense programs to television receivers in public places the broadcasters hope to reach people who have never before seen the visual broadcasts. This "educational" work is regarded as an excellent way to build public interest in television against the day when unlimited manufacture is possible.

There are hopes too, that by participating directly, meanwhile, in the civilian defense program the television industry can secure priorities for the manufacture of new receivers. These, it is agreed, will be installed in public places and used primarily for defense education programs.

"The word television has an enchantment that should carry much of the load of marshalling and holding public interest and attention," one NBC official observed in an official recommendation to Washington that the medium be used for defense instruction. Government officials, it is said, share much of the industry's confidence that wide public interest could be stirred by the novelty of televised defense programs. If these were of top entertainment as well as educational calibre it is believed that the medium would be the most effective means of mass instruction yet devised.

Detailed plans for using television have been submitted to Mayor La Guardia, national head of the Office of Civilian Defense, Army, Navy, and other state and local civilian defense organizations. Major Edward G. Riekert heads the New York region's OCD program, James Sauter, of Air Features, heads television and radio work for the area.

Fire fighting, first aid, maps showing city evacuation routes, plane spotting, the use of gas masks, and many other defense subjects of concern to the civilian population can be taught most quickly and efficiently by television, industry leaders assert. Studio demonstrations, lectures, and special training films would provide the program material.

Although in New York there are only about 5,000 receivers the television executives point out that an average of 20 persons can view each set, or 100,000 listeners per broadcast. This figure can be multiplied many times by weekly, or more frequent, repetition of defense programs they say.

There are plans, on paper as yet, but under careful consideration, to ask all present owners of television sets to be "television wardens," gathering groups of their neighbors for the special demonstrations. Other sets, in public places such as cafes, radio stores, and hotels could also be used for the instructions.

Lifting, at least partly, the OPM's priority rulings to permit manufacture of several thousand new sets would also greatly aid the "television for defense" project it is asserted.

James L. Fly, chairman of the Federal Communications Commission, one source reports, is enthusiastic over the defense program outlined by the industry. It is said that he plans to ask the OPM and army and navy purchasing agents to release restricted materials for 25,000 receivers. They would be apportioned among existing manufacturers and the new sets would be placed in public or semi-public places. The amount of metal needed is said to be small.

"A television receiver in every precinct in New York would make it possible to instruct key civil defense leaders instantly, swiftly and graphically" one expert observed. He suggested that the industry try to place receivers in schools, police stations and other central points. He said the costs might well be written off as an investment in the industry's future. The receivers, he said, would interest thousands of persons in television. All would be potential customers when the emergency ends, he predicted.

The defense use of television is not new. As early as 1937 National Broadcasting Company executives had submitted suggestions for its use

(Continued on following page)

New York City to License All Television Sets at $2 Monthly

The City of New York intends to collect license fees of $2 per month on all public television receivers, the Department of Licenses holding that the receivers are subject to municipal regulation and tax under the motion picture licensing law. Enforcement of the ordinance in respect to television was held up until the Federal Communications Commission authorized commercial programs starting on July 1st.

Only receivers in public places will be licensed at present, officials said, but they insisted that under the law the city also has the right to license receivers in private homes.

Paul S. Moss, Commissioner of Licenses, on Monday indicated that his department is ready to enforce compliance with the law from all persons exhibiting television receivers in public. Already, he said, about 100 establishments, chiefly cafes and taprooms, are paying the tax on their television receivers. Police and license inspectors have been instructed to issue summonses to all persons they find operating receivers without a license.

Word that the city is ready to seek revenue from the infant television industry brought surprised comment from the broadcasters, manufacturers and many owners of public sets. They predicted a united industry court fight to block enforcement of the law. A chaos of local regulations was predicted if the New York law was not successfully challenged.

"If they feel exercised at the regulation, let 'em come down here; we have lots of room for exercise," Commissioner Moss commented when informed on Monday of opposition to the law. He said its application was plain, and that the Department was proceeding to issue the licenses.

The ordinance, which the Commissioner said was about 25 years old, defines motion pictures as "a display on a screen or other device of pictures or objects in motion or rapidly changing scenery whether or not such display shall be accompanied by a lecture, recitation, or music".

A court test of the licenses will be backed by the manufacturers. Their attorneys will be on hand at the first hearings of summonses in Brooklyn magistrates court on November 18th. If the fees are upheld, they say they will fight the case to the highest court. Meanwhile, it is reported, the industry is seeking FCC support of their cause and an investigation by Mayor LaGuardia into the licensing attempt.

"Television sets are considered the same as motion picture projectors," according to the license laws, Commissioner Moss asserted. He added that he believed the section also empowers the city to license home receivers but indicated that, as with home motion picture projectors, no action would be taken to enforce it.

"We are interested at present only in television receivers in commercial establishments," he said, citing installations in many bars and taprooms. He would not say whether receivers in radio stores, schools, or the broadcasting studios themselves could also be taxed.

Beverage retailers, RCA and DuMont and the broadcasting stations are all studying the regulations and it is expected that a test case will be started soon.

Television Heads Submitting Plans to Aid Defense

(Continued from preceding page)

to military and government chiefs in Washington. Manufacturers and other broadcasters have also had such plans on hand for a long time.

Current activity is prompted by the recent organizing of the Office of Civilian Defense, and city, state and national civil defense groups. They have been quick to seek cooperation of television, radio and films in publicizing their work and in setting up emergency instruction channels.

Defense programs are going out over the sight and sound airwaves in increasing numbers. Both NBC and CBS this week inaugurate regular defense programs over their New York television outlets. The work is not new for either station.

NBC reports that it has telecast 57 programs in the interest of national defense since commercialization started on July 1st.

These have included promotion of the Defense Bond campaign, programs on the use of gas masks, extinguishing incendiary bombs, first aid and recruiting for the army and navy and defense telecasts in cooperation with the American Red Cross, the Federal Communications Commission, the Office of Civilian Defense, the United Service Organizations, the New York State Committee on Fire Defense, the American Women's Volunteer Service and other groups.

Defense Programs On

To mark National Defense Week, WNBT this week presents three defense programs. Helen Nolan, director of Defense Information for New York State, explained the state defense work on Tuesday. The Wednesday and Saturday programs were to explain television as a medium for disseminating information and practical instruction. Specially trained military dogs were to appear on Saturday.

The Columbia Broadcasting System gave civilian air raid protection a television debut on November 7th over WCBW. A duplicate of the guarded information center "somewhere in New York" was set up in front of the television cameras and its operation upder a bombing attack described.

Other CBS defense programs recently televised include a navy demonstration of safety devices used by air pilots, a demonstration by the Coast Guard of peace and wartime duties and the assembly of an airplane engine used in army training planes. Mechanics of the Fairchild Engine and Airplane Corporation demonstrated the manufacture of a new in line air cooled engine while engineers and Office of Emergency Management officials explained the work's defense importance. The army Quartermaster Corps also demonstrated new uniforms for special military tasks. Red Cross, defense bond sales, and women's auxiliary programs have also been televised by CBS.

A one-man crusade to coordinate television defense activity is also under way by Norman D. Waters, New York advertising agent. He has conferred with Mr. Fly of the FCC and other government officials on the establishment of an official U. S. television committee and recently toured Washington executive offices to evoke official interest in television. A meeting of television executives called by Mr. Waters last week indorsed his plan in principle.

Increasing attention to remote sports pickups is evident in WNBT programs. The station is broadcasting Columbia University and professional football games on a regular schedule and boxing and wrestling sponsorship contracts have been signed recently with the Adam Hat Company.

A shortage of receivers and transmitter equipment has seriously handicapped television outside of New York. In Chicago it is estimated that not more than 100 sets, belonging largely to technicians, are in use.

William C. Eddy, chief engineer of the Balaban & Katz station W9XBK, recently told Washington authorities that further construction on the station was practically useless until there was a public to witness the broadcasts. He asked that the priority list be relaxed so the manufacturers could produce more receivers.

The Balaban & Katz station is now on the air 45 minutes daily, five days a week with experimental programs. The priority situation, Mr. Eddy said, and technical problems have retarded the completion of the station. It has renewed its construction permit several times on a month to month basis.

Don Lee Has Film Stock

The Don Lee television station at Hollywood, W6XAO, this week broadcast its first film transmission from the station atop Mt. Lee, near Hollywood. A large film library, said to be comprised mostly of shorts obtained from commercial film companies and Canadian war film footage is on hand. The station is using 16 mm film at present and occasionally makes its own newsreel of local events. Next month the Don Lee outlet marks its tenth anniversary in television experimentation.

The Metropolitan Television Corporation at New York, owned by the Bloomingdale's and Abraham Straus department stores have applied for a construction permit for a commercial station. They have previously held an experimental franchise for W2XMT. The application filed last week with the FCC asks for 500 watts audio and 1,000 watts video power on channel No. 8.

IN NEWSREELS

MOVIETONE NEWS—No. 18, Vol. 24.—Navy patrol in Atlantic....Knox at Marine graduation....Two submarines to Allies....Japanese arrive in Seattle Corn husking in Illinois....Fashions....Sports.

MOVIETONE NEWS—No. 19, Vol. 24.—Oil tanker launched....Navy plane tested....Dunkirk, Ohio, train wreck....Mrs. Roosevelt takes consumer's pledge....Industry's USO collection....Windsors leave Miami....Bathing girls in Florida....Sports.

NEWS OF THE DAY—No. 216, Vol. 13.—Royalty meets Yank pilots....DeGaulle sees tanks....Russo-Jap border fixed....President rallies civilians.... Army takes over plane plant....RAF fliers in U. S. ....Fashions....Sports.

NEWS OF THE DAY—No. 217, Vol. 13.—Navy plane launched....Oil tanker launched....Nurses arrive in Iceland....Industry's USO collections....Sports.

PARAMOUNT NEWS—No. 21.—Submarines to Allies ....Brazil's port hit activity peak....Corn husking contest....Japs sail for home....Mt. Rushmore work ends....LaGuardia elected mayor....Auction off estate....The North Atlantic patrol.

PARAMOUNT NEWS—No. 22.—Horse show in New York....Industry's USO collections....Miami bathing beauties....Navy plane launched....Ohio train wreck....U. S. troops in Iceland....Brazilian submarine tested....Sports.

RKO PATHE NEWS—No. 21, Vol. 13.—Navy planes on convoy duty....Submarines to Allies....Nazi prisoners in Russia....New Jap cabinet....Japs leave U. S.....Mt. Rushmore work completed....Corn husking contest....Sports.

RKO PATHE NEWS—No. 22, Vol. 13.—"Kearny" survivors....Cameraman on convoy trip....Mrs. Roosevelt takes consumer's pledge....Biggest seaplane launched....USO quota filled....New York horse show....Sports.

UNIVERSAL NEWSREEL—No. 30, Vol. 14.—Planes protect convoy....Jap cargo in Brazil...."Blitz" troops stage review....New picnic togs can take it....Getting ready for Thanksgiving....Sports.

UNIVERSAL NEWSREEL—No. 31, Vol. 14.—"Kearny" survivors....Navy plane launched....Anzac fliers launched....Windsors leave Miami....Industry's USO collections....Defense week in Washington....Fashions....Sports.

Fox West Coast Acquires Theatres

Lou and Mike Bard, operators of the Colcata Corporation, have sold their Colorado theatre in Pasadena, Cal., to Fox West Coast. The deal involved about $400,000 for the building, land and improvements. FWC plans to convert the 1,700-seat theatre into an all-loge, preview house on a first run basis. The United Artists, present first run theatre in Pasadena will become a move-over situation.

The closing of this deal ends the Colcata-FWC litigations which has been in Los Angeles courts for several years, with the former accusing the latter of conspiring to keep product away from the Colorada in conspiracy with major film distributors.

Burnett Wolfson, representing the Monrovia Theatres Corporation in its anti-trust suit against FWC Theatres asked for and received a dismissal of the complaint in the district court. Immediately thereafter, Dietrich & Fledstein, operators of the Monrovia theatre sold the house to the Euclid-Colorado Corp., a FWC subsidiary.

Buys in San Pedro

FWC has also acquired the Globe theatre in San Pedro, a 500-seat subsequent run house, from Byron Foy and W. H. Callaway, Warners exchange managers, for $10,000.

The lease on the Fox California theatre in Watsonville, has been extended another 15 years by Fox West Coast which plans to spend $20,000 on rehabilitation of the theatre.

Two more theatres built within theatres are under way by the company as a result of the success of the second run Grove theatre in Redlands, Cal., which was built on the stage of the first run Redfern. The new houses will be built on the stages of the Balboa and California theatres.

Ground is to be broken on the recently approved site for a new FWC theatre in Los Angeles. The theatre is to be operated in partnership with Dave Bershon, now a partner at the Leimert and Mesa theatres.

It has also been announced that the entire block on San Fernando Road between Irving and Thompson Avenues, Glendale, Cal., has been purchased by FWC for $42,000. Architect S. Charles Lee announced the completion of plans for a $200,000 theatre to be erected on the site shortly. This will be Fox West Coast's seventh Glandale theatre, the others are the Alex, Geln-dale, Capitol, Gateway, Glen and California theatres.

The Valley theatre, El Centro, dark during the summer months has been reopened by FWC with Herb Norris as manager.

The following changes, meanwhile, have been announced by the FWC circuit: Dave Martin, manager of the Granada theatre in Inglewood for two years has been promoted to manage the Redondon theatre at Redondo Beach, as well as to the supervision of the Strand in that town, the Hermosa at Hermosa Beach, and the La Mar at Manhattan Beach.

From the Starland theatre, Inglewood, George O'Brien has been promoted to succeed Martin at the Granada. Jack Case, assistant manager of the Granada has been shifted to a similar spot at the California, Huntington Park. Bill Lowan, assistant manager at the latter theatres, has been promoted to manage the Golden Gate, Belvedere Gardens, replacing Jerry Cruea, now in the Army. From the Redondo to the Florence in Los Angeles has moved Ernest Sturm, replacing John Klee, promoted to the booking department. Earl Peterson moves to fill Mr. O'Brien's spot at the Starland. He was at the Hermosa. Lee Killibrew is at the Hermosa which is expected to close shortly for renovations.

LEGAL NOTICE OF TRADE SHOWINGS

Published for the benefit of exhibitors generally in compliance with Section III of the Consent Decree

ALBANY—
Nov 21 How Green Was My Valley (20th-Fox) 1052 Broadway 10 am & 2 pm

ATLANTA—
Nov 21 How Green Was My Valley (20th-Fox) 197 Walton St., N.W. 10 am & 2 pm

BOSTON—
Nov 21 How Green Was My Valley (20th-Fox) 115 Broadway 10 am & 2 pm

BUFFALO—
Nov 21 How Green Was My Valley (20th-Fox) 290 Franklin St. 10 am & 2 pm

CHARLOTTE—
Nov 21 How Green Was My Valley (20th-Fox) 308 S. Church St. 10 am & 2 pm

CHICAGO—
Nov 21 How Green Was My Valley (20th-Fox) 1260 S. Wabash Ave. 10 am & 2 pm

CINCINNATI—
Nov 21 How Green Was My Valley (20th-Fox) 1638 Central Parkway 10 am & 2 pm

CLEVELAND—
Nov 21 How Green Was My Valley (20th-Fox) 2219 Payne Ave. 10 am & 2 pm

DALLAS—
Nov 21 How Green Was My Valley (20th-Fox) 1801 Wood St. 10 am & 2 pm

DENVER—
Nov 21 How Green Was My Valley (20th-Fox) 2101 Champa St. 10 am & 2 pm

DES MOINES—
Nov 21 How Green Was My Valley (20th-Fox) 1300 High St. 10 am & 2 pm

DETROIT—
Nov 21 How Green Was My Valley (20th-Fox) 2211 Cass Ave. 10 am & 2 pm

INDIANAPOLIS—
Nov 21 How Green Was My Valley (20th-Fox) 326 N. Illinois St. 10 am & 2 pm

KANSAS CITY—
Nov 21 How Green Was My Valley (20th-Fox) 1720 Wyandotte St. 10 am & 2 pm

LOS ANGELES—
Nov 21 How Green Was My Valley (20th-Fox) 2019 S. Vermont Ave. 10 am & 2 pm

MEMPHIS—
Nov 21 How Green Was My Valley (20th-Fox) 151 Vance Ave. 10 am & 2 pm

MILWAUKEE—
Nov 21 How Green Was My Valley (20th-Fox) 1016 N. 8th St. 10 am & 2 pm

MINNEAPOLIS—
Nov 21 How Green Was My Valley (20th-Fox) 1015 Currie Ave., N. 10 am & 2 pm

NEW HAVEN—
Nov 21 How Green Was My Valley (20th-Fox) 40 Whiting St. 10 am & 2 pm

NEW ORLEANS—
Nov 21 How Green Was My Valley (20th-Fox) 200 S. Liberty St. 10 am & 2 pm

NEW YORK—
Nov 21 How Green Was My Valley (20th-Fox) 345 W. 44th St. 10 am & 2 pm

OKLAHOMA CITY—
Nov 21 How Green Was My Valley (20th-Fox) 10 N. Lee Ave. 10 am & 2 pm

OMAHA—
Nov 21 How Green Was My Valley (20th-Fox) 1502 Davenport St. 10 am & 2 pm

PHILADELPHIA—
Nov 21 How Green Was My Valley (20th-Fox) 302 N. 13th St. 10 am & 2 pm

PITTSBURGH—
Nov 21 How Green Was My Valley (20th-Fox) 1715 Blvd. of Allies 10 am & 2 pm

PORTLAND, ORE.—
Nov 21 How Green Was My Valley (20th-Fox) Star Film Exchange 925 N.W. 19th Ave. 10 am & 2 pm

SALT LAKE CITY—
Nov 21 How Green Was My Valley (20th-Fox) 216 E. 1st South St. 10 am & 2 pm

SAN FRANCISCO—
Nov 21 How Green Was My Valley (20th-Fox) 245 Hyde St. 10 am & 2 pm

SEATTLE—
Nov 21 How Green Was My Valley (20th-Fox) 2421 Second Ave. 10 am & 2 pm

ST. LOUIS—
Nov 21 How Green Was My Valley (20th-Fox) SRENCO Screening Rm. 3143 Olive St. 10 am & 2 pm

WASHINGTON, D. C.—
Nov 21 How Green Was My Valley (20th-Fox) 932 New Jersey Ave., N.W. 10 am & 2 pm

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

World in Action

Convinced that the filmgoing public is seriously minded at heart, and that fundamental issues can be treated in such a way as to make them box office, a British company, World in Action, is to launch a series of short films devoted to the democratic order of today and tomorrow. Causes rather than effects, fundamentals rather than surfaces, will be the keynote.

World in Action points to the immense success of the March of Time, of controversial features of the calibre of "Grapes of Wrath," "Stars Look Down," "Love on the Dole," suggests that this reflects a trend which should be nurtured and which can no less be converted to commercial ends in so doing.

In order to put this policy into practice the company proposes to engage as writers men prominent in their profession, and to entrust policy to an editorial board composed of men-of-letters who possess practical experience in film production. It will be the task of the Board to conduct research and to appoint experts on the subjects chosen for production.

The nucleus of the Editorial Board has already been established and agreements have been entered into with Anthony Asquith (Consulting Producer), J. B. Priestley (Literary Adviser), Walter Greenwood, Herbert Read and others.

Among the subjects in preparation are:

"Fascism," by Andre Labarthe. This will show how in the ordinary citizen, harassed by economic conditions in a world in which all spiritual and moral values have lost their meaning, the disease of fascism can arise, and how affecting a whole people, it develops into a pseudo-revolutionary creed, leading ultimately to total war, total disintegration, and moral nihilism.

"Culture and Democracy" by Herbert Read. This will show how culture in the industrial machine age has gradually become divorced from life itself, with the result that our present culture has become lifeless and our life culture-less.

"The City of the Future" by H. de Rochefort. This which it is hoped will be made in close co-operation with various bodies now engaged on planning future cities, will demonstrate the necessity for re-planning, show the close inter-relation between town and country, between individual and community.

"The Scourge of Europe." by R. Preston and H. de Rochefort. The story of the German army of the last 50 years showing how as an instrument of caste and class it has become a law unto itself.

"Our Daily Bread." The story of bread from the Empire Wheat fields to the consumer's table. It will give the scientific, economic, sociological implications which today rule this primary need of all men, expressed in the Lord's prayer: "Give us this day our Daily Bread."

"Between Midnight and Dawn." This film is programmatic for the whole series, as it sets out in an imaginative way the hopes and views of the ordinary people of Britain for the future of mankind.

▽

Adding yet another portrait to her gallery of famous women, Anna Neagle is presently putting finishing touches to her conception before she starts actual work on the Herbert Wilcox film on Amy Mollison, "Women With Wings." Wilcox is preparing this at Denham for RKO-Radio release. He will himself direct and produce.

The film will tell the story of Amy Mollison, put the woman flier on the walls of screen fame beside Miss Neagle's portraits of Queen Victoria, Nurse Cavell, Nell Gwynn and Peg Woffington. It will be romantic as well as dramatic, include not only the abortive efforts of Jim and Amy to make a flying as well as a domestic team, their ultimate divorce and their reunion as ferry pilots for a Britain at war.

Steam Engine

Playing a minor but not unimportant role in "The Young Mr. Pitt" is one of the landmarks of British engineering—James Watt's first steam engine.

The London Science Museum authorities allowed this and other originals to be brought up from bomb-proof vaults, and in the empty museum (now closed to the public) the archaic machinery was filmed by a camera crew from Shepherd's Bush studios. Actors in 18th Century engineering clothes clambered around Watt's steam engine with oil cans, as the cameraman filmed it in action.

Another original invention, filmed in action at the museum, was Cartwright's famous power loom. A student from the School of Weaving turned actress and plied a full-scale model of Hargreave's spinning-jenny for the cameramen.

▽

A suggestion from the Ministry of Information to Michael Balcon, production head of Ealing Studios, has inspired Will Hay's next film, "The Goose Steps Out," due to go into production in the near future. The comedian will be a schoolmaster again—but a schoolmaster with a difference. He becomes a British agent masquerading as a Nazi professor in a German university.

The original idea for the subject was put up to the Ministry of Information by film writer Reginald Groves, who suggested it as a short propaganda film with Will Hay. The Ministry liked the idea, thought it had in it the makings of a feature-length comedy, and passed it on to Ealing Studios.

Bombing Scenes

Netting a maximum of column space in the dailies, in the fan papers, and in the trade press, just now, is Two Cities' "Unpublished Story" which Harold French is directing at Denham for release ultimately by Columbia, and in which Richard Greene, Valerie Hobson and Basil Radford are leading names. The story is one of the British newspapers and newspapermen in the London Blitz, is being produced on lavish lines at Denham by Anthony Havelock Allen.

One of its major points of appeal will be its recreation for screen purposes of the bombing of the London Docks and the City and East End in September, 1939, but from the story it would seem that something more than a documentary flavor is going to be found in it, for romance and comedy have been provided for, and so far, achieved in sequences already in the can.

Locations so divergent as Fleet Street and the Docks, a Tube Shelter, Government offices in Whitehall, Dunkirk and the French farmlands, are included.

Empire politicians and functionaries recently paid a visit to the Studio while the film was being shot and recorded for the benefit of the B. B. C. microphone. The result will by now have been broadcast to the U. S. and Empire stations.

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On location currently is the Leslie Howard unit which is making "First of the Few" the dramatisation of the life of R. J. Mitchell creator of Britain's spitfire. The unit has already taken up residence at Denham, but so far has been shooting sequences on a British fighter station, where, with the collaboration of the Air Ministry and Fighter Command, shots have been taken of "sweeps" and "scrambles," takeoffs, landings, etcetera.

Howard, intent on ensuring authenticity of dialogue and situation, was given permission to film and record scenes of pilots returning from operations.

On one occasion the fighters returned to report the destruction of a Junkers 88. On another, one youthful pilot came back to the station minus most of his rudder, having been closely concerned in an attack on a couple of heavily armed enemy merchant ships. Having reported to his C.O. and the intelligence officer, he hastened back to "The First of the Few" unit to continue filming.

The co-operation of fighter pilots and ground staff has not been the limit of Air Ministry interest and assistance. At the same station a captured Heinkel Bomber, complete with Swastika and black crosses, has taken off to re-enact its losing encounter with Spitfires. This sequence naturally called for the closest staff work between the service and civil defence organisations.



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JOAN Fontaine

Suspicion

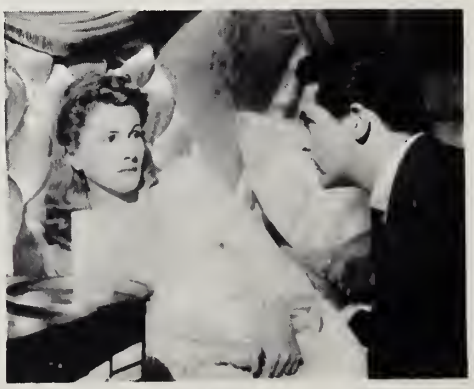
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DIRECTED BY

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With SIR CEDRIC HARDWICKE
NIGEL BRUCE • DAME MAY WHITTY

Screen Play by Samson Raphaelson, Joan Harrison, Alma Reville



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'RED, WHITE AND BLUE' STAGE SHOW CIRCUIT OFF TO ENTERTAIN ARMY

Thirteen Shows To Start Tour of Camps Beginning Nov. 24; Fund of $645,000 Available; Audience Put at 22,500,000

A specific, tangible all-around program for entertaining the nation's armed forces with stage shows previously much publicized, has finally gotten under way.

November 24th will mark the opening of the "Red, White and Blue" show circuit which the Citizens Committee for the Army and Navy is launching through its affiliate, Camp Shows, Inc. Thirteen shows, six legitimate and seven musical variety revues, with more to come, will tour 186 Army camps and Naval bases, playing in 71 theatres located in 57 camps and 14 bases, and 115 other spots, reaching an estimated audience of 22,500,000 over a 153-week period. Films have been screened for the forces from the beginning of the emergency.

More Funds Granted

Following the conference held in Washington in October, as reported in MOTION PICTURE HERALD, Oct. 11th, at which representatives of the screen, stage, radio and theatrical unions met with officials of the Army and Navy, the United Organization granted $145,000 to the Citizens Committee, this in addition to the $500,000 turned over last spring for the April 1st to November 1st period. Camp Shows, Inc., with its New York headquarters and Hollywood branch, will administer the $645,000, paying for actors, stagehands, advance men and touring expenses of cast and technicians. Some of the production and traveling expenses will be defrayed, it is understood, by an admission charge of 25 cents per person to each performance, which is a reversal of the USO policy established last spring of free entertainment for servicemen. Eddie Dowling, Broadway producer and actor, president of Camp Shows, will have full charge of production. Harry Delmar is handling musical shows under Mr. Dowling's direction. Mr. Delmar produced the seven outdoor vaudevilie units that played to a total of 3,200,000 men last spring and summer.

"Funzafire," a musical show, will open on November 24th at Fort Eustis, Virginia. On the same night, at Fort Leonard Wood, Waynesville, Mo., Ada Leonard and her All-American Girl Band will stage a revue for the boys. Five additional streamlined musicals are in preparation but Camp Shows has not set their dates and the Army has not yet determined their itinerary. Broadway's hit play, "My Sister Eileen," produced by Max Gordon, is the first of the new series of legitimate shows which Camp Shows will send on its circuit. "Cuckoos on the Hearth," "Arsenic and Old Lace," and possibly "Charley's Aunt," will follow. Mr. Dowling persuaded Broadway producers to contribute their late hits and services gratis so that servicemen will have entertainment on a par with Broadway fare.

Ronald Hammond, assistant to Mr. Dowling, is directing "My Sister Eileen," which began rehearsals on Monday. Mr. Hammond, Lawrence Phillips, executive vice president of the organization, producers Brock Pemberton and Richard Aldrich and director Antoinette Perry, met in New York last week to discuss token payments to script authors of plays and also the question of payment to directors and producers. No decisions were made by the group, however.

Noble Sissle has been commissioned to produce a Negro revue to tour camps where Negro troops are stationed. Top-ranking Negro theatrical stars and acts will be included in the unit.

Since Camp Shows was organized two weeks ago by the USO as a non-profit company to handle theatrical production as a regular unit, a number of stumbling blocks prevented its immediate functioning. Actors' Equity attempted to set up control of the casting of both legitimate and variety shows. In a statement made public last week by Bert Lytell, Equity president, the union emphasized that it was the only group that would have any authority in handling jobs for actors.

Jurisdictional Fight Avoided

Camp Shows hurdled the predicament by arranging with the Broadway producers of the legitimate plays on its circuit schedule to take charge of all casting and thus, the first jurisdictional fight was avoided. But it is understood that Equity will have a hand in casting of the shows. Camp Shows decided that it would not give auditions to volunteer groups that have prepared plays or acts on speculation and Equity, disapproving of such projects, prohibited its members from participating in such groups. As Camp Shows is a "professional effort," non-professionals are to be engaged only when professionals are not available; persons holding membership cards in any of the unions affiliated with the Associated Actors and Artistes of America, the A. F. of L. parent body of all entertainment unions, are eligible.

On Wednesday, Alfred Harding and Paul Turner, representing Equity, met with Lawrence Phillips, of Camps Shows, to iron out last minute tangles and establish the Equity contract by which the newly organized unit will operate.

As it now stands, Equity will assist Camp Shows in casting; units and plays sent out will be classified as productions, not stock companies; salaries will be at least Equity minimum, $50 a week, with higher salaries for leading players.

Insofar as Hollywood is concerned, Leonard Beilenson, of the Screen Actors Guild, Y. Frank Freeman, president of the Association of Motion Picture Producers and chairman of the Hollywood branch of the motion picture defense committee, with Jock Lawrence, secretary of the latter committee, are organizing the talent pool for Camp Shows on the West Coast. All three men were present at the Washington conferences and pledged their cooperation. It is understood, however, that not many stars will be available to tour Army camps and Naval bases for a one-week or two-week period. The most Camp Shows can hope for is a single night star appearance at a camp adjacent to Hollywood. Screen feature players and others who are not under contract, however, will be able to fit into the talent pool schedules which will be worked out.

The first of Hollywood's contingent to tour for the Citizens Committee this season, the Laurel-Hardy-John Garfield troupe, is now in British Guiana, following appearances in Porto Rico and Trinidad. With the comedy team and the Warner Bros. star, are Benay Venuta, Ray Bolger, Jane Pickens and Mitzi Mayfair. A wire received on Monday from Atkinsonfield, in British Guiana, informed USO that upon its arrival the troupe was "mobbed, just like in Trinidad"; that "police reserves were called out" and that the Hollywood actors "finally appeased the crowds by staging an impromptu show" on the balcony of the Georgetown Hotel. The Army camp is "in the heart of the jungle." Many of the natives had never before seen a live Hollywood actor. USO reports that the troupe has met with great success in all three stops and that "appreciative morale of the servicemen" is high.

Vaudeville Shows Planned

Camp Shows, in addition to preparing its 13-show program, is planning a secondary circuit to tour an additional 115 camps and bases where lack of theatre space and stage equipment will permit only impromptu vaudeville acts which require a minimum of theatrical props and setting. The first of these shows should get under way between November 24th and December 1st.

Exploitation, publicity and advertising for all shows will be handled by Camp Shows, in cooperation with the Army. An advance men will be sent out from the New York office to stir up enthusiasm for each show and arrange for other publicity tie-ups.

Some regret has been expressed in certain quarters at USO that the Army and Navy officials handling publicity for the shows are "not geared to do theatrical publicity." With a minimum of publicity staff people available in the New York and Hollywood units of Camp Shows, it is felt that the Army and Navy should attempt "a better job" in coordinating show promotion plans and techniques.

Within the next two weeks, a complete schedule of dates and itinerary of the 14 Camp Shows' productions will be available, following the spot locations designated by the Army and Navy. It is understood that a minimum of "red tape" would have facilitated this schedule for an earlier announcement so that Camp Shows would have been able to start without undue delay.

Will Horwitz, operator of the Uptown Theatre Center in Houston, Tex., opened a soldier's service club for men in uniform in his theatre last week. It will be open from 3:00 to 11:00 P.M. daily. Usherettes from the four Horwitz houses will take turns serving as hostesses for the club. The room is equipped with various amusement and recreational facilities. Free coffee and cake will be served for men in training. Mr. Horwitz also will present a free stage show on Saturday.

WOULD PRE-RELEASE FILMS FOR ARMY

A resolution adopted on Monday by the Pacific Coast Conference of Independent Theatre Owners recommended that prints of all films be made available to Army posts prior to their national release date in the interests of morale on condition that Army theatres admit only servicemen.

The resolution instructed member exhibitors "who may be hurt because of the particular clearance that an Army post may have" to send a report of the matter to Robert H. Poole, executive secretary, for forwarding to Francis Harmon of the MPPDA and coordinator of the motion picture national defense committee. It was also suggested that the latter committee appoint a subcommittee on clearance to take care of such complaints.

'Lady' Premiere In New York; Others Planned

New York's Criterion Theatre in Tuesday played host to a premiere—Edward Small's "International Lady"—and to celebrities, klieg lights, and other appurtenances of a first class opening.

Meanwhile, Universal's exploiteering staff prepared for the world pre-release premiere of its Abbott and Costello comedy, "Keep 'Em Flying," at the Fox theatre, Detroit, November 19th. Paramount's "Skylark" was selected by the Red Cross to open its new recreation center at Fort Monmouth, New Jersey, Tuesday—an opening attended by many Army and screen notables. Metro's "H. M. Pulham, Esq.," will open at Boston's Loew's State, and Orpheum theatres, December 4th, the company decided. And United Artists announced that its Arnold Pressburger release, "Shanghai Gesture," will have road showings in ten key cities.

Stars Attend

Celebrities at the "International Lady" premiere Tuesday night at New York's Criterion Theatre were Ilona Massey, feminine lead, Walter Wanger, Alan Curtis, Erroll Flynn, Hildegarde, Lana Turner, Bruce Cabot, Louis Hayward, Sheila Barrett. The ceremonies were broadcast over radio station WHN. Newsreel cameras also recorded it.

Exploiteers arranging the world premiere of Universal's "Keep 'Em Flying" at the Fox Theatre, Detroit, next Wednesday, are Bob Moak, Tommy McLeod and John Baker, aided by Dan Thomas from the studio, and Dave Idzal, manager of the theatre.

Expected to be at the opening are Abbott and Costello, Carol Bruce and Dick Foran, from the picture, and Arthur Lubin, its director. Road exploiteers will be in 50 key cities, following the opening in Detroit, and will prepare a campaign under direction of Sidney Davidson.

Termed "the smallest premiere for the greatest cause," there was the opening of Paramount's "Skylark" in Fort Monmouth, New Jersey, Tuesday, coincident with the opening of the Red Cross' new recreation center there.

Army notables, and some from the screen, were present; so were 200 convalescent soldiers.

Hampton W. Howard, director of the National Motion Picture Service of the Red Cross, arranged the opening.

Roadshows for Pressburger Film

The projected roadshowing of Arnold Pressburger's "Shanghai Gesture" by its distributor, United Artists, was announced by Arthur W. Kelly, sales manager of the latter, in New York this week. He added release is in January.

Warner Brothers' British release, "Target for Tonight," a factual account of bombing of Germany, was screened Tuesday morning on the hangar deck of the H. M. S. *Furious*, British aircraft carrier, in the Philadelphia Navy Yard. Officers and men from that ship, the H. M. S. *Manchester*, nearby, and the Yard, saw the film. It is the first screening on a British ship in American waters.

Twentieth Century Fox's "Swamp Water," starring Walter Brennan and Walter Huston, was to have its first Broadway showing Saturday, at the Globe, New York.

The company has decided to ballyhoo its latest "big" attraction, "How Green Was My Valley," via trailer to be sent to houses in which the film will play, for attachment to regular newsreels. In newsreel form, this trailer of more than 300 feet shows the famed personalities who attended the world premiere at the Rivoli, and has commentary by Lowell Thomas.

Walt Disney Productions announces 150,000 have seen "Dumbo" at the Broadway Theatre, to the beginning of this week. The figure is an all-time record for the theatre.

Paramount will trade show its Technicolor musical, "Louisiana Purchase" in Chicago in conjunction with a district managers' meeting, November 21st and 22nd; and it will give the picture its first Chicago public showing at the Esquire theatre.

The company's "Nothing But the Truth" finished its third week at New York's Paramount Tuesday with $45,000 in receipts.

SHORT PRODUCT PLAYING BROADWAY

Week of November 8th

ASTOR
The Tell-Tale Heart.....MGM
Scenic Grandeur.....MGM
Feature: The Chocolate Soldier. MGM

CAPITOL
Boogie Woogie Bugle Boy of Company B.....Universal
Information Please, No. 1..RKO Radio
Feature: Ladies in Retirement. Columbia

CRITERION
Shampoo Springs.....Universal
What's Cookin'?.....Universal
Feature: International Lady.. United Artists

MUSIC HALL
The Gallup Poll.....Columbia
Baggage Buster.....Disney-RKO Radio
Feature: Appointment for Love.....Universal

PARAMOUNT
Superman.....Paramount
Feature: Nothing but the Truth.....Paramount

RIALTO
Empire in Exile.....20th Cent.-Fox
Olive's Sweepstake Ticket—Popeye.....Paramount
Feature: South of Tahiti....Universal

RIVOLI
A Gentleman's Gentleman.Disney-RKO Radio
Feature: How Green Was My Valley.....20th Cent.-Fox

ROXY
Frozen North.....20th Cent.-Fox
Highway of Friendship....20th Cent.-Fox
Football This Week.....M. H. Lewis
Feature: Weekend in Havana. 20th Cent.-Fox

STRAND
Snow Time for Comedy....Vitaphone
University of Southern California Band and Glee Club.Vitaphone
Feature: Sergeant York.....Warner Bros.

Milton Officer Wins Award

Milton Officer, manager of the Iris theatre in Chicago, is the winner of the John Balaban silver trophy for the best record during the past three months. In addition, he received a $100 award. The trophy and money prizes will be made every three months to the manager of the Balaban and Katz circuit with the best showing record. Abe Platt is chairman of the circuit trophy committee.

Cinema Library at Denver 'U'

Establishment and endowment of a library of the motion picture arts and sciences at the University of Denver is being made possible through donation and support by the Rocky Mountain Screen Club of Denver with a membership of 124 film and theatre men, it was announced this week, marking the club's second venture into civic movements. Last year the group donated $3,000 to the Denver General Hospital for the furnishing of rooms and wards in the children's pavilion.

The collection of cinematic books, films and articles will be kept in the Mary Reed library at the University; any rare items will be kept in the Treasure Room and in the library vault. Equipment for the collection will include a Recordak for the filming of books, articles and films that are rare or perishable.

The Movement was the result of conferences between Frank H. (Rick) Ricketson, Jr., Screen Club president, and Caleb F. Gates, Jr., chancellor of the university. A governing board will be set up, composed of three from the school faculty and three from the Screen Club, the latter to be headed by Mr. Ricketson. An advisory committee will be formed of Hollywood directors and producers, yet to be named, and headed by C. B. DeMille.

Majors Distribute "Bomber"

"Bomber," the Government's defense reel, is now being distributed by the major film companies through their exchanges. Produced for the Motion Picture Committee Cooperating for National Defense, the picture is available without charge to exhibitors in the following exchange areas:

Albany, MGM; Atlanta, UA; Boston, MGM; Buffalo, 20th-Fox; Charlotte, 20th-Fox; Chicago, Columbia; Cincinnati, Republic; Cleveland, 20th-Fox; Dallas, Warners; Denver, RKO; Des Moines, MGM; Detroit, Paramount; Indianapolis, UA; Kansas City, RKO; Los Angeles, Warners; Memphis, Paramount; Milwaukee, Columbia; Minneapolis, Republic; New Haven, Universal; New Orleans, UA; New York, Paramount; Oklahoma City, Warners; Omaha, MGM; Philadelphia, Universal; Pittsburgh, RKO; Portland, RKO; St. Louis, Universal; Salt Lake City, Paramount; San Francisco, Warners; Seattle, Columbia, and Washington, D. C., Republic.

Form New Haven Firm

Certificate of organization has been filed with the Secretary of State in Connecticut for Jacques Theatre, Incorporated, burlesque operators in Waterbury naming as officers Jack Beck, president and treasurer; Ed Shafer, secretary, and Bernie Ferber, vice-president. Amount paid in in cash is $5,000.

Irving Phillips with RKO

Irving Phillips, credited with supplying nearly 60 per cent of the ideas used for Esquire Magazine's cartoons, has been engaged by RKO to submit special material of the "gag" variety for use in the Bert Lahr-Buddy Ebsen filmusical, "Sing Your Worries Away."

Robert Kilgore Resigns

Robert Kilgore has resigned as manager of Loew's Palace in Memphis, Tenn., to accept partnership in the Victory Amusement Company, which operates two theatres in Denver.

So What and Why

Arthur Brisbane, who wrote his way to fame in short paragraphs and simple thoughts dramatically expressed, used to say that "A newspaper man is like a hen: because she has to lay a new egg every day." In our observation they are more like roosters, but we'll pass that.

For us of the amusement business, each day is a new approach to that same job, a show for sale at the box office.

The plan and purpose is always the same. The appeal must, however, seem different.

The theatre needs to have a show, and one new to the customer, every time the customer decides he wants a show.

Republic, with its policy addressed at the whole American family, recognizes the diversity of demand, and the demand for diversity with a program addressed at the range of whims that express a basic taste.

Republic's offerings for 1941-42, delivered on a dependable schedule—and a dependable schedule is part of that policy—will include thirty-two feature productions, on themes of comedy, melodrama, music, action tales and such topically inspired stories as may be derived from the news and trends of these stirring days.

Besides all that, there will be thirty Westerns, presenting those same stars, made and proved at the box office in the rise of Republic; Gene Autry, elected to major stardom by grace of the box office dollar, Roy Rogers, The Three Mesquiteers and Don "Red" Barry.

Additionally Republic will continue to dominate the serial market with four chapter-plays for the coming season: Slingin' Sammy Baugh, the football sensation, in "King of the Texas Rangers," Ralph Byrd in "Dick Tracy Versus Crime, Inc.," "Spy Smasher," another Fawcett cartoon subject, backed by the same campaign that made serial history with "Adventures of Captain Marvel," and the new Serial Queen Frances Gifford in "Perils of Nyoka."

These productions are made strictly for the customers.

REPUBLIC PICTURES CORPORATION

BUY U. S. DEFENSE BONDS

National Board Meets For Its 18th Conference

With its theme "Movies in a Democracy," the National Board of Review's 18th annual three-day conference opened in New York's Hotel Pennsylvania, Thursday morning, and was to end Saturday, highlighted by the annual luncheon banquet on that day, and by distinguished speakers, among whom were John Grierson, Canadian Film Commissioner; Louis Nizer, film attorney and toastmaster; Garson Kanin, director; Bosley Crowther, film critic of the New York *Times;* Lieutenant Colonel Melvin E. Gillette, commanding the Twentieth Signal Service Company, Fort Monmouth; Elizabeth Hawes, fashion designer.

Mr. Grierson opened the Thursday afternoon session with an outline of Canadian film industry cooperation with war efforts. Mr. Kanin, who has been in Fort Monmouth film work, was a featured speaker Friday. Colonel Gillette explained, and showed, films made by service men Friday evening, at the session in the Film Library of the Museum of Modern Art.

Conference delegates and New York University students of the film joined Thursday evening, at the University, to hear Mr. Nizer's lecture.

The closing luncheon, Saturday, was to be attended, as usual, by a number of "celebrities," among whom was K. T. Stevens, who recently appeared in Paramount's "The Great Man's Lady."

The Saturday morning's session was run by the Young Reviewer's, and associated Four-Star clubs.

About 300 persons attended the convention.

The official program follows:

Thursday, November 13th

10:00 A.M.: Hotel Pennsylvania, Conference Registration Address of welcome, James Shelley Hamilton, Executive Director.

10.30 A.M.: Delegates Meeting—Celebrating 25th anniversary of the national organization of community motion picture groups.
Presiding: Lester F. Scott, national executive, Camp Fire Girls.
"From Beginning 'Till Now," Mrs. Howard S. Gans, honorary president, Child Study Association; Mrs. Miriam Sutro Price, executive committee, Public Education Association.
Current Activities, by conference members.

2:30 P.M. Hotel Pennsylvania, Topic—"Democracy in World Movies."
Presiding, Henry Hart, author and lecturer, Committee on Exceptional Photoplays, National Board of Review.
"Cooperation of the Film Industry With the Government Under War Conditions," John Grierson, Commissioner, National Film Board of Canada.
"The Movie in the School Picture," Mrs. Rustin McIntosh, headmistress, Brearley School, New York.
"The Children's Movie Studio in Moscow," Lars Moen, color and sound research in Europe.
"Understanding Latin America Through the Movie," Julien Bryan, lecturer and photographer, showing some of his recent films.

8:00 P.M. to 8:15 P.M.: New York University, School of Education, meeting with the Motion Picture Course. Chairman: Dr. Frederic M. Thrasher, Professor of Education, New York University, board of directors National Board of Review.
"Trade Practices in the Motion Picture Industry," Louis Nizer, executive secretary, New York Film Board of Trade.

Friday, November 14th

10:00 A.M.: 20th Century-Fox, Little Theatre, 444 West 56th Street, preview with National Board Committee on Exceptional Photoplays.

2:30 P.M.: Hotel Pennsylvania, Topic: "Movies in Our Own Democracy."
Presiding, Dr. Russell Potter, Committee on Exceptional Photoplays, National Board of Review.
"Hollywood As An Expression of America," Bosley Crowther, motion picture critic, New York Times.
"Hollywood As a World Fashion Center," Elizabeth Hawes, American fashion designer, author of "Fashion Is Spinach."
"Film Making in Hollywood," Garson Kanin, director of "Tom, Dick and Harry" and "Bachelor Mother."
Robert Flaherty will show his new film, "The Land."

8:00 P.M.: Museum of Modern Art Film Library, 11 West 53rd St., showing of army service films, with a talk by M. E. Gilette, Lt. Colonel, Signal Corps in charge of Training Film Production Laboratory, Ft. Monmouth, N. J.
Presiding, Richard Griffith, assistant curator, Film Library, board of directors, National Board of Review.

Saturday, November 15th

10:30 A.M.: Hotel Pennsylvania, Junior Session, 4-Star Clubs and Young Reviewers.
Presiding, Mrs. T. Merrill Prentice, board of directors, National Board of Review.

12:30 P.M.: Twenty-seventh Annual Luncheon.

National Decency Legion Classifies Six Pictures

Of the six motion pictures classified by the National Legion of Decency in its listing for the current week three were approved for general patronage and three were found to be unobjectionable for adults. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage; "Buy Me That Town," "Ellery Queen and the Murder Ring" and "Riding the Sunset Trail." Class A-2, Unobjectionable for Adults; "Appointment for Love," "Hot Spot" and "Swamp Water."

Cincinnati Building Bought

The Strand Office Building, including the 1,200-seat Strand Theatre, in the heart of the downtown business sector, in Cincinnati, formerly owned by the Delta Realty Co., which has been in process of dissolution under receivership for several months, has been purchased by the 531 Walnut Street Corp., recently incorporated in Ohio as part of Associated Theatres, Inc., Detroit, of which Alex Schreiber is the head. Sale price was $380,000. The theatre will be reopened upon completion of extensive improvements, Mr. Schreiber said.

Selznick Signs Blake

David O. Selznick, producer and new owner-partner of United Artists, announced in New York this week that he had signed Carter Blake and placed him in charge of talent. Mr. Blake, who has been general manager for Alfred de Liagre, Jr., and associated with him in the production of many Broadway stage successes, the last of which was "Mr. and Mrs. North," will have offices in New York and Hollywood.

Rosalind Russell Signs Contract

Columbia has signed Rosalind Russell to a five-year contract under which she will make two pictures a year for that studio. The contract goes into effect in mid-February. Miss Russell's first picture under the new agreement will be the film version of the Broadway stage play, "My Sister Eileen."

RKO, RCA Sign Deal

Negotiations have been completed for RCA service to eleven preview rooms of RKO Radio. The contract includes the furnishing of parts and other items to both sound and projection equipment. Adulph Goodman, RCA assistant service manager, handled the deal for RCA, while A. A. Schubart negotiated for RKO Radio.

Bette Davis Head of Film Academy

Bette Davis, five times nominee and twice winner of the outstanding actress award, has been elected president of the Academy of Motion Picture Arts and Sciences, the first woman to hold that post.

The new Academy board of governors at its first meeting named Miss Davis and the following officers: Walter Wanger, retiring president, as first vice-president; Edward Arnold, second vice-president; Rosalind Russell, third vice-president; James Hilton, fourth vice-president; Jane Murfin, secretary; Nat Finston, assistant secretary; John Aalberg, reelected treasurer; Peter Smith, assistant treasurer.

The new board also reaffirmed Donald Gledhill as executive secretary. The board shelved plans for a new Academy building, a project which had been planned for some time, when Sam Wood, committee head, reported priorities prevented the obtaining of the necessary materials.

Following her election Miss Davis announced the appointment of Darryl F. Zanuck to serve a third term as chairman of the Research Council of the Academy. While the appointment of the Research Council chairman usually takes place toward the end of the year and is for the calendar year, the advance reappointment of Mr. Zanuck of 1942 was voted by acclamation by the Academy board at its annual business meeting Thursday night, November 6th, in recognition of his outstanding leadership of the Council's activities in cooperation with the War Department.

RCA Distributes B-L Rectifiers

The RCA Manufacturing Company, of Camden, N. J., has taken over the foreign and domestic distribution of B-L motion picture rectifiers, manufactured by the Benwood Linze Co., according to an announcement sent to film equipment dealers and distributors.

B-L rectifiers will be distributed by the photophone sales division of RCA. Recently this division announced they had taken over the distribution of Brenkert projectors and arc lamps. The agreement with Benwood Linze Co., is another step in rounding out a complete line of motion picture equipment and supplies which RCA intends to offer equipment dealers, the company announced.

New MGM Brazil House

MGM opened its new 1,800-seat Cine Metro Copacabana, in Rio de Janeiro, Brazil, Wednesday. The threate has been furnished with modern fixtures, and has air conditioning.

Murphy Succeeds Schertzinger

Ralph Murphy has succeeded the late Victor Schertzinger as director of Paramount's "The Fleet's In." Mr. Schertzinger had practically completed the picture when he died Sunday, October 26th.

Fox Extends Romero Contract

Twentieth Century-Fox has given Cesar Romero a new term contract calling for two years services and options on four additional years. Mr. Romero's next picture will be "A Gentleman at Heart."



CAPTIVES OF NATURE . . .

Three people isolated from the world they knew . . . unsheltered from Nature's fury . . . bewildered by the madness of Man and the love of a Woman

MERCY ISLAND

RAY MIDDLETON · GLORIA DICKSON

OTTO KRUGER · DON DOUGLAS · FORRESTER HARVEY

TERRY KILBURN · WILLIAM MORGAN — DIRECTOR · Screen play by Malcolm Stuart Boylan · From the novel "Mercy Island" by Theodore Pratt

A REPUBLIC PICTURE

Buy U. S. Defense Bonds

Daugherty and Silver Elected

M. A. Silver, until last week New York state zone manager for Warner Theatre Management, was named chief barker of the new Albany Variety Club, tent nine, at its first election November 7 at the Ten Eyck Hotel in Albany.

Mr. Silver, instrumental in the formation of the club and its temporary chairman until the election, has just been named to the Pittsburgh division managership vacated by the promotion of Harry Kalmine. Members of the Albany Variety tent, however, decided to honor Mr. Silver as its first chief barker. Mr. Silver has announced that he will resign as soon as the permanent organization is completed. He will be succeeded by Louis R. Golding, Fabian Theatres divisional manager at Albany.

Others Named

Officers elected were: M. A. Silver, chief barker, Louis R. Golding, first assistant chief barker, Clayton G. Eastman, Paramount branch manager, second assistant chief barker, Charles A. Smakwitz, Warner district theatre manager, dough guy and Herman L. Ripps, M-G-M branch manager, property master. The canvasmen are Meyer Schine, Gloversville, S. H. Fabian, New York, William Smalley, Cooperstown, M. A. Grassgreen, 20th-Century-Fox branch manager, Fred Archibald, Albany *Times-Union* publisher and Samuel E. Aronowitz, lawyer.

The club will open its new suite of rooms at the Ten Eyck Hotel late this month and anticipated installation of officers late in November. John H. Harris, chief barker of the national organization, will preside at the installation.

In Washington, D. C., Vincent Daugherty of the Paramount sales staff was elected Chief Barker of the local Variety Club, succeeding Hardie Meakin, manager of RKO Keith's.

Sam Wheeler and John Allen were chosen assistant chief barkers, Eddie Fontaine, secretary, and Sam Galanty was reelected treasurer. Carter Barron and Abe Lichtman were reelected delegates to the 1942 convention in Los Angeles, with Mr. Galanty and Rudolph Berger as alternates.

New members of the 1941-42 board of governors are John J. Payette, Nate Golden, Fred Kogod, Harry Lohmeyer, Mr. Galanty, Mr. Barron, Mr. Berger, Mr. Fontaine, Mr. Daugherty, Mr. Wheeler and Mr. Allen.

Cincinnati Activities Set

The Cincinnati Variety Club will hold its annual election November 17th with the installation of officers on December 1st.

As a means of stimulating activity in the club, the board of trustees has decided to extend an invitation to members of casts of legitimate shows playing in Cincinnati to attend a midnight lunch in the Club's quarters on Friday nights. Club members will participate in the affairs.

The Variety Club of Baltimore has inaugurated a new policy of installing theatrical night each Tuesday evening. Artists appearing at local theatres and night clubs will be invited guests.

Stage Night, also, has become a weekly feature, with a different member as "King for a Night" each Monday. The club is now holding dances each Saturday evening, with music by a local orchestra.

Francis J. Guehl has been elected president of the Universal Club in Pittsburgh. Other officers are P. C. Quiter, secretary and Angelo Marino, treasurer.

Underprivileged children in Indianapolis, from the orphans' homes, the day nurseries and other institutions, will be guests of the local Variety Club at a three-hour circus program in B. F. Keith's theatre on November 21st.

Kenneth T. Collins, chief barker, pointed out this was a change from the tent's usual policy of having a Christmas show for the youngsters.

The Warner Club in New Haven, Conn., will stage its annual Fall dinner dance on November 21st at Waverly Inn, with Russell Clark in charge of arrangements, assisted by Cy Barrett, James Bracken and John Matthews. About 400 representatives of the exchange and theatre departments, and staffs of over 30 Warner houses in the zone, are expected to attend.

The Variety Club of Kansas City announced that it has secured to play for dancing at its 11th annual movie ball, November 21st, Little Jack Littel and his orchestra. There will be numerous floor show numbers and novelties. The event will be held at the Pla-Mor ballroom.

DRIVE STARTS



Motion picture leaders, in New York, on Armistice Day, last Tuesday, sounded the Roll Call of the American Red Cross for the new year, under W. G. Van Schmus, managing director of the Music Hall theatre at Rockefeller Center, who will serve as chairman of the film division of this, the 25th anniversary of Red Cross drives.

Mr. Van Schmus said this year's contributions would represent "a definite contribution to national defense", in view of the extended participation of the organization in war-and-defense service activities.

The Roll Call will continue through November 30th.

Sauter in Defense Post

Col. Franklin D'Olier, regional director of the second defense region of the Office of Civilian Defense, has named James E. Sauter, public relations counsel of New York, regional information officer, serving as a volunteer. He will be in charge of press relations, radio and newsreel activities for the area.

Industry Boosts Federation Drive

Full support was pledged for the 1941 fund drive of New York and Brooklyn Federations of Jewish Charities by the motion picture, theatrical and amusement division of Federation at a luncheon held last Friday at the Hotel Astor, New York. Major Albert Warner and David Bernstein, co-chairmen of the division, presided. The co-chairmen will name working committees within the film division for the duration of the campaign at a meeting to be held November 25th.

George Z. Medalie, president of the New York Federation, and Paul Felix Warburg, chairman of the business men's council, spoke at the luncheon. The city-wide philanthropic organization aids 116 hospitals, old-age homes, child care agencies and other institutions in Greater New York.

In stressing full support of the amusement industry for Federation's drive, Major Warner said, "We have always done the job and will try to do it better than ever this year." Mr. Bernstein pointed out the vital need for strengthening the home front by the support of such charities.

Those in attendance at the luncheon, at which preliminary campaign plans were discussed, included:

Barney Balaban, Joseph Bernhard, Max B. Blackman, Harry Brandt, William Brandt, Leo Brecher, Irving Caesar, Max Cohen, Oscar Doob, M. J. Fessler, Leopold Friedman, Louis Frisch, Leon Goldberg, Milton Green, Monroe W. Greenthal, Toby Gruen, Marcus Heiman, Arthur Israel, Jr., Henry Jaffe, Joseph Kaufman, Jack Alicoate.

Also Malcolm Kingsberg, Bertram Lebhar, Sam E. Morris, Paul Moss, Louis Phillips, Sam Rinzler, Herman Robbins, Harold Rodner, Samuel Rosen, Sam Schneider, Max Seligman, Charles Sonin and A. P. Waxman.

'Night of Stars' November 26th

Representatives from most top-flight musical comedies on Broadway promise to appear at the forthcoming eighth annual "Night of Stars," refugee relief show, at Madison Square Garden in New York on November 26th, according to an announcement by Marvin Schenck, chairman of the producers' committee.

"Let's Face It" will send the largest contingent, headed by its new star, Danny Kaye, and including Eve Arden, Mary Jane Walsh, Bennie Baker, Sunnie O'Dea, Billy Daniels, Punkin Parker and Tommy Gleason and His Royal Guards.

"Best Foot Foward" will be represented by Rosemary Lane who will sing a number of the hit songs from the show.

Sophie Tucker and George Jessel, stars of "High Kickers," will entertain with a group of showgirls.

Vivienne Segal, star of the long run show, "Pal Joey," will sing its song hits and Arthur Treacher, comedian of "Panama Hattie," will also appear.

Nathan Strauss, committee chairman, has announced that all of the $25,000 worth of box seats have been sold.

Industry executives and members of the Motion Pictures Associates in New York, have made personal donations totaling $1,000 to the Motion Picture Associates charity fund, it has been announced by Joseph J. Lee, president of the organization. Mr. Lee at a luncheon meeting urged greater effort on the part of the membership of obtaining advertising contract of the association's journal, one of its chief sources of revenue, issued in conjunction with the annual dinner and dance, November 19th.

Abe L. Einstein of Warners Theatres in Philadelphia, has been named a member of the public relations committee for the 1942 United Charities Campaign there.

WHAT THE PICTURE DID FOR ME

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

OFFICER AND THE LADY, THE: Rochelle Hudson, Roger Pryor, Tom Kennedy—A very good programer that seemed to satisfy our patrons.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

PINTO KID, THE: Charles Starrett—Starrett is not the attraction like some western stars, but does satisfactory business.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

BAD MAN, THE: Wallace Beery, Lionel Barrymore, Laraine Day—Somehow Wallace Beery don't go here, yet the few who saw it said it was grand, but they were so few. Business low. Running time, 75 minutes. Played October 13-14.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

BARNACLE BILL: Wallace Beery, Marjorie Main, Virginia Weidler—Not Beery's best, but still good. Beery is very popular with our customers and they enjoyed this feature. Quite a relief from Metro's sophisticated comedies. Played October 12-14.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

BARNACLE BILL: Wallace Beery, Marjorie Main —Fair picture but not as good as first series. Something missing here, maybe Marie Dressler. Seemed to go over well with patrons. Business fair, but could have been better. "Time Out for Rhythm" second attraction. Not a strong Beery town. Might be worth trying elsewhere. Running time, 92 minutes. Played October 26-27.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

BARNACLE BILL: Wallace Beery, Marjorie Main, Virginia Weidler—Box office fairly good. Story weak; had only one patron comment and that was favorable. Let's hope producer does better by Wally's fans. He is usually "rough but good at heart," but this time he wasn't and, therefore, failed to keep sympathy. Running time, 92 minutes. Played October 23-25.—Lawrence E. Spraker, Star Theatre, Stayton, Ore. Small town and rural patronage.

BIILY THE KID: Robert Taylor, Brian Donlevy —Good picture that was a little different from usual western. Color very good and I think average patron enjoyed this one. Business fair, about same as "They Met in Bombay." Used a reissue, "Her Enlisted Man," with this feature. Running time, 95 minutes. Played October 12-13.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

BILLY THE KID: Robert Taylor, Brian Donlevy— Very catchy title which did very good business, but not the best of super-westerns. Played October 24-26. —Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town and rural patronage.

BLOSSOMS IN THE DUST: Greer Garson, Walter Pidgeon—Very good picture for ladies especially and I used it on Premium Nites, which sure clicked. Patrons enjoyed this one, not only females, but males alike. Business exceptionally good both days. Book this right away unless you don't care to please patrons. "Sweetheart of the Campus" second attraction. Running time, 99 minutes. Played October 19-20.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

BLOSSOMS IN THE DUST: Greer Garson, Walter Pidgeon—This was a very godo picture and the color was excellent. The story was as human as any of the "Boys Town" pictures. While it did not draw any too well at the box office, I am not sorry that I gave it a Sunday date as a picture of this kind gives prestige to your theatre. Running time, 99 minutes. Played October 26-27.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

BLOSSOMS IN THE DUST: Greer Garson, Walter Pidgeon—Makes exhibitor proud of his calling when presenting a picture like this. Excellent box office Sunday matinee, fair at nights. Running time, 99 minutes. Played October 19-21.—Lawrence E. Spraker, Star Theatre, Stayton, Ore. Small town and rural patronage.

DR. JEKYLL AND MR. HYDE: Spencer Tracy, Ingrid Bergman, Lana Turner—This old chestnut wouldn't have had a chance if not had not had Spencer Tracy at the head of its cast. As it was, a lot of our regulars laid out on it. The cast is tops, especially Bergman. But it is still the horror that it was in the silent days, and I don't think the public wants many of this type.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DR. KILDARE'S WEDDING DAY: Lew Ayres, Lionel Barrymore, Laraine Day—As with all series, this one, too, is slipping, and this one is the weakest that has come through so far. Of course, it still is a lot better than program fare, as it should be with one of Metro's top casts. They are not grossing as the first ones did, and that is the criterion that tells the story when a series picture begins to pall on the public.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DOWN IN SAN DIEGO: Bonita Granville, Leo Gorcey, Henry O'Neill—I saw no roars from Leo on this one. It is well that he didn't for it is possibly one of the weakest pictures that Metro has produced. False heroics from a lot of the new stars that did not ring true. Many walked out on it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LADY BE GOOD: Ann Sothern, Eleanor Powell, Robert Young, Lionel Barrymore—As a musical, it is okay. If only they had jazzed up the story that went with it. The high spot of the show goes again to the colored boys, a team by the name of the Berry Brothers, plenty good. It would have been a more solid picture if they had not let it drag so in the narrative. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LIFE BEGINS FOR ANDY HARDY: Lewis Stone, Mickey Rooney, Judy Garland—About the same as the other Hardy pictures. Did better than average business but not in comparison to the rental we had to pay. Not the best of this series as the trailer promised, but was satisfactory entertainment. Played October 19-21.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

LIFE BEGINS FOR ANDY HARDY: Lewis Stone. Mickey Rooney, Judy Garland—While not measuring up to any in the past series, it was still enjoyed by everyone. Judy singing a song or two would have strengthened it some. However, Rooney still goes over in a big way here. Running time, 100 minutes. Played October 19-20.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

LOVE CRAZY: William Powell, Myrna Loy—The name kept them away but was good and got good reaction from the ones who did see it. Played October 10-12—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town and rural patronage.

LOVE CRAZY: William Powell, Myrna Loy—Was disappointed in this picture. Was most silly. Lots of patrons walked out. Business fair. Played October 22-23.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

PEOPLE VS. DR. KILDARE: Lew Ayres, Laraine Day—These "Kildare" pictures are very well liked and you can always look for a crowd when you run them. Played October 21-22.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town and rural patronage.

RINGSIDE MAISIE: Ann Sothern, George Murphy —This is sure to please the masses. Starts off with a bang, slows down to a canter, but as a whole is just what the public enjoys.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

RINGSIDE MAISIE: Ann Sothern, George Murphy —Every "Maisie" picture wins sympathy, in the opening scenes, for the unlucky girl who is out of a job. This one is no exception, as she battles her way through bad luck to eventual happiness. This is a prize fight story with strong appeal all the way. Running time, 96 minutes. Played October 14-16.—N. W. Huston, Liberty Theatre, Columbus, Kan. General patronage.

RINGSIDE MAISIE: Ann Sothern, George Murphy —Just fair. A prize fight picture is hard to sell. Quite a few of our regulars did not show up on this account. Same old hat, same old costume, same old talk. The producers seem to have forgotten that George Murphy is an excellent dancer, but our customers remember it. Played October 24-25.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

THEY MET IN BOMBAY: Clark Gable, Rosalind Russell—Fairly good story and done well by Gable and Russell. Business fair but not what I expected, for even second day giving away Defense Bonds it was off quite a good deal. Played with "Dance Hall" (Cesar Romero, Carole Landis). Running time, 92 minutes. Played October 5-6.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

WHEN LADIES MEET: Joan Crawford, Robert Taylor, Greer Garson, Herbert Marshall—Good enough picture, but I didn't take in film rental. This is definitely not a small town picture, though the women will like it. Joan Crawford is poison here. Running time, 105 minutes. Played October 29-30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WOMAN'S FACE, A: Joan Crawford, Melvyn Douglas—Picture was good, but did not take in film rental. People stayed away in droves. No drawing power. Played November 1-3.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town and rural patronage.

ZIEGFELD GIRL: James Stewart, Judy Garland, Hedy Lamarr, Lana Turner—A great musical that was too long. This had a good story and seemed to please all. Next time make them shorter. Played October 17-19.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town and rural patronage.

Monogram

FLYING WILD: East Side Kids—Nice little action picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

QUEEN OF THE YUKON: Charles Bickford, Irene Rich—This picture had a good story and the few who saw it liked it, but was a total loss to me. Played October 6-7.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

RIDIN' THE CHEROKEE TRAIL: Tex Ritter— Was a pretty fair western. Played as a double bill. Tex Ritter has much too much music with his picture and not enough gun play to suit the week-end trade. Business was good. Played October 17-18.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

TRAIL OF THE SILVER SPURS: Ray Corrigan, John King, Max Terhune—Was a good western that pleased the week-end trade. Business fair. Running time, 60 minutes. Played October 10-11.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

WRANGLER'S ROOST: Ray Corrigan, John King, Max Terhune—Monogram, how about giving us a western with Hoot Gibson, Ken Maynard and some of the other old-timers, similar to the "Rough Riders." These old-timers still have a great following.— Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Paramount

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour, Lynne Overman—Polish off your superlatives, and use them all in this uproarious comedy of a playboy who got into the army by mistake. But he made vigorous war on potatoes, got free rent in the guard-

(Continued on following page)

(Continued from preceding page)

house, drove a tank to destruction and the Colonel to distraction, chased Dorothy Lamour all over the scenery, and in general conducted himself like the usual Boh Hope screwhall. Never a dull moment in this one. Dorothy Lamour looked like a different girl with clothes on. Running time, 82 minutes. Played October 26-27.—N. W. Huston, Maywood Theatre, Galena, Kan. Mining territory patronage.

KISS THE BOYS GOODBYE: Mary Martin, Don Ameche, Oscar Levant, Rochester—A lovely picture that really let us down. I thought it fine entertainment, but our creditors didn't, because it didn't make much more than film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

KISS THE BOYS GOODBYE: Mary Martin, Don Ameche, Oscar Levant—The title fooled them in. They expected some kind of service picture. Mary Martin is not popular with our customers and she does not click on the screen. The produeers are using the fine grain film and Paramount puts a very poor light with it. Any light is bad with this type of film and it seems to be just another gag to force exhibitors to buy high-priced arcs. Played October 26-28.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

KISS THE BOYS GOODBYE: Mary Martin, Don Ameche, Oscar Levant—Fair picture but rather disappointing, I thought, for it moved very slowly and only part interesting, to my mind, was "Rochester" dance number. Business good due to so many stars and advertising. Used "San Antonio Rose," another musical, with it for seeond attraction. Running time, 85 minutes. Played October 23-24.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

KISS THE BOYS GOODBYE: Mary Martin, Don Ameche, Oscar Levant—They just didn't seem to go for this offering, something laeking. The title was no help, and that goes for the song too. Running time, 82 minutes. Played Octoher 26-27.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

POWER DRIVE: Richard Arlen, Jean Parker—Good title, but picture did not please. Lots of complaints. Played October 28-29.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town and rural patronage.

REACHING FOR THE SUN: Joel McCrea, Ellen Drew, Eddie Bracken—This is one of those pereentage flops which barely did film rent. Should have heen in low allocation. No sympathy for the hero. Ellen Drew's talent wasted in this one. We reached for the sun and got a hunk of cheese. Running time, 90 minutes. Played October 7-8.—N. W. Huston, Maywood Theatre, Galena, Kan. Mining territory patronage.

SHEPHERD OF THE HILLS, THE: John Wayne, Betty Field, Harry Carey—Good picture, well acted hy stars and Harry Carey, but color did not seem as good as Metro's. Business very good both days. Used "The Get Away" as co-feature. Would suggest this one soon. Running time, 98 minutes. Played October 21-22.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

SHEPHERD OF THE HILLS, THE: John Wayne, Betty Field, Harry Carey—This was a grand picture. Betty Field was unusually good and all comments were good. Business good. Played October 15-16.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

WEST POINT WIDOW: Anne Shirley, Richard Carlson—A very good picture most suitable for college towns. Anne Shirley was very good.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

WORLD PREMIERE: John Barrymore, Frances Farmer—Terrihle. No reason for making anything as poor as this. Duck it. Running time, 80 minutes. Played October 29-30.—E. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

Republic

ANGELS WITH BROKEN WINGS: Binnie Barnes, Gilbert Roland, Mary Lee—We picked this up late, a fill-in on our Bargain Nights. Found it was good enough for any spot. Another pleasing picture from Republic. Running time, 72 minutes. Played October 28-30.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

ICE-CAPADES: Dorothy Lewis, James Ellison, Jerry Colonna—Very good pieture. About Republic's hest.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MERCY ISLAND: Ray Middleton, Gloria Dickson—Good program picture hut not big enough for Sunday. Running time, 77 minutes. Playcd Octoher 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NEVADA CITY: Roy Rogers, George "Gabby" Hayes—Did nice week-end business. Everybody happy. Playcd it on a single bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SIS HOPKINS: Judy Canova, Bob Crosby, Charles Butterworth, Jerry Colonna—If we could have more down to earth pictures like this, the small town theatre would make more money. Running time, 98 minutes. Played October 26-27.—Harold H. Meyer, Lamar Theatre, Manito, Ill. General patronage.

SEVEN CONTRIBUTORS RESUME REPORTS

Seven contributors, whose reports have been missing for some months, have resumed writing to "What the Picture Did for Me" department. They are:

MRS. W. A. WIGHT, Rex Theatre, Konawa, Okla.
MRS. S. STONE, Star Theatre, Unity, Saskatchewan, Can.
DANIEL KORMAN, Palace Theatre, Englehart, Ontario, Can.
H. BETTENDORF, Opera House, Foley, Minn.
OTTO W. CHAPEK, New Annex Theatre, Anamoose, N. D.
HAROLD H. MEYER, Lamar Theatre, Manito, Ill.
AUSTIN G. DODGE, Hiland Theatre, Myrtle Point, Ore.

SIS HOPKINS: Judy Canova, Bob Crosby, Charles Butterworth, Jerry Colonna—Played late, but was surprised at the turn-out of the public and all comments were good. Was real good entertainment. Business good. Played October 20-21.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

SIS HOPKINS: Judy Canova, Bob Crosby, Charles Butterworth, Jerry Colonna—Pretty thin. It didn't get by here at all. Played October 22.—E. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

UNDER FIESTA STARS: Gene Autry, Smiley Burnette, Carol Hughes—Very good. The children really liked "Tadpole." They are already asking if he will be in the next Autry. Repuhlic, I'm afraid you've started something you can't stop! Let's have more of "Tadpole."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RKO Radio

CITIZEN KANE: Orson Welles, Joseph Cotten—An artistic triumph, hut not a small town picture. Had some walkouts. Business was fair. Running time, 120 minutes. Played November 2-3.—E. M. Freihurger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOOTLIGHT FEVER: Alan Mowbray, Donald MacBride—Just a fair picture that had to be played. Played on double bill for week-end trade. Business good. Running time, 67 minutes. Played October 17-18.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

JUNGLE CAVALCADE: Frank Buck—Excellent jungle show containing the highlights of all of Frank Buck's previous releases, and timely, too, for no one has attempted to make a real jungle picture lately. Running time, 77 minutes. Played October 24-25.—Austin G. Dodge, Hiland Theatre, Myrtle Point, Ore. General patronage.

MELODY FOR THREE: Jean Hersholt, Fay Wray—A fair little picture. Played as a double bill for the week-end trade. Business fair. Played October 10-11.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

RELUCTANT DRAGON: Disney Feature Cartoon—This was a sleeper for adults, although some did not sleep so sound, but what they could get up and walk out on the picture. Running time, 73 minutes. Played October 24-25.—Harold H. Meyer, Lamar Theatre, Manito, Ill. General patronage.

RELUCTANT DRAGON: Disney Feature Cartoon—Boys, you all must get wise to this one. No business; in fact, lowest Sunday of the year. Kiddies weren't even much more numerous than usual. Skip it, if possible, even if it isn't as bad as its gross. Running time, 73 minutes. Played October 26-27.—Austin G. Dodge, Hiland Theatre, Myrtle Point, Ore. General patronage.

SAINT IN PALM SPRINGS, THE: George Sanders, Wendy Barrie—Was a good little picture for a douhle hill. Playcd to a good house. Played October 24-25.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

SCATTERGOOD BAINES: Guy Kibbee, Carol Hughes—This was a fair program for our small town patrons. Running time, 67 minutes. Played October 17-18.—Harold H. Meyer, Lamar Theatre, Manito, Ill. General patronage.

THEY MET IN ARGENTINA: James Ellison, Maureen O'Hara—In my estimation, this picture was a definite "B" and I would suggest it heing used as such or with strong feature. Used a re-issue here, "The Prisoner of Zenda," which outclassed it. My suggestion would be to skip this one. Business off excepting "Bank Nite." Running time, 77 minutes. Played October 14-15.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

TOM, DICK AND HARRY: Ginger Rogers, George Murphy, Burgess Meredith—This isn't Ginger's best by any means; in fact, it's her poorest in any humble opinion. Did a fair business, hut RKO better give her better material, or Ginger will be looking for a new job. Running time, 86 minutes. Played October 5-6.—Austin G. Dodge, Hiland Theatre, Myrtle Point, Ore. General patronage.

Twentieth Century-Fox

ACCENT ON LOVE: George Montgomery, Osa Massen—For a low budget picture, this one is surprisingly good. I don't see why this Osa Massen and Montgomery don't get better breaks. They both show in this one that they know their way about, and it takes just that, in these program pictures to put them over. Miss Massen has a lot of personality.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BELLE STARR: Randolph Scott, Gene Tierney—Here is a grand picture, in swell color, which did a knockout business here. It has aetion, suspense, everything to make it an outstanding entertainment. Running time, 87 minutes. Played October 19-20.—N. W. Huston, Maywood Theatre, Galena, Kan. Mining territory patronage.

BLOOD AND SAND: Tyrone Power, Linda Darnell, Rita Hayworth, Nazimova—Another good color picture which is tops for entertainment. Lots more to it than just a bull fight. The audience ate it up, and the box office grinned all over. Running time, 125 minutes. Played October 12-13.—N. W. Huston, Liberty Theatre, Columbus, Kan. General patronage.

CHARLEY'S AUNT: Jack Benny, Kay Francis—This one was enjoyed by everyone and also was successful at the box office, which naturally is what interests all of us. I think that this was Jack Benny's best picture to date. In the past he has had to rely on "Rochester" to pull him through, and he did all right by himself in this one. Running time, 81 minutes. Played October 24-25.—Walter Eldred. Colfax Theatre, Colfax, Calif. Small town patronage.

COWBOY AND THE BLONDE, THE: Mary Beth Hughes, George Montgomery, Fuzzy Knight—People didn't seem to care so much for Montgomery. Fuzzy Knight has a very good role.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GOLDEN HOOFS: Jane Withers, Charles (Buddy) Rogers—I don't know whether it's me, but Withers gets on my nerves, and does us little good at the box office.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

GREAT AMERICAN BROADCAST, THE: Alice Faye, Jack Oakie, John Payne, Cesar Romero—Old, hut good. In fact, it was a pleasant surprise to us. Jack Oakie was really the star and he appeals to our class of patronage. We overlooked the Willard-Dempsey fight pictures but they helped us the second night. Average business with no complaints. Played October 17-18.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

LAST OF THE DUANES: George Montgomery, Lynne Roberts, Eve Arden—Good western picture which pleased the week-end fans. Running time, 57 minutes. Played October 31-November 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOON OVER MIAMI: Don Ameche, Betty Grable—Swell picture and well done in color. Business very good on this one. Sold out first day and did almost as well second day. Used "Meet Boston Blackie" as second attraction. Suggest booking this one if you haven't already played it. Running time, 91 minutes. Played October 7-8.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

MOON OVER MIAMI: Don Ameche, Betty Grable, Robert Cummings—Betty Grable, always an eyeful, has now developed under Fox directorship into a capable actress, losing her former wooden recital of lines. Wonderful color. Played late, but to fairly satisfactory return. "Too much drinking," was a patron's comment. Running time, 91 minutes. Played October 26-28.—Lawrence E. Spraker, Star Theatre, Stayton, Ore. Small town and rural patronage.

MURDER AMONG FRIENDS: Marjorie Weaver, John Hubbard, Cobina Wright, Jr.—A screwhall murder comedy that has some merits. Suitable for dual billing.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

RIDE, KELLY, RIDE: Eugene Pallette—A very good race horse picture. Played October 22-23.—H. Bettendorf, Opera House, Foley, Minn. Town and country patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne, Glenn Miller, Milton Berle—Nice picture, good music, good eomedy, excellent skiing, exeellent skating and very good box-office. It is a long time since I have been ahle to make statements like those. Now I want some more like it. Running time, 86 minutes. Played October 30, W. Varick Neveins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SUN VALLEY SERENADE: Sonja Henie, John

Payne, Milton Berle, Glenn Miller and his Orchestra —Fox's sun-kissed darling seems to be slipping. She is still tops on skates. The picture as a whole is just fair and gets by on a very slight margin. No raves as formerly; just apathy; they have seen another picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TIN PAN ALLEY: Alice Faye, Betty Grable, Jack Oakie, John Payne—Played this second run to poor business. Too many saw it the first time. Still a good picture.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

WILD GEESE CALLING: Henry Fonda, Joan Bennett—If this one is a special, I would hate to run Fox's programers. The goose laid an egg at the box office. Another case of over-selling in the trailer. The superlatives roll out of the narrator and then the picture does not measure up. No wonder the public is getting skeptical when they go all out on what proves to be just another program picture and that is all that "Wild Geese Calling" is.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

United Artists

CHEERS FOR MISS BISHOP: Martha Scott, William Gargan—A very good picture that did only average business. Those who saw it liked it.—Harland Rankin, Center Theatre, Chatham, Ontario, Can. General patronage.

INTERNATIONAL LADY: George Brent, Ilona Massey, Basil Rathbone—Here's one to please everyone. Played nine days with good business. This should not be missed. Believe it better than any other spy picture ever put out. Good comments from all. Rathbone excellent. Running time, 104 minutes. Playcd October 20-29.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

POT O' GOLD: James Stewart, Paulette Goddard —Gay, breezy and sparkling is this delightful musical based on the well-known Pot O' Gold program of the airwaves. Sprightly tunes in clever arrangements (especially the dinner table chorus singing) by Horace Heidt and his Musical Knights add zest to the film, while comedy by the one and only Charles Winninger, ably aided by lovable Mary Gordon, kept our audience in a constant uproar. James Stewart and Paulette Goddard co-star in perfect teamwork and the result is a very pleasing picture which should prove satisfactory to everyone. Running time, 87 minutes. Played November 1.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

REBECCA: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—Old, but excellent, nevertheless.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THAT HAMILTON WOMAN: Vivien Leigh, Laurence Olivier—A dated picture with two so-called top stars, laid in the days of England's great Admiral, Lord Nelson. And the sum total is that the small town audiences may like the British so much (which I doubt) that they are standing for the highest tax bill in the history of the country, but they still do not go for their pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind., General patronage.

THAT HAMILTON WOMAN: Vivian Leigh, Laurence Olivier—They stayed away. The ones that came didn't like it. Too long and too heavy. Running time, 126 minutes. Played October 19-21.—E. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

TOPPER RETURNS: Joan Blondell, Roland Young, Carole Landis—Eddie (Rochester) Anderson stole the show. Without him it would have been a flop. Got lots of laughs and that's what counts. Played October 14-15—Otto W. Chapek, New Annex Theatre, Anamoose, N. D., Small town and rural patronage.

Universal

HOLD THAT GHOST: Bud Abbott, Lou Costello, Richard Carlson, Joan Davis, Mischa Auer—Would like to have more pictures like this so the customers could forget their troubles for a while. Running time, 86 minutes. Played October 16-17.—Harold H. Meyer, Lamar Theatre, Manito, Ill. General patronage.

HOLD THAT GHOST: Bud Abbott, Lou Costello, Richard Carlson, Joan Davis, Mischa Auer—This one was by far the best picture, starring Abbott and Costello, to date. In fact, the laughs were so numerous, most of the gags were lost. We need comedies of this type in these present times. Running time, 87 minutes. Played October 17-18.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

PONY POST: Johnny Mack Brown, Fuzzy Knight, Nell O'Day—Johnny with his gun and "Fuzz" with his comedy can bring my western trade in. Up to standard. Business good. Played October 24-25.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

Warner Bros.-First National

BRIDE CAME C. O. D., THE: James Cagney, Bette Davis—Not as good as "The Strawberry Blonde," nor was business and any newcomer could have done what Davis did in the way of acting, but after all, the teaming of such direct opposites as Cagney and Davis has a definite drawing possibility. Running time, 91 minutes. Played October 19-20.—Austin G. Dodge, Hiland Theatre, Myrtle Point, Oregon. General patronage.

INTERNATIONAL SQUADRON: Ronald Reagan, Olympe Bradna—Good air picture of the gallant flyers with some thrilling shots of bombing, but I think that we have seen the same shots before in other air pictures. They seemed familiar.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MEET JOHN DOE: Gary Cooper, Barbara Stanwyck, Edward Arnold—Very fine picture in all ways, but box office was only average here. Played it late through no fault of my own and with a high guarantee. We took in only five dollars over the guarantee so things will probably have to be fixed up. This, in spite of additional local pictures I ran as an added attraction. I would rather have met John Dough. Running time, 122 minutes. Played October 31-November 1.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MILLION DOLLAR BABY: Priscilla Lane, Jeffrey Lynn, Ronald Reagan, May Robson—Good picture that seemed to please. Played October 7-9.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town and rural patronage.

NANCY DREW, TROUBLE SHOOTER: Bonita Granville, Frankie Thomas, John Litel—A strictly program picture for a double bill situation. Everyone seemed to enjoy it.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

OUT OF THE FOG: Ida Lupino, John Garfield, Thomas Mitchell—A good gangster picture. Plenty of action, suspense and just enough comedy to please the majority of our patrons. Running time, 86 minutes. Played October 26-27.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

SANTA FE TRAIN: Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan—Very good. Perfect cast.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

STRAWBERRY BLONDE, THE: James Cagney, Olivia de Havilland, Rita Hayworth—My people seemed to enjoy this. Cagney always very popular here.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

UNDERGROUND: Jeffery Lynn, Philip Dorn, Kaaren Verne—Exceptionally good. Very timely. Business good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Short Features

Columbia

HOST TO A GHOST: Andy Clyde—This Andy Clyde comedy has some new angles on slapstick and drew a good many laughs here. I played it for the Hallowe'en angle as the last half has some good spooky comedy. Running time, 19 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Metro-Goldwyn-Mayer

LIONS ON THE LOOSE: Pete Smith Speciality—Cute and suspenseful scenes of two lion cubs, a sheep, a monkey and a python. Pete Smith's comment helps as usual. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

OFFICER POOCH: Technicolor Cartoons—This was an excellent cartoon. Metro's Technicolor Cartoons are getting better with each one. Running time, 8 minutes.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

WATER BUGS: Pete Smith Specialties—A very entertaining short. You can always rely on a good short when you book a Pete Smith short subject. Running time, 10 minutes.—Walter Eldred, Colfax Theatre, Colfax, Cal. Small town patronage.

Paramount

HOW TO TAKE A VACATION: Benchley Comedies—Mildly amusing. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IN A ZOO: Speaking of Animals—Very clever with live animals seeming to talk. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MARINE ROUND-UP: Grantland Rice Sportlights —Very interesting. Ted Husing's narration helps to put this series over in a big way. Running time, 10 minutes.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

MEET THE CHAMPS: Sportlights—Entertaining reel on archery. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

CRAIG WOOD: Sportscope—Craig Wood shows how to make easy and difficult golf shots mostly aimed at golf enthusiasts. We have some of them here, but not many. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

DONALD'S CAMERA: Walt Disney Cartoons—The woodpecker who did not want his picture taken made this a really funny one in the Disney series. Running time, 8 minutes.— W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MARCH OF TIME, NO. 3: "Sailors with Wings"—This issue "Sailors With Wings" traces the history of naval flying from further back than you would believe and brings it up to date. It is interesting, but not as dynamic as usual. Maybe that is just as well. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

PANTRY PIRATE: Walt Disney Cartoons—Every-

(Continued on following page)

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(*Continued from preceding page*)

body liked it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Twentieth Century-Fox

AMERICAN SEA POWER: The World Today—Nice battle scenes of navy practice in green tint. One of the best of its kind. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

AMERICAN SEA POWER: The World Today—An excellent subject and very timely with the Defense program. Running time, 10 minutes.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

HIGHWAY OF FRIENDSHIP: Adventures Newscameraman—Just a filler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OLD OAKEN BUCKET, THE: Terrytoons—Definitely a big improvement in the Terrytoon line-up. This is quite a cute color cartoon. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

OLD OAKEN BUCKET, THE: Terrytoons—For some reason, these cartoons do not measure up to any of the other producers. Animation and story are inferior to the others. Running time, 7 minutes.—Walter Eldred, Colfax Theatre, Colfax, Cal. Small town patronage.

TWELVE O'CLOCK AND ALL AIN'T WELL: Terry-Toon—These cartoons are not to be laughed at. Terry needs new gag men, music and stories. Running time, 7 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

VACATION TIME: Ed Thorgesen (Sports)—Told Fox to send us "Sports Reviews" short subject for this date but had to shelve it after initial showing, as it is nothing more nor less than clips from "Moon Over Miami," which was our feature attraction for the program. Running time, 10 minutes.—Lawrence E. Spraker, Star Theatre, Stayton, Ore. Small town and rural patronage.

WELCOME LITTLE STRANGER: Terrytoons—Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WINTER IN ESKIMO LAND: Father Hubbard Alaskan Adventures—Nice Father Hubbard travel reel in Alaska if your folks like them. Mine are non-committal. One suggested he should make one where he gets caught in the ice and title it "Hubbard Squash." That's the kind of an audience I have, but I like it. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Universal

I DREAM OF JEANNIE WITH THE LIGHT BROWN HAIR: Two Reel Musicals—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Vitaphone

ALL THIS AND RABBIT STEW: Merrie Melody—This short helped get a good crowd to the show. My whole town likes these Bugs Bunny cartoons and so do I. They are always asking for the next one. At present, I cannot answer them as I see no more coming up in the near future. Darn! This one is a dandy. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

CARNIVAL OF RHYTHM: Technicolor Specials—I expected something big in this, judging from the past in this series, but was disappointed. Did not succeed in pleasing the patrons. Running time, 18 minutes.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

HIAWATHA'S RABBIT HUNT: Merrie Melody—Real good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SEEING EYE, THE: Broadway Brevities—Real instructive.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

THROWING A PARTY: Elsa Maxwell—A light comedy. Just fair. Running time, 20 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

U. S. CALIF. BAND AND GLEE CLUB: Melody Masters Bands—The musicians and singers are excellently photographed and recorded, but the result is not as excellent as it should be. However, it is well worth playing. Mostly college songs take up the running time. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

WINGS OF STEEL: Technicolor Special—Another excellent short from Vitagraph. This patriotic series is tops, packing within the short space allotted an interesting story and perfect photography in color. Every real American is interested in the U. S. Air Corps and this film covering the training of fledgling airmen is a real thrill. Running time, 20 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

Serials

Columbia

IRON CLAW, THE, CHAPTER 8: Charles Quigley, Walter Sande, Joyce Bryant—Twenty years ago this stuff was all right. Very poorly produced. Running time, 17 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

IRON CLAW, THE, CHAPTER 9: Charles Quigley, Walter Sande, Joyce Bryant—Hercules battles on, amid the noise effects of screaming and moaning background music. Running time, 18 minutes.—Guy G. Black, Plaza Theatre, Neb. General patronage.



Six New Plays Open in New York

During the week of November 8th six new stage presentations opened or were scheduled for openings in New York. This brings the total presentation of Broadway stage plays to 28.

Last Saturday night A. N. Langley's "The Walrus and the Carpenter" opened at the Cort Theatre. On Tuesday, "Spring Again" opened at the Henry Miller theatre. This is Guthrie McClintic's production which he also directed. Also on Tuesday Shakespeare's "Macbeth," with Maurice Evans, opened at the National.

"Theatre," by W. Somerset Maugham and Guy Bolton, was presented by John Golden at the Hudson on Wednesday night. While "Dark Horse," an adaptation of the French play, was to be presented at the Golden. Reginald Denham's production of "Play With Fire," by Edward Percy, was scheduled to open Saturday at the Longacre.

Oldtime Projectionists Meet

Over 200 attended the annual dinner and dance of the 25-30 Club, at the Grand Street Boys' Club House, New York, last Sunday.

Membership of this club consists of men who have been projectionists at least 25 years; a number have seen 35 to 40 years service. Abe Kessler was chairman of the committee of arrangements, J. S. Winick was vice-chairman, Dave Marcey secretary, and Joe Abrams, Tom Foresteri, Al Polin and William Gluck were the committee in charge.

Mike Berkowitz, president of the 25-30 Club, presented gold cards to the three honorary members of the organization: James D. Lynette, supervising chief inspector of the Department of Water Supply, Gas and Electricity, New York, and Bart Green, chief inspector, Borough of Manhattan of the DWSGE, and P. A. McGuire, advertising manager of International Projector.

Jack Segal Returns

Jack Segal, Columbia's assistant foreign manager, returned to New York, Tuesday, November 14th, from Buenos Aires, Argentina, after attending the company's convention there with J. A. McConville, foreign manager, who remained in South America for further discussions.

Defense Plan for Kodak

A plan to buy Defense Savings Bonds from their earnings has been offered employes of the Eastman Kodak Co. by Frank W. Lovejoy, board chairman of the company in Rochester, N. Y. Under the plan, employes may authorize payroll deductions of any desired amount.

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RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

HAIL, ALL HAIL

Well, it is good to know that being a good guy still pays off, that sweat and savvy still get a man places. Which this moment has to do with a flock of nice people elected for bigger jobs over at Warners. The cheering in this corner is a bit hoarser because they are of the Round Table and long-time supporters of these activities.

On behalf of the membership, the heartiest good wishes are extended to:

Harry Kalmine, in the new post of assistant general manager of Warner theatres, under Joseph Bernhard.

Moe Silver, who succeeds Kalmine as zone manager of the Pittsburgh division.

C. J. Latta, assistant to Harry in Pittsburgh, appointed to take over in the Albany division, following Silver.

Joe Feldman, named assistant to Moe in charge of operation. And Jim Totman, who moves into Feldman's former post as Pittsburgh zone publicity director.

* * *

Continuing applause in the direction of the distribution division is for Mort Blumenstock, who takes on extra duties as national advertising and sales promotion manager. Soundly theatre-seasoned, Mort is another of "our gang" who has helped to make the job of the man in the field a bit easier.

▽ ▽ ▽

PRESTIGE INTO BOXOFFICE

The weight of a manager's participation in community activities is ofttimes measured by the health of his theatre. The showman in the thick of communal projects is popular with his co-workers, usually the important people, the big merchants, newspaper folk, civic heads. That means heavy prestige, the kind that translates into profitable boxoffice.

In Jackson, Tenn., J. M. MacEachron, Malco City Manager, is one of those laddies. A leading figure in Exchange Club work, Mac right now is engaged in drives to aid the "Y" and the Red Cross, among other things. Recognizing these co-operations, the Jackson Sun recently devoted a half-column editorial sounding the praises of the Round Tabler for his community consciousness.

The paper had further to say about the fine entertainment policies of the Malco theatres, their value in bringing trade crowds from outside to buy at local stores.

With things racing as they are these days, it is hardly to be expected that members can find time to do any more than send along their campaigns. And when regular contributors lay off for a bit, we know there must be a reason that needs no explaining. Nevertheless, the boys are considerate enough to keep in touch to say they are still around, and a recent note from one of our active Round Tablers says it this way:

"Haven't forgotten you or the good old Round Table, but what with defense work, draft and all, we have been busy trying to keep some semblance of an organization going here. Been doing some exploitation, but have been slow in sending it through. Hope you will forgive us."

THEY DO IT IN ST. LOUIS

Some of the big-gun exploitation set off for the openings of Twentieth Century-Fox's "Swamp Water," is noted on a following page. The real old-time sockeroo of it, especially in St. Louis, is conveyed here by one of our scouts, an observer on the scene. He was quite impressed by the way those Fanchon & Marco folks and the Botsford forces took a-hold to hit the boxoffice jackpot.

Good to know, but nothing new to hear. Those St. Louis showmen have been cuttin' up for quite a spell. The Round Table often has had the pleasure of telling the readers about it.

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ANOTHER ROUND, FOR PAT

Another step-up for another of our favorite members, and another round of applause, this time for Pat McGee. The Round Tabler, taking off from his post of Schine Ohio district manager, returns to the J. H. Cooper Enterprises, as head of all the circuit's Colorado houses.

The Ohio boys gave McGee a golf bag and traveling case, a good-bye gift. Knowing Pat as we do, he will probably be using the latter a durn sight more often than the former.

A-Mike Vogel

ROUND TABLE IN PICTURES



The reason for the traffic-stopper in the lobby of the Academy of Music, New York, was Bob Ungerfeld's barn setpiece to advertise his swell Hallowe'en party. Simulated 24-sheet plugged special stage attraction and fences were scrawled with catchlines and holiday drawings in keeping.



In keeping with the beauty of the picture was Sam Gilman's front, at Loew's Harrisburg, for "Smilin' Through', made up of white lattice, grass mats and cutout lettering.

Street car completely decorated for "Fantasia" at the Cinema A B C, Geneva, Switzerland, was used by Armand Palivoda, RKO Radio manager, to make the main lines of the city.





Lobby setup at the Beach, Miami, by Manager Howard Pettingill for "Honky Tonk" invited patrons to try for guest tickets by beating the dealer at Black Jack. Girl dealt to several hundred daily patrons.



For "Parachute Battalion" at the the RKO Chester, New York, Myron Feltheimer and Ray Malone promoted training school for demonstration of plane assembling in the lobby. Decorations included large parachute.



Scare lobby by Fred Curtice for "Hold That Ghost" at the Uptown, San Francisco, had stars in front of panel with green mesh in front of ghost to left, flasher behind eyes and fan to make the ghost move. Spider and spider-webs were also made by artist, Ken Purchase, entire board flooded with blue spots.



Stressing the adventure and thrills of "Sundown" at the Tri-States Rock, Rock Island, Ill., Dick Stoddard made up a lobby of handbags and machine gun against desert background. Usher in tropical hat demonstrated the rat-tat-tat.



Dramatic electric title lighting in lobby, with cast circle in spot, proved a stopper for Charlie Pincus for "Dawn" at the Utah, Salt Lake City.



Selling $5.00 bills for $4.90 on the streets, as noted, was the stunt used by Joe Longo, Boston Loew's ad head, for "Never Get Rich" at the State and Orpheum. Gerald Lucas was the philanthropist in charge.



Colorful soldier figure with eyes flashing on and off was Maurice Druker's main lobby display for "Chocolate Soldier" at Loew's State theatre, in Memphis.

Smith Finds Theatre Innovations Important Boxoffice Attractors

Aside from the screen entertainment, every effort is being made at the Apex, Washington, D. C., a unit of the K.-B. Amusement Co., to sell the various innovations which are regarded as unique and behind which consistent campaigns are directed for public attention.

The first of these, listed by Manager Bill Smith, is a soundproof, air-conditioned nursery, glass-enclosed, from where parents with infants can view the performance, thus eliminating any annoyance to other patrons. Baby pens, high chairs and toys are provided for the youngsters, with a matron in attendance to oversee the play activities. One-frame screen trailers extend an invitation to patrons to inspect the nursery, and Smith reports a lot of grownups accepting the bid.

Another innovation, for the adults, is called "The Embassy Room", also soundproofed and glass-enclosed, where smoking is permitted, and made known through trailers. There are 31 very comfortable chairs and an added charge is made for use. Patrons who inquire about the service are directed to the enclosure, in many instances leading to seat-exchanges for this extra privilege.

The third advertised service is a free parking lot, one of the theatre's most important assets, a hard-surfaced area directly in the rear of the theatre with accommodations for 500 cars. The lot is heavily advertised via the screen and is responsible for much added patronage in this neighborhood situation. Writes the Round Tabler:

"Week in and week out we are gaining many new friends through the word-of-mouth by patrons impressed with the inviting innovations the Apex has to offer. This we attribute considerably to the fact that the short trailerettes are presented to emphasize their importance."

Warnermen Click for 'Underground'

The attention-grabbing lobby display used by Manager Martin Goldberg, on "Underground" at Warners State, Philadelphia, was a unique representation of an open cellar door to the hideaway basement quarters, following the action of the picture. To complete the illusion, the display, covering a space seven feet by five, was laid flat on the lobby floor. Large arrow was stood upright in rear pointing to copy: "Danger. The lid is off 'Underground' the Heroic and Dangerous fight against Hitlerism." On the balcony stairs against a white marble background were silhouettes of a character broadcasting with a pistol in his hand. Copy: "The hidden radio speaks against Hitlerism. See'. etc.

For the date at Warners Whitehall, Chuck Shannon worked the "freedom radio" stunt for a clever contest idea promoting use of microphone, large speaker, portable amplifier and extension cable. Speaker was concealed on the marquee and rest of equipment in room inside, so that announcer could broadcast from either spot without being seen. At regular intervals, following was announced: "You are now listening to a hidden radio, forbidden in Nazi Germany, an illegal radio the Freedom Fighters are now using in Nazi Germany to fight the Hitler tyranny. The thrilling story of these Freedom Fighters is shown in, etc., etc. To the first five persons phoning the management of the Whitehall giving the exact location of this radio, we will give a guest ticket to", etc.

Public reaction was terrific, says Chuck, necessitating moving the mike to the roof after the first day. Added excitement was had with wide distribution of the special full-page newspaper flash gotton up for the date, newsboys carrying picture banners doing the "wuxtry" gag. This same stunt was used by Manager H. T. Rastetter, at the Warner, Erie, Pa., the sheet circulated all over the industrial area. Here, too, the hidden radio stunt was worked, Rastetter using the concealed loud-speaker in the donwtown area broadcasting, "This is the voice of the Underground", etc.

The picture was tied locally to the many local plants turning out defense material with a letter to factory heads inviting them to a special screening, the invite noting, "because we feel this picture carries a message of vital importance to everyone engaged in defense work", etc. The Round Tabler broke all the local columns and obtained other editorial comment to boost the showing.

"LET'S HEAR FROM YOU"

Prizes Given for Smiles On "Smilin' Through"

Three picture breaks, of three, four and six column size, on successive days, was the take of Francis Deering, on a candid camera tiein for "Smilin' Through" at Loew's, Houston, Texas, the hookup made with the local *Post*. The paper sent out a photographer to roam the town on a photo identification contest, the camera man snapping a group of smiling soldiers, a crowd of smiling high school girls and a street shot of smiling pedestrians.

Photos when run displayed some in each picture within a white circle, with copy explaining that passes would be given at the theatre by Deering to those who brought along a copy of the paper and identified their likenesses. In addition, individuals in each photo showing the widest grins were also circled in white, and also upon proper identification were awarded the cash.

Boys 'Make Hay' On Pigskin Tieins

Up to their boxoffice ears in football promotions, especially in spots with big time college teams, Round Tablers are making some fancy tieups, as noted currently by the work of Frank Bickerstaff, L&J headman in Athens, Ga., and Harry Unterfort, head Schiner in Syracuse, the former getting plenty of buildup through newsreel shots of the local University of Georgia team playing against Columbia and Alabama.

Ahead of the Columbia game, Paramount News had a man on the campus to shoot the team in practice. The L&J-man arranged for these clips for his newsreel showings which opening at the Palace on the day the team returned from beating Columbia, in New York, brought in a lot of fat added admissions. Frank was able to repeat his success with the Metro shots of the game, having the sports editors of the college and local papers and coaches in for an advanced showing. The publicity this brought was added to with attendance of the team and friends at one of the regular showings when after the break with the house lights on, the Round Tabler requested the team to take a bow. A 40 by 60 of the team lettered with the score and "now showing" was used out front.

To tie in on the Georgia-Alabama game, Bickerstaff had shots taken at the station where the student body gathered to see the team off, announcing that the pictures would be shown at the Palace. The result was that some 900 of the students came in to see themselves on the screen. On the same program, a Community Sing short of college songs was billed in addition to "Sweetheart of Sigma Chi". This brought down the members of the fraternity's chapter who also worked with the theatreman in selecting the chapter's "sweetheart" as a further promotion.

Unterfort Sets Stage Rally

The fiftieth game in the football series between Syracuse and Colgate will be celebrated in Syracuse and Harry Unterfort has completed plans for a proper observance on the stage of Keith's, the Wednesday night preceding the battle. For this purpose, graduates who played in the first game have been invited to speak before the students at the rally. The presidents of both student bodies will make a wager on the stage, the winning collegians to get the rival goal posts. Coaches and teams will be on hand, students and university band parading from the school to the theatre. Silver trophy for the winning team will be displayed in the lobby and a contest planted with the college paper for the guest tickets to the rally.

Floyd Cracks Paper for Series

For the "Football This Week" series, booked for the Indiana-Illinois Jefferson, Goshen, Ind., Manager Floyd Robinson reports success in cracking the local daily to go along with him, the paper cooperating to run the contest score-guessing blank three days weekly in advance of each of the shorts in the 13-week series. In addition, the daily is getting behind the promotion with a lot of valuable publicity for the buildup, which Robinson feels will lead to other effective tieins for the future.

Record Campaign Greets "Swamp"

Since the picture has mainly to do with local backgrounds, the world premiere of Twentieth Century-Fox's "Swamp Water" was held in Waycross, Ga., the campaign directed by Lamar Swifth, L. & J. man, for the double opening at the Ritz and Lyric.

The unusual event brought complete support from civic authorities and merchants, the latter cooperating enthusiastically in a window display contest, sponsored by one of the dailies, for the best representation of the picture's locale. Decision was made by reader vote, the paper running blanks daily for the purpose. Other publicity aid came with a 16-page special section of the paper, carrying ads from most every store in town.

Front of the Ritz was converted into a replica of the famed Okefenokee Swamp, main locale of the attraction. Vines, trees, ferns and other shubbery was used. Caged wildcats, snakes, swamp bears, 'coons, squirrels and alligators gave life to the display. Colorful also was a giant street parade, in which participated many units of local organizations, their bands furnishing the music. After the opening, a gala ball was held where prizes were awarded to the best "swamp dancers." A "swamp" beauty contest was another feature.

St. Louis Also Goes to Town

For the opening of the picture at the Fanchon & Marco Fox, St. Louis, Les Kaufman and Manager Clyde Brown put together a hard-hitting series of promotions, outstanding being a foyer and lobby display of five stuffed wild animal panels and other exhibits of swamp fauna borrowed from the civic art museum and Zoological Gardens. The special lithographs painted by Thomas Benton for the picture were also shown, a complete set of these put on display at the Public Museum, the theatre taking extra newspaper advertising to note the showing. The front was in keeping, stressing the terror angle of the picture, one of the scenes in the story being re-created for added atmosphere. Newspaper ads also sold "terror."

For publicity purposes, baby alligators were sent to all critics, columnists, radio commentators. Cards attached to the reptiles read: "Wait'll you see my grandpappy in Swamp Water." Since the story in serial form was run by the *Saturday Evening Post,* the local news distributors arranged for tack cards on all newsstands. Window displays on hunting and fishing equipment were planted with leading sport stores.

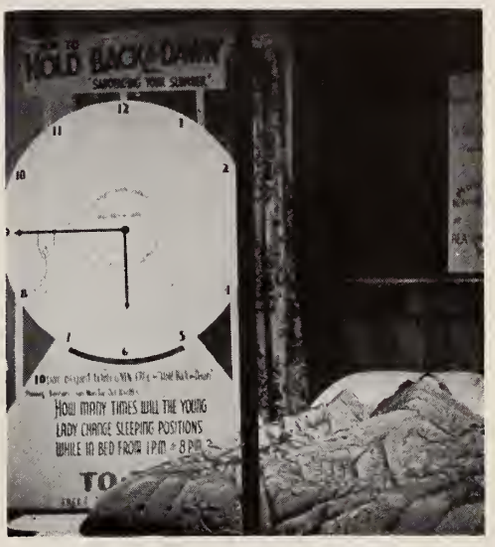
"LET'S HEAR FROM YOU"

Rose Reports a First-Time

It took quite a campaign to do it, but Harry Rose finally landed the papers to include Loew's Globe, in Bridgeport, Ct., among newspaper reviews. The attraction was "Jungle Cavalcade", put across with a colorful campaign, featured with lobby of stuffed animals, tropical decorations, three-sheet cutout for the background and hidden recorder giving off wild animal sound effects. Six-day coloring contest was planted on the date and in advance, the entire personnel wore bannered tropical hats.

Sleeping Girl in Window Tied to Contest on "Dawn"





HOW many times does a sleeper move in seven hours of slumber? The exact number is 472. The authority is Jimmie Redmond, of the Tri-States Bonham, Fairbury, Neb. The inspiration: a promotion on behalf of the date for "Hold Back the Dawn".

Despite the difficulty of securing a young lady to do her sleeping in public—and in the afternoon—Redmond finally persuaded a local girl to do so, in the interests of science, as herein explained. Arrangements were speedily made with Montgomery Ward's, located on the town's busiest corner, to turn the best window into a bedroom, completely equipped, where the subject was to slumber from 1:00 in the afternoon to 8:00, on Saturday before the picture opening.

To give the public something to do besides look, and to guarantee a bit of traffic-stopping, a contest tiein was made, offering guest tickets for the 10 best guesses on how many times the girl would move in her sleep. This was carried in the newspaper publicity, and the store took extra advertising to announce it (see cut), also calling attention to the official blanks available at the store where entries were to be deposited. Alongside the bed in window, a giant clock was rigged to note the passing of time, the base carrying contest details and theatre copy, bannered above with "How to Hold Back the Dawn from sabotaging your slumber", the inference being that the store's beds could do just that.

Officially tucked in by a matron who stood by to see that she remained covered, the girl "corked off" and two judges stationed out front began the count of the moves. Boys circulated through the crowds offering contest blanks. In all, over 1,700 guesses were turned in, the closest coming to within 5 of the actual total, 20 others guessing within 50. By check, over 3,600 people came up to look and by 9:00 o'clock the theatre and store 'phones were flooded with calls from contestants who wanted to know the results of what Jimmie terms the greatest theatre publicity stunt ever worked locally.

Show "Starr" Trailer On Outside Screen

Featured stunt for the date on "Belle Starr" at the New York Roxy, was a trailer projected on a screen hung on the rear wall of the Winter Garden, across from the main entrance of the theatre. Reported by the Hal Horne forces as a first-timer in the Broadway sector, the trailer was projected nightly from a specially equipped room in the Hotel Taft, adjacent to the Roxy.

Ballyhoo slants that caught interest included a four-horse stage coach driven by men in cowhand costumes; a girl on horseback costumed as the star; an Indian chief, While Eagle, in full regalia, camped out in front of the theatre in front of a wigwam, lettered: "I'm waiting to see", etc. Camera fans were tied in to a newspaper contest to "shoot" the girl rider for prizes of camera equipment, photos displayed on inside lobby of theatre.

Further newspaper attentions were had with an outdoors debate staged in Columbus Circle between Cliff Younger and Longhorn Bill Smith, Western old-timers and intimates of the actual Belle Starr, on the merits and demerits of the famed woman bandit. Extra ad space was taken to announce the debate and interviews with the old-timers were had as a follow-up, and ads in the personal columns offered rewards for the recovery of Belle Starr's revolvers, supposedly stolen.

EXPLOITATION BRIEFS FROM A-FIELD

Two girls distributed candy kisses for John G. Osborne, Court, Wheeling, W. Va., as part of his "Honky Tonk" campaign. Included in each piece of candy was the message: "We know you'll enjoy this kiss—but not half as much as Lana Turner enjoys the kisses of Clark Gable, etc."

▽

For his engagement of "Dive Bomber" at the Coral Theatre, Coral Gables, Florida, manager Tom Manning tied in with the U. S. Navy's recruiting program, offering free tickets to the film to the first 15 men applying for the Navy's booklet on enlisting. Manning also had a display of model planes and bannered the front of the house with naval flags.

▽

Charlie Whittaker of the Dade, Miami, went after "Dr. Kildare's Wedding Day" with a comprehensive campaign including 1,000 wedding invitations, a jewelry window on wedding rings offering free tickets if customer picked up one to fit her ring finger on first try, a vitamin pill envelope calling the film vitamin plus in screen entertainment and a bally car, bannered "Just Married."

▽

Trunk-check stickers were used ahead of "The Bride Came C.O.D." by Herschel A. Wheeler at the Pace Theatre, in Gordon, Neb., the theatreman pasting these carrying title copy and playdates on windshields and grocery sacks. In addition in theatre lobby and cooperating department stores, bundles were wrapped and on display with the same stickers plastered conspicuously.

▽

Top promotion by Manager George S. Fraser for "When Ladies Meet" at Warner's Columbia, Portmouth, Ohio, was a page tieup sold by Fraser personally under the heading "When ladies meet they urge each other to patronize those money-saving places." Merchants were encouraged to come in with a contest slant wherein cut pieces of star mats were placed in each ad with readers required to put them together to form the face of one of the stars.

▽

A girl dressed as a nurse handed out 2,000 heralds plugging "Blossoms in the Dust" as a feature of the campaign put over by Claude Flater for the film's engagement at the Rivoli, Spencer, Ind. The heralds were distributed on a Saturday night along the town's main street.

▽

Promotion for "The Chocolate Soldier" at the New York Astor features offer of scholarship in honor of Rise Stevens by MGM and radio station WHN. Locally talented senior high school students of New York are eligible, the hookup springing from the fact that Miss Stevens is a New York high school graduate.

▽

Contacting editor of local daily, Jim McDonough at the Grand, in Galt, Ontario, secured underline on the comic strip in connection with his date on "Blondie in Society." Through tieup with local cleaners, Jim has also made a contact whereby each week the merchant takes an ad which is tied directly to his current attraction.

Stoltz Novelty



One of the recent Arnold Stoltz novelties, this time a tiein with local optician for a take-off on the eye-examination card. All type and illustrations were printed in green to hook up directly with "The Feminine Touch" at Warner's Avon, Utica, N. Y.

Sablosky's "Face" Contest

All copy on Dave Sablosky's newspaper campaign for "Woman's Face" at the Norris, in Norristown, Pa., was tied up with the cool movie vacation idea. Dress shops and beauty parlors cooperating stressed the "How clothes accentuate a Woman's Face" angle, same tieup arraged with hat shops and other cooperating merchants. For outdoor stunt, Sablosky offered guest tickets at picnic grounds to those making best sketches of "A Woman's Face." Winning sketches were on display in lobby.

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Contacting his local merchants ahead of "Sun Valley Serenade," Bill Harwell at the Warner Ohio, in Mansfield, promoted a single truck co-operative page which featured cuts of Henie, Glenn Miller and Berle. Bumper strips were planted on fleet of taxis and local music store came through with loan of radio-victrola for lobby which played hit tunes from the picture week ahead.

Outstander in Lige Brien's street stunt for "Big Store" at Warner's Belmar, Pittsburgh, Pa., was a boy in shorts walking around town in a barrel. Tiein copy across the barrel read, "Clothes or no, I gotta see the Marx Brothers at the Belmar."

▽

When the University of Georgia football team left for their first out-of-town trip on the day that "Kiss the Boys Goodbye" opened at the L. & J. Palace, Athens, Ga., Manager Bickerstaff arranged to have some of the co-eds at the station to kiss the boys goodbye. Giant theatre banner explaining the osculation was witnessed by the student body on hand to see the team off.

▽

On the recent acquisition by Odeon of the Casino, Halifax, N. S., and reopened after an extensive renovation, Manager Tom Courtney promoted a special section of one of the evening papers. In addition to featured stories and advertising Tom was given a personal break with a two-column photo and story on his theatre career.

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Since Billy Conn is very popular in that sector, Manager Andrew Gorzo was able to promote the local Montgomery Ward store for a contest tiein on the date for "The Pittsburgh Kid," at the Alpine, Punxsutawney, Pa. Store took two column full on the sports page, copy including eight questions on the picture and sports in general with passes for best answers.

▽

Deciding that in his situation, plugging of the title would do the most in selling the date, Manager Leo Haney put across "Man Hunt" at the Bucklen, Elkhart, Ind., with a teaser campaign around the title. Haney used a series of single and two-column type ads building up to a three-column smash for the explainer.

▽

On "Yank in the R. A. F." at Warners' Fox, Philadelphia, Manager Bill Israel invited sailors attached to British battleship in drydock at local navy yard. Shot of the English tars in the theatre broke into the dailies.

▽

For "Citizen Kane" at the Astor, Reading, Pa., J. Lester Stallman used a plane flying giant theatre banner over the area. Date on personal appearance of "Singer's Midgets" was distinguished with key to the city given the troupe by the mayor.

▽

Warners' Hippodrome, Cleveland, is now getting some extra publicity on tiein with WHK's "Assistant Housewife" program through an offer of eight guest tickets weekly to women submitting best household hints. In exchange, Dave Bachner reports theatre receives announcement about current and coming attractions.

▽

For "Jungle Cavalcade" at the State, Anderson, Ind., Mel Blieden used a giant mechanical elephant for street ballyhoo that paraded around town on a trailer chassis. Cost was paid by cooperating merchant in exchange for credit card underneath the theatre banners.

SOME LATE AD LAYOUTS

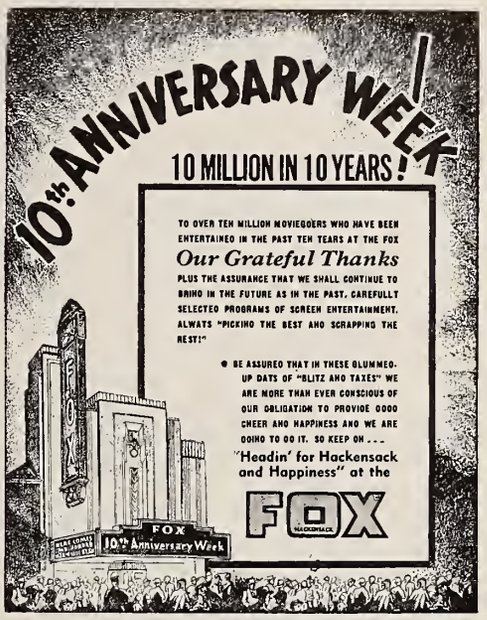


(Above) For the follow-up on the New York Rivoli run for "How Green Was My Valley", the Botsford 20th Century-Fox ad forces aimed for a cross-section of public appeal, quoting critics and some of the cash customers in the inquiring-reporter manner, bringing in the four main elements of entertainment. Size: 100 lines on 3 col.



(Left) One of the sprightly Oscar Doob-Ernie Emerling pieces for the New York Capitol leaned a bit on the last days of "Honky Tonk" and Gable to bring added attention to "Ladies In Retirement", the following attraction, and for which the Loewmen gagged up the murder angle. Size: 60 lines on 2 col.

(Right) Representative of those lusty West Coast layouts is this 200 lines on 3 col. by Jim Clemmer for "Weekend in Havana" at the Hamrick-Evergreen Fifth Avenue, Seattle. "Today" panel and reverse half-circle brings the eye down to the star and action art, to balancing box below for second feature.



(Above) To stand out in the special newspaper edition in celebration of the tenth anniversary of the Fox, Hackensack, N. J., this 145 lines on 4 col. "thank you" by Manager Dick Carnegie gave careful attention to white space, hand lettering confined to anniversary cut above and marquee copy.



• personalities

JACK FLEX
formerly at Schines Keith, in Syracuse has been transferred to the circuit's Empire Theatre there, while MANUEL LIMA of the Avon, in Watertown, has succeeded Flex at the Keith.

▽

HY PESKAY
has leased the State, in Redlands, Cal.

▽

EDWARD W. HARRISON
visited New York last week from Waterville, Maine, and dropped in to visit the Round Table offices.

▽

JOHN J. GILDEA
has been promoted from assistant at the Farrell, to manager of the State Theatre, in Ozone Park, L. I.

▽

EDDIE LEWIS
is now managing the St. Albans, in St. Albans, L. I.

▽

JACK E. AUSTIN
city manager at Burlington, N. C., for North Carolina Theatres, has been switched to Charlotte in the same capacity. NORRIS HADAWAY of the National Theatre, in Greenboro, succeeds Austin and CLYDE WOOTEN succeeds Hadaway.

▽

GEORGE E. WEST
formerly at the Biltmore Theatre, has been transferred to the Plaza, in Miami Beach.

▽

WILLIAM COOLEY
has been switched from the Jensen-VonHerberg Roxy, to the Venetian, in Seattle. ERNEST MARSH from the Venetian goes to the Rainier, in Renton and JACK DUDMAN from the Rainier to the Roxy.

▽

JAMES R. NAIRN
director of advertising and publicity of Famous Players Canadian Corporation, spent some time in New York recently and was a visitor at Round Table headquarters.

▽

E. S. FLYNN
is the new manager at the Globe Theatre, in La Fleche, Sask.

▽

THEODORE DARIOTIS
former assistant manager of the Roosevelt, in Chicago is now assistant of the State-Lake, succeeding EARL TREULICH, resigned. LAWRENCE WHITTAKER, chief of service at the Roosevelt has replaced Dariotis.

▽

E. V. DINERMAN
director of advertising and publicity of RKO, Cincinnati, Ohio, came by to say "howdy" to Managers' Round Table offices, recently.

▽

NATHAN SILVER
Manager of the Birdboro Theatre, Birdsboro, Pa., has been named manager of the recently reopened Capitol Theatre in Reading, Pa.

▽

RAY DOLLINGER
is managing the reopened Midtown Theatre, New York City.

Birthday Greetings

Ivan F. W. Ackery	Lester Kolste
Robert Anthony	Frank Kovaletz
R. H. Arthur, Jr.	William C. Land
Frank J. Bartholomay	Cy Londner
Carl Bechdell	Joe D. Marino
Robert C. Bowman	Ray O. Monzigo
Oliver H. Bradbury	Owen B. McFarland
Lew Bray	Frank W. Miller
Ollie H. Browne	J. Lloyd Miller
W. Lee Byers	Hinton Buck Newsome
Peter N. Chagaris	Brewster LeRoy Newton
Robert W. Chambers	Ray O'Connell
Edward J. Cline	R. D. Olson
A. Albert Cohan	Carmon Phillips
Maurice A. Cohen	James V. Pisapia
Walter N. Correll	George J. Posner
John J. Cotter	Billy Pratt
Fred W. Curtice	Harry Prickett, Jr.
E. V. Dinerman	Bruce Royal
Bartlett Dortch	Ted Schlosser
Alfred Escamilla	L. W. Scott
Moe Farber	C. Don Sheedy
Reek A. Feliziani	Curby A. Smith
Mrs. Dorothy Flukes	Sidney A. Sommer
Theodore J. Friedman	Lloyd Stephenson
Sidney Ginsberg	Richard H. Stoddard
Frank C. Goldquist	Arnold Stoltz
Frank Gomez	Alfred G. Swett
Mort Goodman	Richard M. Thomason
Andrew Gorzo	John G. Townsend
Kirby Griffin	Dave Unger
Harry F. Griggs	Max Weg
Will Harper	Louie Williams
John W. Howe	Harvey H. Whaley
Fordyce J. Kaiser	Bryant Williams
Sam A. Kimball	Gordon Woodruff
Morris Kinzler	John F. Wright

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Theatre .....

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City .....

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SONNY SHEPHERD
of the Lincoln Theatre in Miami Beach, Florida, accompanied by GORDON SPRADLEY of the Center in Miami, flew into visit Round Table headquarters recently.

▽

NELSON HAMPTON
succeeds JOE EDMONDSON as manager of the State, in Spartanburg, S. C., the latter being transferred to the Ritz, in Columbia, JAMES CARTLEDGE former manager of the State has been transferred to Palmetto as manager.

▽

CHARLES SWEET
Manager of the Stacy Theatre, Trenton, N. J., is slated to manage the new Mayfair Theatre in that city, to open soon.

▽

FRANK SINGLETON
assistant manager of the Telenews Theatre in Chicago, Illinois, has resigned.

▽

ROBERT KILGORE
leaves the managership of Loew's Palace, Memphis, Tenn., to accept a partnership in the Victory Amusements Co., operating two theatres in Denver, Colo. His post will be taken on by BOYD FRY, transferred from Loew's United Artists in Louisville.

▽

WILLIAM THOMPSON
is promoted to be the manager of the Empress, Rochester, Minn., coming from an assistant's job at the Paramount, Grand Forks, N. D.

▽

TEDDY TESCHNER
is managing Loew's Bijou, in New Haven, with ROBERT PORTLE from Worcester transferred to manager of the College, succeeding SAM BODAMO, resigned.

▽

GENE KAY
has been appointed to the managerial post at the Linwood Theatre in Kansas City, which spot was vacated by CHARLES WEINSTEIN, who left to report for army duty.

▽

LEO PILLOT
has joined the home office exploitation staff of Columbia Pictures.

▽

ERNEST FOX
former assistant manager of Loew's State, Memphis, Tenn., moves to the Loew's State in Louisville, in the same capacity.

▽

RALPH LEHMAN
manager of the Ritz Theatre, McGehee, Arkansas, has resigned to enter the Air Corps.

▽

KEN PRICKETT
has been named special representative in charge of M-G-M's "Show Builder" Unit No. 1. He leaves the managership of the El Rancho Theatre, Victoria, Texas.

▽

HERMAN ADDISON
manager of Schine's Paramount, Glens Falls, N. Y., was in to visit in Managers' Round Table department.

Exhibitor Lucas and FCC Row Over Air Permit

Irked by a suggestion of Arthur Lucas, Georgia film exhibitor interested in broadcasting station WGST at Atlanta, that the Commission could secure from the Georgia delegation in Congress information which it was seeking about him, FCC Chairman James L. Fly last Friday called attention at Washington to the fact that the Federal Communications Commission sets forth the procedure to be followed in administration of the law and declared flatly that, so long as he (Fly) was chief of the FCC, "Decisions are going to be made on their merits and not in accordance with purely political influence, threats or coercion."

The issue involved was an application—which the Commission denied—for permission to take depositions in Georgia in connection with a hearing on renewal of the station's license, to be held in Washington December 1.

The chairman's blast, however, was precipitated by the alleged "broadcasting" by Mr. Lucas of a letter taking exception to the commission's refusal to permit the taking of depositions. Copies of the communication, it was said, were sent to the White House, members of the Georgia delegation in Congress and others who might be in a position to exert influence.

The correspondence brought out that Mr. Lucas and his partner, William K. Jenkins, are to operate WGST if its license is renewed.

Agent Sent

An FCC agent was sent to Atlanta to make "secret inquiries" about the two men, Mr. Lucas charged. "For your information, let me say, each of the two Georgia Senators knows Mr. Jenkins and me well, as do the ten Georgia members of the House," he wrote. "Your investigator could have saved the taxpayers the money he is spending by making his inquiries of the Georgia members of Congress."

In his reply, Mr. Fly denied the investigation was "secret" and declared such inquiries were conducted regularly, as required by the law. He charged, in return, that a private attorney "who represents the state and presumably your interests in the matter," threatened to appeal to the courts if the application for the taking of depositions was denied.

The station is owned by the Georgia School of Technology, and Mr. Lucas asserted that the Commission's action denied the rights of a "sovereign state."

"In view of the great controversy which has surrounded the Governor, the state educational institutions and this radio station," Mr. Fly replied; "in further view of the facts that the state and all of the parties had Washington counsel; that the executives interested in the school and the radio station were frequently in Washington; and that the entire Commission's staff to be engaged on this matter are located in Washington where we have records, offices, hearing rooms and all necessary facilities, the Commission early concluded that the hearing should be held in Washington."

The net effect of the taking of depositions would be to transfer the hearing to Atlanta, he declared.

"According to your plans," he continued, "you are about to enter into the management of this station and thus to enter upon a new line of relations with this Commission. I think you ought to understand at the outset that this Commission must conform to its duty and decide all these matters upon the merits. * * * You may as well know, however, that so long as I am chairman of the Commission decisions are going to be made upon their merits and not in accordance with purely political influence, threats or coercion. I cannot refrain from commending to you the adoption and pursuance of a course of conduct which is consonant with these principles."

FCC Rules Delay By Stipulation Seen

Speculation on whether the Federal Communications Commission would effect its rulings of May 2nd on Saturday, November 15th, as originally scheduled, ended over the weekend, as it became known in New York that attorneys for the Commission and for the National Broadcasting Company and the Columbia Broadcasting System, both suing the Commission to vitiate its anti-monopoly regulations, had begun stipulations delaying enforcement of those rulings.

It was said the stipulations would prevent enforcement of the regulations until after December 15th, when a three man federal statutory court will consider the NBC, CBS briefs and arguments.

This week, the attorneys were to advise Federal Judge Henry W. Goddard of their agreement, or otherwise; if the latter, the judge was to convene the statutory court as soon as possible; and that body was to decide whether a stay of regulations shall be granted until after December 15th.

The networks had asked for a temporary injunction against the FCC rules, one of which asks the NBC to divest itself of one of its networks. However, last week, Judge Goddard turned down the petition, specifying the statutory court should decide the question.

Facts for Decision

Comprising that court are Federal Judges Goddard and John Bright, and Presiding Judge Learned Hand of the United States Circuit Court of Appeals.

The question of FCC anti-monopoly regulations can be decided on fact on records, for legality, and not by trial, in the opinion of Samuel Brodsky, assistant U. S. Attorney, who last week filed a cross-motion for dismissal of the broadcasters' complaints, and for summary judgment for the FCC without trial.

Judge Goddard said Friday, November 7th, he favored delay of FCC rules enforcement until after December 15th, if attorneys for all cannot agree on stipulations; but that he could not speak for the two other judges.

Meanwhile, the Mutual Broadcasting System, which has not seen eye to eye with the other two broadcasting chains in several matters pertaining to FCC rights, last week announced it had joined them in their suit against FCC regulations. Its position was described as that of a "party in opposition" to the FCC.

The FCC rulings particularly objected to by the chains are not merely those asking the NBC to rid itself of a network, but several which prevent affiliated stations from giving time, and otherwise committing themselves exclusively to the parent network.

Spaeth Suit Discontinued

The discontinuance of a $500,000 libel suit brought by Sigmund Spaeth against Warner Brothers has been filed in the United States district court in New York. No reason for the discontinuance was disclosed. Mr. Spaeth claimed a part in the film, "Naughty But Nice", was a take-off on him which held him up to ridicule.

Birdwell Opens London Office

Russell Birdwell, publicity representative of New York and Hollywood, has announced that an office has been opened in London. Paul Brewster will be in charge.

OBITUARIES

Kenneth Davenport, Scenarist, Dies

Kenneth Davenport, aged 63, scenarist and a long-time associate of the late Douglas Fairbanks, Sr., died November 11th at his home in Hollywood.

Mr. Davenport was born in Macon, Mo. He became acquainted with Mr. Fairbanks when the latter was appearing on the stage in the musical comedy "Fantasia" with Jefferson De Angelis and Sybil Sanderson in 1905. When the actor began film production, Mr. Davenport collaborated on scenarios. He worked on "The Three Musketeers," "Robin Hood" and "The Thief of Bagdad" among others. He and Mr. Fairbanks wrote under the name of Elton Thomas.

Leo Braun, Paramount Librarian, Dies

Funeral services for Leo Braun, manager of Paramount's film library at the New York exchange, were held Friday, November 7th, at the Cooke Funeral Home, New York, with burial at Mount Hope Cemetery, Westchester. He had been with Paramount for 22 years.

Mr. Braun died Tuesday, November 4th, at his home in the Bronx. He was 49 years old. Surviving are his wife, Mrs. Hattie Martins Braun, a son, two sisters and two brothers.

Maurice Leblanc

Maurice Leblanc, detective story writer and creator of Arsene Lupin and other characters which have reached the screen in film versions of his stories, died Thursday, November 6th, at the home of his son in Perpignan, France. He was 76 years old.

Samuel Band

Funeral services for Samuel Band, 71, father of Mrs. S. Charles Einfeld, wife of Warners' advertising and publicity chief, were held Friday, November 7th, in New York. Mr. Band, one of the founders of the steam laundry industry in New York, died Wednesday, November 5th, in New York Hospital following two months' illness.

Hugh Cameron

Hugh Cameron, who appeared in a long list of Broadway musical productions, died Sunday, November 9th, at his home in New York City. He was last seen in support of Ethel Merman and Bert Lahr in "DuBarry Was a Lady," which had a long run at the Forty-Eighth Street theatre.

William Alden Fooks

William Alden Fooks, stagehand at the Hartman theatre in Columbus, Ohio, suffered a heart attack while at work Wednesday, November 5th, and died. He was 70 years old. Surviving are his wife and one son.

Charles Lane

Charles Lane, operating the Intercity Theatres delivery route for Film Transit, Inc., of Memphis, was killed Monday, November 10th, near Hoxie, Ark., in an automobile accident.

CLASSIFIED ADVERTISING

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

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NEW YORK, U.S.A.

PRODUCT DIGEST

THE RELEASE CHART SHOWMEN'S REVIEWS

Kathleen

(Metro-Goldwyn-Mayer)

Miss Temple Comes Home

Shirley Temple is home again.

That is not to say that Miss Temple has made a come-back—and the first showman to use that phrase in this connection rates a bawling out—for Miss Temple has not been away.

Miss Temple, no matter what you've heard or read, merely has been arranging for a change of material, tangible and intangible, from what she'd been getting to what she has now, which is what she had before they buried her under a blanket of Technicolor, extras and whimsy.

Whether Miss Temple or her parents or the House of Metro-Goldwyn-Mayer or all of them are responsible for what's been done is beside the point, which is that in "Kathleen" Miss Temple is again seen as a little girl in a little story about a little girl, with some but not too many capable adults playing her elders and with no miracles of script or stagecraft dragged between the little girl and the customers who come to see her.

You can take it on the basis of a public preview, at which the audience laughed and cried with Miss Temple as her audience used to do in the four years of her eminence as Top Money-Making Star, that this is precisely what the box-office doctor ordered for the juvenile star and for the box-office. To producer George Haight, to director Harold S. Bucquet and to writers Mary C. McCall, Jr., and Kay Van Ripper are due the thanks of a nation's showmen and their customers for giving Miss Temple back to the common people.

The story, in simple, concerns a motherless girl of twelve years whose father is too busy to give her much attention and whose governess has given her a reputation as a problem child. Dismissing the governess, he employs a lady psychologist to take her place, and the psychologist turns out to be not only young and pretty but intelligent enough to allow the child to develop her own natively gentle personality. There is a measure of talking about science in connection with the matter, although not enough to make the thing bookish, and the outcome is as it should be. There is also some practical application of pictorial phantasy, both for humor and effect, which adds a good deal to the whole.

The good folk of Glendale, convening at the Alexander theatre to catch the nightly preview without foreknowledge of the picture they'd be seeing, gave a round of applause when Miss Temple's name appeared on the main title and relaxed in their seats with no further show of emotion until, perhaps five minutes into the story, the young lady got to her first bit of serious business. From then on she had them between laughs and tears just as she always did in what may be called, despite her years, the good old days.—WILLIAM R. WEAVER

Release date, December, 1941. Running time, 85 minutes. PCA No. 7764. General audience classification.

Kathleen ..... Shirley Temple
Her Father ..... Herbert Marshall
Dr. Kent ..... Laraine Day
Lorraine Bennett ..... Gail Patrick
Mr. Schoner ..... Felix Bressart
Nella Walker, Lloyd Corrigan, Guy Bellis, Wade Boteler, Charles Judela, Else Argal, Margaret Bert, James Flavin, Monty Collins, Joe Yule.

Rise and Shine

(20th Century-Fox)

Football Comedy with Music

There are so many individual contributions of merit, good music, amusing situations and clever performances that "Rise and Shine" should add up to much more than it does. For Jack Oakie fans, his return to musical farce will be welcome indeed.

The story winds about a phenomenal football player of unpronounceable name who will save his college from malnutrition and solve the problems of all principal characters, but the "Menace" if he can only pass his exams and indulge his amazing capacity for sleep at the proper times. Caught in the involutions of plot are such eccentrics as "Grandpa," who still fights the Civil War on occasions, although his eye for blondes is undimmed; "Seabiscuit," the man who neighs like a horse; "Professor Murray," who mixes magic with his economics and extracts eggs from unsuspecting ears; and, in addition, the normal pair supplying the love interest, in the persons of George Murphy and Linda Darnell.

Producer Mark Hellinger no doubt expected a dizzy pace to cover the lack of sustained plot interest, but too often it serves only to emphasize the musical-comedy-blackout technique. Bits of acting stand out: Ruth Donnelly as Grandpa's current blonde and Milton Berle as "Seabiscuit," in particular. The whole, under the direction of Allan Dwan, and in spite of Robin and Rainger music and some Thurber humor, is amusing without ever becoming hilarious.

Previewed at the projection room to an audience that was entertained and restless in turn. —E. A. CUNNINGHAM.

Running time, 92 minutes. Release date, Nov. 21, 1941. PCA No. 7714. General audience classification.

Goley ..... Jack Oakie
Jimmy M'Gonigle ..... George Murphy
Louise Murray ..... Linda Darnell
Grandpa ..... Walter Brennan
Menace ..... Sheldon Leonard
Milton Berle, Donald Meek, Raymond Walburn, Donald MacBride, Emma Dunn, Charles Waldron, Mildred Gover, William Haade, Dick Rich, John Hiestand, Claire DuBrey, Francis Pierlot, Paul Harvey, Ed Dearing, James Flavin.

Design for Scandal

(Metro-Goldwyn-Mayer)

Entertainment for Everybody

"Design for profits" could be a trade-title for this comedy packed with marquee personalities, with entertainment for masses and classes and with performances balanced as neatly as the totals in a prosperous showman's account-books.

But "Design for Scandal," the title for the billboards, fits the film as snugly in spite of the fact that nothing scandalous—nothing to bring the flush of embarrassment to the youngest or oldest customer in the house—occurs in the nonetheless sparkling and (in correct sense) sophisticated proceedings.

Rosalind Russell, a standout among Hollywood personalities just now by reason of many performances which have pleased the public and a marriage conducted with a complete lack of ballyhoo, adds to her Fame with a portrayal of a feminine judge to whom romance comes as a counterfeit which turns genuine.

Walter Pidgeon, whose screen Crossley is regarded as steadily rising, enacts with skill and conviction a young man who sets out to fabricate a semblance of scandal as an instrument for influencing Her Honor and winds up, after many complications, betrothed to her.

Edward Arnold is perhaps the surprise of the

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Pictures reviewed are 1941-42 Product unless otherwise designated.

casting, displaying a talent for humor which a sequence of serious roles, mostly on the heavy side, has too long obscured.

The story, an original screen play by Lionel Houser, has to do with a wealthy man's attempt to escape, by means inside the law but feloniously contrived, payment of alimony to an ex-wife who married him to get it.

Norman Taurog's direction is rich in audience values and profits by change of pace, by restraint and by fine timing.

John W. Considine, Jr., producer of the picture, can add this one to a long and impressive list of credits.

A midweek audience at the Alexander theatre, Glendale, scene of so many previews recently that the customers all talk like critics, laughed at, with and for this picture with all the enthusiasm of that many first-timers.—W. R. W.

Release date, December, 1941. Running time, 82 min. PCA No. 7805. General audience classification.

Judge Cornelia Porter.....Rosalind Russell
Jeff Sherman.....Walter Pidgeon
Judson M. Blair.....Edward Arnold
Walter Caldwell.....Lee Bowman
Dotty.....Jean Rogers
Adele Blair.....Mary Beth Hughes
Judge Graham.....Guy Kibbee
Barbara Jo Allen, Leon Belasco, Bobby Larson, Charles Coleman, Thurston Hall.

Confirm Or Deny

(20th Century-Fox)

Melodrama of Modern Journalism

Here is a motion picture of the men who gather and report the news which is headlined day by day from war-torn London in the newspapers throughout the United States. It is a story of the exploits of American correspondents and the dangers and hardships these reporters face in gathering the war news for American readers as it happens in Great Britain. It is a newspaper story which exhibitors may sell to their patrons as something modern, and different from previous film ventures into the movie-made glamor and adventure of the fourth estate with which the audience and showmen alike have become familiar in the past decade.

Direction by Archie Mayo for producer Len Hammond keeps the action flowing smoothly and crisply with only a modicum of romance inserted to round out the plot. Don Ameche heads the talent roster as the glib-tongued, overpowering boss of the London branch of "Consolidated Press," while Joan Bennett is seen in a role as the girl from the British Ministry of information who lends the romantic element to the production. Others in the cast, including Roddy McDowall, who has been widely praised for his work in "How Green Was My Valley"—as the office boy of the press association who gives his life in the line of duty; John Loder as the British censor, Arthur Shields as the blind press employe whose simplicity and easy-going manner are heart warming, perform masterfully and extract the maximum from the material on hand.

It is a story of which much could be expected. However, the film's one drawback is the anticipated climax which never quite materializes. Audiences who have enjoyed previous newspaper melodramas will find this much to their liking, while exhibitors may offer the names of Mr. Ameche, Miss Bennett and Roddy McDowall as the big attraction in a story of modern journalism.

Previewed in the Twentieth Century-Fox projection room in New York where an audience of five had little comment to make.—GEORGE SPIRES.

Release date, Dec. 12, 1941. Running time, 73 minutes. PCA No. 7648. General audience classification.

Mitch ..... Don Ameche
Jennifer Carson ..... Joan Bennett
Albert Perkins ..... Roddy McDowall
Capt. Channing ..... John Loder
H. Cyrus Sturtevant.....Raymond Walburn
Jeff ..... Arthur Shields
Mr. Hobbs ..... Eric Blore
Helene Reynolds, Claude Allister, Roseanne Murray, Stuart Robertson, Queenie Leonard, Jean Prescott, Alan Napier, Billy Bevan, Lumsden Hare, Dennis Hoey, Leonard Carey.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

H. M. Pulham, Esq.

(Metro-Goldwyn-Mayer)

Romance in Retrospect

Equipped with a cast whose names may be depended upon to bring into the theatre a maximum attendance despite its uninformative title, this exploration into the romantic reminiscences of two sweethearts who married other mates gives all its players plenty to do and all its witnesses plenty of reasons for being glad they came in. It's got something for everybody old enough to have an unconsummated romance left over in his or her memory and something for everybody now engaged in their first.

King Vidor's direction, specializing in understatement, makes every one of the 117 minutes pay a dividend on the script which he and Elizabeth Hill derived from John P. Marquand's novel. In the absence of a screen credit for producership, it is to be concluded that Mr. Vidor must have taken care of that chore also. In any case, it is manifestly a Vidor creation, with perhaps just a touch of the "Citizen Kane" influence in the matter of telescoped sequences and time switches. Just enough of this to keep a long story from seeming long.

The story picks up Robert Young as a Boston aristocrat of today, in his forties, who receives a phone call from the girl he was going to marry in his twenties, but didn't, and who still feels, as she does, that they missed something important. Over night he runs back in memory over his life, their meeting, wooing, separation, the years before and after. And next day he calls upon her. They discover that they belong to the lives they have lived with others and separate again. The framework has been used in other pictures and will be again. But the material strung upon it this time has not been matched in any other effort.

The story is told with feeling, with humor, with sincerity and with no phoney sentimentalism. Also with no excursions into the objectionable. A couple of sections of dialogue refer to the passing of the monied class as a regrettable inevitability, but no social doctrines are preached. World War 1 supplies one sequence and World War 2 shows up three times in newsapaper headlines. But only as scenery.

Mr. Young achieves something of a high point for himself as the Bostonian who looks back, Hedy Lamarr gives realism to her side of the romance without going exotic. Ruth Hussey as the wife he married sets a new example for actresses similarly cast, while Charles Coburn, Van Heflin, Bonita Granville, Leif Erickson and the others act up to these high leads.

Other ventures in kind have striven for laughs or tears, generally forfeiting conviction in the striving. This one just tells what happened. It tops all the others.

Screened for the trade press, for some studio executives and some miscellaneous others. A group totalling perhaps 75, at the studio on a Monday evening, with everybody present convinced they had seen a fine picture.—W. R. W.

Release date, December, 1941. Running time, 117 min. PCA No. 6804. General audience classification.

Marvin Myles .....Hedy Lamarr
Harry Pulham ..... Robert Young
Kay Motford ..... Ruth Hussey
Mr. Pulham, Sr.....Charles Coburn
Bill King ..... Van Heflin
Fay Holden, Bonita Granville, Douglas Wood, Charles Halton, Lief Erickson, Phil Brown, David Clyde, Sara Haden.

The Stork Pays Off

(Columbia)

Comedy about Gangsters

"The Stork Pays Off" is an unpretentious production about what happens when a group of gangsters take over what they believe is a night club, only to discover that it is a nursery. The consequences are reformation of character, a dramatic moment or two, and a number of laughs.

The three henchmen responsible for the faux pas are Maxie Rosenbloom as "Brains Moran," Horace MacMahon as "Ear-to-the-Ground Hinkle," and George McKay as "Photofinish Farris." However, once they fall under the benign influence of the stork, they reform to the point where they even go to night school to become educated, a particularly amusing sequence. Maxie Rosenbloom's slaughter of the English language needs no further elaboration as to its comic appeal.

The plot of the picture concerns Victor Jory, racketeer and leader of the gangsters, and Rochelle Hudson, who manages the nursery. They fall in love and Jory, finding that he cannot throw off the shackles of his past, confesses his guilt to the district attorney. Because he had never really killed anyone, and because of his earnest desire to become a good citizen, he is given a nominal sentence, and is then free to pursue a career as an Assemblyman, to which he had been elected, and as a husband to Rochelle.

Jack Fier was the producer and Lew Landis the director.

Judging from the reaction of the audience, "The Stork Pays Off" in laughs and general satisfaction.

Reviewed at the Central Theatre in New York, where the audience laughed quite a bit and seemed to have a good time.—IRENE SMOLEN.

Release date, Nov. 6, 1941. Running time, 68 minutes. PCA No. 7575. General audience classification.

Deak Foster ..... Victor Jory
Irene Perry ..... Rochelle Hudson
Brains Moran ..... Maxie Rosenbloom
Ear-to-the-Ground Hinkle.....Horace MacMahon
Photofinish Farris..... George McKay
Stud Rocco ..... Ralf Harolde
Danny Mummert, Bonnie Irma Dane, Arthur Loft.

Sierra Sue

(Republic)

Autry Western

Presented with the usual Autry breeze and charm "Sierra Sue" is a film story of the modern west and two groups of ranchers who feud over the proper method of ridding the grazing land of poisonous devil weed. Produced by Harry Grey and directed by William Morgan, it ranks with the best of previous Gene Autry productions.

Fay McKenzie plays the feminine lead as the daughter of a rancher who cannot be won over by Gene to the modern method of removing the poisonous growth, while Smiley Burnette, again in the role of "Frog Millhouse," continues as Gene's aide and colleague. Others in the cast include Frank Thomas, Robert Homans and Dorothy Christy, all of whom enact their roles capably. Also worthy of mention is the excellent outdoor photography of Jack Marta.

In "Sierra Sue" Gene Autry is given ample opportunity to render a number of musical pieces in his own manner, including the title song, "Sierra Sue," as well as "Be Honest With Me," which he sang at the New York rodeo and which was greeted with an ovation at its conclusion, "Ridin' the Range" and "Heebie Jeebie Blues," also are sung by Smiley Burnette.

Reviewed in the Republic projection room in New York as a screening for the trade press. All present seemed to enjoy the production.—G. S.

Release date, Nov. 12, 1941. Running time, 64 minutes. PCA No. 7774. General audience classification.

Gene ..... Gene Autry
Frog ..... Smiley Burnette
Sue ..... Fay McKenzie
Stacy ..... Frank Thomas
Larrabee ..... Robert Homans

I Killed That Man

(K.-B. Productions - Monogram)

Melodrama

Maurice and Franklin King (formerly Kozinsky) repeat their unusual standard of maximum production values on a minimum budget with "I Killed That Man," which Monogram will release. The brothers, whose production debut was P. R. C.'s "Paper Bullets," have achieved in this new picture the same outstanding values which marked their first effort. In addition, it offers the names of Ricardo Cortez and Joan Woodbury as the top marquee embellishments. Others in the cast are Pat Gleason, George Pembroke, George Breakston, Iris Adrian, Herbert Rawlinson, Ralf Harolde, John Hamilton, Harry Holman, Jack Mulhall, Gavin Gordon and Vince Barnett.

The picture, as previewed in Hollywood, lacks several connecting links in the story needed to make it a meritorious melodrama capable of filling its task as supporting program fare.

Phil Rosen, veteran of the low budget field, guided the production smoothly, except for the story faults.

A man condemned to die in the electric chair is killed by a poisoned dart in front of the witnesses to the scheduled execution. Cortez, as an assistant district attorney, takes the investigation in hand and with the aid of Miss Woodbury, in the role of a newspaper reporter, tracks down the killer.

Previewed to a press and professional audience at the Filmarte Theatre, Hollywood, where the story lapses were noticed. All else was lauded.—VANCE KING.

Release date, Nov. 28, 1941. Running time, 71 minutes. PCA No. 7608. General Audience classification.

Phillip ..... Ricardo Cortez
Geri ..... Joan Woodbury
Verne Drake ..... Iris Adrian
King ..... George Pembroke
Herbert Rawlinson, Pat Gleason, Ralf Harolde, Jack Mulhall, Vince Barnett, Gavin Gordon, John Hamilton, Harry Holman.

Double Trouble

(Monogram)

Comedy

With "Double Trouble," Monogram introduces the first of a series of comedies starring Harry Langdon and Charles Rogers, veteran cinematic fun-makers. More or less in the nature of a comeback for both, the picture drew a number of laughs at its preview, held on a Friday night at a neighborhood house before an audience of young and old.

Supporting the comedy duo are Catherine Lewis, a comely miss who displays much promise; Louise Curry, Benny Rubin, Mira McKinney, Dave O'Brien, Frank Jaquet and others.

The story gets started on the premise that two youngsters are being sent from war-torn England to the home of a bean cannery owner in America. The "youngsters" arrive, but are dim-witted adults. They become involved in the affairs of the cannery to the extent of misplacing a $100,000 gem in a can of beans. Because of publicity given the gem, thousands of orders for the beans arrive, the customers hoping to buy the can which contains the jewel. The rest of the story deals with the efforts to get back the gem.

William West directed the film, which is heavy on the slapstick. Barney A. Sarecky was Dixon R. Harwin's associate producer.

Previewed at the Fox Uptown theatre, Los Angeles, to a mixed audience which showed it had a good time.—V. K.

Release date, Nov. 21, 1941. Running time, 63 minutes. PCA No. 7568. General audience classification.

Albert Prattle ..... Harry Langdon
Alfred Prattle ..... Charles Rogers
Peggy Whitmore ..... Catherine Lewis
Miss Mink ..... Louise Curry
Benny Rubin, Mira McKinney, Frank Jaquet, Wheeler Oakman, David Cavendish, Dave O'Brien, Edward Kane, Dick Alexander, Ruth Hiatt, Alfred Hall, Guy Kingsford, Fred Santley, Richard Cramer, Art Hamberger.

The Devil Pays Off

(Republic)

Spies and Sabotage

"The Devil Pays Off" is about spies, sabotage and espionage, of contemporary significance, but without propaganda coloration. The foreign powers involved are only faintly suggested, and there is nothing to provoke war or racial hysteria. The story, written by George Worthing Yates and Julian Zimet, with the screen play by Lawrence Kimble and Malcolm Stuart Boylan, is calculated to arrest and sustain attention.

The plot is concerned with the efforts of the hero to secure the necessary evidence to convict a shipping magnate who has sold his ships to the United States, but who is suspected of preventing their delivery because of other deals with foreign powers.

William Wright is the hero, and he makes an ingratiating and efficient one. J. Edward Bromberg is especially good as the shipping magnate whose conscience gives him no peace, and Osa Massen is very pretty as his wife, who doesn't give him any peace, either, because of her flirtatious inclinations. Margaret Tallichet pretends to be the hero's wife, in order to aid him in his work, and then marries him in reel and real fashion.

Without stars of the first magnitude, or production values in the higher brackets, the audience will nevertheless enjoy the picture as rather exciting melodrama, once they have been lured into the theatre. "The Devil Pays Off" is entertainment, in this particular instance.

Albert J. Cohen was the associate producer and John H. Auer directed.

Previewed at the company projection room before an audience of trade-press reviewers who appeared interested.—I. S.

Release date, Nov. 10, 1941. Running time, 70 minutes. PCA No. 7785. General audience classification.

DeBrock ..... J. Edward Bromberg
Valerie DeBrock ..... Osa Massen
Chris Waring ..... William Wright
Joan Millard ..... Margaret Tallichet

Frightened Lady

(Hoffberg)

Mystery Melodrama

Based on one of the late Edgar Wallace thriller's, "Frightened Lady" is a fair to middling melodrama set against a background of an old English mansion. A British production, this follows their flair for the mystery-melodrama in handling, but falls short of the top flight rating accorded other such pictures from the English studios.

However, the film has a good deal of suspense, also two murders, two sinister butlers, a character with a dark past, who, incidentally, is disposed of rather abruptly after a big build-up as the cause of it all, and a romantic couple.

The story revolves around an apparently sane young man, an English nobleman who is a bit of a composer on the side. Likeable and friendly, he is the least of those in a prominent part to be suspected, that is until the picture is about three-quarters run, when it becomes quite evident where the finger will be finally pointed. His method of killing his victims is strangling them with a scarf. He is about to strangle his third victim when the Scotland Yard operative assigned to the case closes in. The film ends with the suicide of the murderer.

S. W. Smith was the produced and the picture was distributed in England by British Lion Film Corporation. George King directed.

Seen at the Globe theatre, New York. A fairly large audience appeared to like the picture and the incidental English comedy.—PAUL C. MOONEY, JR.

Release date, Nov. 7, 1941. Running time, 80 minutes. General audience classification.

Lord Lebanon ..... Marius Goring
Dowager Lady Lebanon ..... Helen Haye
Isla Crane ..... Penelope Dudley Ward
Richard Ferraby ..... Patrick Barr
John Warwick, Felix Aylmer, Ronald Shiner, George Merritt, Torin Thatcher, Elisabeth Scott, Roy Emerton, George Hayes.

ADVANCE SYNOPSES

BABES ON BROADWAY (Metro-Goldwyn-Mayer)

Musical Drama

PRODUCED by Arthur Freed. Directed by Busby Berkeley.

PLAYERS: Mickey Rooney, Judy Garland, Fay Bainter, Virginia Weidler, Ray McDonald, Donald Meek, Alexander Woollcott, Richard Quine.

SYNOPSIS

Mickey Rooney, Richard Quine and Ray McDonald are three young hoofers—"The Three Balls of Fire"—looking for a job. Mickey, the go-getter of the trio, meets Judy Garland, a singer down on her luck. Mickey gets the idea of putting on a benefit for Settlement House youngsters. Judy is impressed by Mickey's efforts on behalf of the kids but Mickey's plans are more selfish and when he gets an opportunity to take another job and accepts it, Judy shows her disappointment. Mickey stays on to stage the benefit, runs into much difficulty but making it a huge success.

SPECIAL REMARKS

The tentative score includes "How About You," "Chin Up—Cheerio—Carry On," "Everything Can Happen in New York," and "Hoe Down."

BEDTIME STORY (Columbia)

Marital Drama

PRODUCED by B. P. Schulberg. Directed by Alexander Hall.

PLAYERS: Fredric March, Loretta Young, Robert Benchley, Helen Westley, Allyn Joslyn, Joyce Compton.

SYNOPSIS

This is the story of a successful playwright and his equally successful actress-wife. They have planned to retire to a farm following the run of their current hit show. When the enthusiastic playwright announces on the closing night of the show that he has the manuscript of a new play "Bedtime Story," the wife rebels and heads for Reno. He goes ahead with the staging, believing that she will see it his way before long. The wife gets her divorce and returns to New York. The playwright tricks her into taking the part temporarily but she eventually sees through the trick and retaliates by marrying a pompous corporation lawyer. Both the playwright and the actress realize their mistake and are reunited when it is discovered that the divorce had been obtained under false pretenses and is illegal.

JOHNNY EAGER (Metro-Goldwyn-Mayer)

Gangster Drama

PRODUCER: John W. Considine, Jr. Directed by Mervyn LeRoy.

PLAYERS: Robert Taylor, Lana Turner, Edward Arnold, Van Heflin, Robert Sterling, Patricia Dane, Glenda Farrell, Henry O'Neill, Diana Lewis.

SYNOPSIS

Johnny Eager (Robert Taylor), in a taxicab driver's uniform, meets two sociological students, Lisbeth (Lana Turner) and Judy (Diana Lewis), in the office of the parole chief. Johnny has served a term in the penitentiary. On leaving the parole office, Johnny changes to nattily tailored clothes and becomes the vicious gang leader and race track promoter. Learning that Lisbeth is the daughter of the district attorney who sent him to prison, Johnny frames a murder charge against her. Relenting, on the plea of her father, Johnny tells Lisbeth that the murder charge was a frame up and to convince her promises to produce the "dead" man. At the meeting place a gun battle ensues, in which Johnny is mortally wounded.

ADVANCE SYNOPSES *and information*

MIDNIGHT ANGEL (Paramount)

Melodrama

PRODUCER: Sol C. Siegel. Directed by Ralph Murphy.

PLAYERS: Robert Preston, Martha O'Driscoll, Eva Gabor, Philip Merivale, Louis Jean Heydt.

SYNOPSIS

Teaming Robert Preston and Martha O'Driscoll, this picture capitalizes on the civilian defense situation in the United States. The story deals with the attempts of a young inventor, convicted of murder, to effect his escape during a practice air raid and prove his innocence, aided by an adventure-loving telephone operator.

HONOLULU LU (Columbia)

Comedy

DIRECTED by Charles Barton.

PLAYERS: Lupe Velez, Bruce Bennett, Leo Carrillo, Larry Parks, George McKay.

SYNOPSIS

Leo Carrillo in this portrays an adventurer and swindler. When he checks into Honolulu's leading hotel and indicates that he comes from a wealthy, noble family, his niece (Lupe Velez) leaves him. She wanders into an ice cream parlor where she has a run-in with three sailors. She also meets a native girl, who insists on becoming Lupe's maid. They go job hunting, winding up in a burlesque theatre. Lupe is an immediate success. A romance develops between Lupe and one of the sailors (Bruce Bennett). Meanwhile her uncle has attached himself to the wealthy ladies in the hotel. They are preparing a charity campaign, the climax of which is to be the naming of a "Miss Honolulu." Lupe wins but only after much pro and con on her burlesque status.

BULLETS FOR BANDITS (Columbia)

Western

DIRECTOR: Wally Fox.

PLAYERS: Bill Elliott, Tex Ritter, Frank Mitchell, Dorothy Short.

SYNOPSIS

In this, "Wild Bill" Elliott impersonates a gambler, whom he is unjustly accused of murdering. As the gambler he returns to "his" mother's ranch to prevent it from being taken over by an unscrupulous townsman and his henchmen. Meanwhile the sheriff (Tex Ritter) comes to the ranch seeking Elliott. He stays to help Elliott drive off the invaders and, incidentally, to pin the murder charge on a henchman of the townsman.

SIREN OF THE SOUTH SEAS (Monogram)

Drama-Romance

PRODUCER: Scott R. Dunlap. Directed by Arthur G. Collins.

PLAYERS: Movita, Warren Hull, George Piltz, William Davidson, Russell Simpson, Kenneth Harlan, Pierre Watkin.

SYNOPSIS

A blind artist on his way to Java to have a noted eye specialist operate on him reaches an island shore when the steamer is wrecked. A native girl nurses him back to health and even dives for pearls—which is forbidden on the island—so that the artist will have money for the operation. When she finds a priceless pearl, a trader pretends to be the eye specialist in order to obtain it. The scheme fails. The specialist is finally persuaded to come to the island and he performs the operation. The artist leaves but returns when he realizes he loves the native girl.

NO HANDS ON THE CLOCK (Paramount)

Comedy-Mystery

PRODUCERS: William H. Pine and William C. Thomas.

PLAYERS: Chester Morris, Jean Parker, Rose Hobart, Dick Purcell, Astrid Allwyn.

SYNOPSIS

Chester Morris and Jean Parker are teamed here for the first time. The picture also serves to bring back, after a ten-year absence from the screen, James Kirkwood, former stage favorite and silent screen star, in an important role. The story concerns a private detective and his wife who start on a search for a missing person during which several murders ensue before the ending. It is the first in a new series of six pictures Mr. Pine and Mr. Thomas are making for Paramount's 1941-42 schedule.

RIOT SQUAD (Monogram)

Melodrama

PRODUCED and directed by Edward Finney.

PLAYERS: Richard Cromwell, Rita Quigley, John Miljan, Mary Ruth, Herbert Rawlinson, Mary Gordon.

SYNOPSIS

Richard Cromwell in this portrays an interne who, with the police's knowledge, takes a job as doctor for a gang of criminals. His fiancee (Rita Quigley) breaks their engagement because of Cromwell's association with the criminals, not knowing the true purpose of his act. Cromwell reports the movements of the gang to the police, who capture the gang one by one. In the climatic scene, Cromwell drives the gang leader to the police station in an ambulance. He explains things to his fiancee and they become re-engaged.

A MISSOURI OUTLAW (Republic)

Western

ASSOCIATE PRODUCER - DIRECTOR: George Sherman.

PLAYERS: Don "Red" Barry, Lynn Merrick, Noah Beery, Paul Fix, Al St. John, Frank LaRue.

SYNOPSIS

Cliff Dixon (Don "Red" Barry) returns to his home town of Sundown and is jailed by his sheriff father (Noah Beery) who is determined Cliff should face trial for a killing in which he was involved. Cliff knows that he was framed and will be unable to have a fair trial as long as a group of racketeers, who have formed a "protective association" are in control of the town. When the sheriff jails two of the association's members, he is killed and evidence planted to make it appear that Cliff killed his own father. Cliff escapes and by process of elimination finds the murderer.

FIGHTING BILL FARGO (Universal)

Western

DIRECTED by Ray Taylor. Associate Producer, Will Cowan.

PLAYERS: Johnny Mack Brown, Fuzzy Knight, Nell O'Day, Jeanne Kelly, Joe Eggerton, James Blaine, Ken Harlan.

SYNOPSIS

Released on parole after serving three years of a prison sentence on a framed-up murder charge, Bill Fargo returns home to Buffalo Springs, on the eve of an election. The better element of the community want to oust the incumbent Sheriff Hackett, tool of crooked Cash Scanlon. Bill's father, before his death at the hands of Vic Savage, one of Scanlon's gunmen, was the half-owner and crusading editor of the Buffalo Springs *Independent*. After Bill was railroaded to prison, the elder Fargo was murdered because both their activities had begun to jeopardize Scanlon's plans to swindle the townsfolk and the ranchers. This left the *Independent* in the hands of Clem Fillmore, a weakling in mortal fear of Scanlon.

Bill's arrival is a happy day for his sister, Julie, and his pal, Gabby, who look to him to take over the paper and support the reform candidate for Sheriff, Tom Houston, sponsored by the town's leading citizens.

Bill helps elect the reform candidate, succeeding in outwitting the lawless element.

LAW OF THE TIMBER (Producers Rel. Corp.)

Melodrama

PRODUCED and directed by Bernard B. Ray.

PLAYERS: Marjorie Reynolds, Monte Blue, J. Farrell MacDonald, Hal Brazeal, George Humbert.

SYNOPSIS

A lumberman and his daughter receive a huge national defense order. The foreman covets the company and arranges for a series of mysterious accidents, topped by a forest fire, in which the owner of the company is killed. His daughter carries on in her father's stead. Overhearing a conspiracy to wreck the log train, the daughter attempts to stop the conspirators but is captured and left in the cab of the runaway train. An easterner employed by her, boards the train and races it over the danger spot. The culprits are apprehended as the daughter and the easterner, who turns out to be the son of her late father's partner, prepare to make the company a one family affair.

BORROWED HERO (Monogram)

Melodrama

PRODUCER: A. W. Hackel. Directed by Lewis Collins.

PLAYERS: Alan Baxter, Florence Rice, John Hamilton, Stanley Andrews, Constance Worth.

SYNOPSIS

A struggling young lawyer is appointed special prosecutor in the district attorney's office when he captures the murderer of a newspaperman, who had dug up evidence against the Civic League, a crooked organization. The prosecutor with the help of his fiancee, a newspaperwoman, obtain the evidence against the gang and through the testimony of the slain newspaperman's daughter, the gang is convicted.

SHORTS
advance synopses and information

DON WINSLOW OF THE NAVY (Univ.)
Serial—12 Episodes (6681)

Don Winslow (Don Terry), commander of the U. S. Navy destroyer 620, is transferred to Naval Intelligence at Pearl Harbor and detailed to investigate the mysterious torpedo sinking of the Corda-Queen in the South Pacific. Red Pennington (Walter Sande), lieutenant senior grade and Winslow's pal, accompanies his chief on the 620 to Tangita, a small island off the main southern trade routes. Rondana Bay, on the island, is being converted into an auxiliary naval base.

At the bay, Winslow and Red meet three old friends, Mercedes Colby (Claire Dodd), navy nurses; Misty Gaye (Anne Nagel), her friend, and Mike Splendor (Wade Boteler), retired intelligence officer.

Unsuspected by Winslow, the gold mine which is located at the northern tip of Tangita Island is actually a secret submarine base operated by Winslow's old enemy, the spy-master known as the Scorpion (Kurt Katch). The Scorpion's chief agent on the island is Merlin (John Litel), superintendent of the mine.

In the action which follows, the young commander pilots a mosquito boat in the path of a "human torpedo" device; dives from a burning automobile into the sea; rams a submarine with a freighter; fights the spy-agents in a dynamited mine kill; gets trapped in a water cell; battles a man-eating shark; is buried alive in a bombing raid; gets locked in a chemical reducing chamber; pilots a fighter plane in a dog-fight over the ocean; invades the Scorpion's undersea headquarters; gets caught in a tunnel cave-in and deliberately signals for a depth bomb attack upon the spy submarine in which he and his friends are captors.

CAST

Don Winslow.....Don Terry
Merlin.....John Litel
Mercedes Colby.....Claire Dodd
Melissa Gay.....Anne Nagel
The Admiral.....Samuel S. Hinds
Red Pennington.....Walter Sande
Mike Splendor.....Wade Boteler
The Scorpion.....Kurt Katch
Prindle.....Robert Barron
Chapman.....Peter Leeds
Warburton.....Herbert Rawlinson
Blake.....Ben Taggart
Corly.....Lane Chandler
Barsac.....John Holland
Spike.....Ethan Laidlaw
Tranker.....Arthur Loft

SPECIAL REMARKS

The first Episode, which has a running time of 25 minutes, was reviewed on Product Digest page 343.

CHAPTER TITLES

Episode One—"The Human Torpedo"
Episode Two—"Flaming Death"
Episode Three—"Weapons of Horror"
Episode Four—"Towering Doom"
Episode Five—"Trapped in the Dungeon"
Episode Six—"Menaced by Man-Eaters"
Episode Seven—"Bombed by the Enemy"
Episode Eight—"The Chamber of Doom"
Episode Nine—"Wings of Destruction"
Episode Ten—"Fighting Fathoms Deep"
Episode Eleven—"Caught in the Caverns"
Episode Twelve—"The Scorpion Strangled"

Release date, November 6, 1941

Synopses Indexed

Page numbers on short subject synopsis published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 354 and 355.

CALIFORNIA OR BUST (RKO)
Ray Whitley (23,501)

Ray Whitley and his Six Bar Cowboys join the California gold rush. They are accompanied by Grandma and Grandpa Lynn and their grandchildren Grace and Junior. The wagon train is attacked by Indians. One of the Six Bar boys rides off to get help but is shot down. A second meets the same fate. Then Ray dresses himself in the costume of a dead Indian and rides safely through to the army post and brings aid. Then Junior displays a rock, which on examination reveals that it contains gold. They are astonished to learn that the rock came from Lynn's own back yard. The entire party dashes back over their own trail to stake gold claims.

Release date, November 7, 1941 18 *Minutes*

WHITE SAILS (WB)
Hollywood Novelty (7302)

With every available boat being pressed into service to carry supplies to England, the countries "down under" have fallen on their old windjammers, sailing vessels of old. Here is depicted the voyage of one of these boats to England. Through a back-breaking storm, the four-master plows to reach English shores. Owen Crump is the commentator. The subject was produced in cooperation with Walter A. Futter.

Release date, November 8, 1941 10 *Minutes*

SLAP HAPPY HUNTERS (20th-Fox)
Terrytoon (Color) (2554)

Gandy the Goose, and his bullying friend and tormentor, the Cat, are hunting in the jungle. The birds and animals, alarmed and irritated by the hostile acts of the hunters, gather together to take counsel and find means to harass and repel the invaders. Gandy and the Cat defend themselves frantically but ineptly and are finally defeated and driven into flight.

Release date, October 31, 1941 7 *Minutes*

WILL DEMOCRACY SURVIVE? (Col.)
International Forum (3453)

This third in the William Rowland's International Forum subjects follows in theme and staging the pattern set by the earlier productions. The discussion principals here are Senator Claude Pepper of Florida, Fannie Hurst, Rear Admiral Yarnell and Johannes Steel, who exchange views on the resources of the Nazis and the chances for Allied victory with American aid. The consensus of the views expressed is that democracy will survive.

Release date, October 3, 1941 20 *Minutes*

CHANGED IDENTITY (MGM)
Miniature (*M-331*)

This is the story of two brothers who hate each other. They are twins, named David and Philip. Philip has embezzled a bank in India and is running away. He runs into David on the train to Bombay. When David tries to cut himself in on the stolen money, Philip, in a rage, kills his brother. In a desperate hurry, he changes his personal belongings with David's. In Bombay, Philip rushes to catch the ship to America. Two men stop him. Philip, cool and calm, feeling perfectly safe, proves that he is "David." The detective tells him to "come along." When Philip asks why, he is told: "David, you are under arrest for the murder of your wife. The body was found an hour ago."

Release date, November 8, 1941 10 *Minutes*

WATER SPORTS (WB)
Sports Parade (*Color*) (7403)

Diving, swimming, surf board riding and water skiing are the water sports of the title. Ruth Nurmi, one of the world's greatest divers, demonstrates some of the dives for which she is noted. Miss Nurmi also does the different "crawl" strokes and racing turns. Other divers are Fairid Samaika and Bill Lewin, the latter performing several comic dives. A group doing acrobatics on water skis and surf board riding completes the subject.

Release date, November 1, 1941 10 *Minutes*

ROBINSON CRUSOE, JR. (WB)
Looney Tune Cartoon (7602)

Porky Pig in this Looney Tune cartoon portrays the character of Robinson Crusoe in a travesty on the familiar old classic.

Release date, October 25, 1941 7 *Minutes*

DOIN' THE TOWN (Univ.)
Musical (6224)

This subject presents Ozzie Nelson and his orchestra, Helen Parrish and Butch and Buddy. Ozzie is seen here trying to land a radio program for a big banana account. He tries out various acts which include Miss Parrish singing "Who Done It?" alone and a duet with him; Butch and Buddy presenting "Bananas Make Us Tough," and a finale with the Hollywood Co-eds, novelty act.

Release date, November 26, 1941 16 *Minutes*

HIGHWAY OF FRIENDSHIP (20th-Fox)
Adventures Newscameraman (2202)

The Inter-American highway which, when completed, will link South America with the United States, is the subject of this issue of the Adventures of the Newsreel Cameraman. The journey starts from the Mexican border, south to Lima, Peru, and east to Buenos Aires.

Release date, October 24, 1941 10 *Minutes*

CARIOCA SERENADERS (WB)
Melody Master (7502)

Humberto Herrere and his South American band in a Spanish setting here play Spanish and Latin American tunes. Mayta Palmera and Theodore Rand, dancers, do two solos. Dinora Rego sings "Chick-Qui-Boom." Other songs heard in the picture are "Nena," "Ten Paciencia Agostibho" and "Negra Baila La Conga."

Release date, October 25, 1941 10 *Minutes*

FEATURES

(Chart published monthly)

in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
3209	King of Dodge City	Aug. 14,'41
3040	Mystery Ship	Sep. 4,'41
3023	Harmon of Michigan	Sep. 11,'41
3009	Ladies in Retirement	Sep. 18,'41
3020	Two Latins from Manhattan	Oct. 2,'41
3008	Texas	Oct. 9,'41
3041	Blonde from Singapore	Oct. 16,'41
3210	Roaring Frontiers	Oct. 16,'41
3016	Three Girls About Town	Oct. 23,'41
3003	You Belong to Me	Oct. 30,'41
3036	The Stork Pays Off	Nov. 6,'41
3026	Secrets of the Lone Wolf	Nov. 13,'41
....	Royal Mounted Patrol	Nov. 13,'41
3030	Ellery Queen and Murder Ring	Nov. 18,'41
....	Men in Her Life	Nov. 20,'41
....	Go West Young Lady	Nov. 27,'41
....	Sing for Your Supper	Dec. 4,'41
....	Honolulu Lu	Dec. 11,'41
....	Bedtime Story	Dec. 18,'41
....	Riders of the Badands	Dec. 18,'41
....	Harvard Here I Come	Dec. 25,'41
....	Blondie Goes to College	Not Set
....	Cadets on Parade	Not Set
....	West of Tombstone	Not Set
....	Confessions of Boston Backie	Not Set
....	The Lady Is Willing	Not Set
....	The Devil's Trail	Not Set
....	Bullets for Bandits	Not Set
....	North of the Rockies	Not Set
....	Martin Eden	Not Set
....	Highly Irregular	Not Set
....	Trinidad	Not Set
....	Man Who Returned to Life	Not Set
....	Shut My Big Mouth	Not Set
....	Lawless Plainsman	Not Set

MGM

201	Dr. Jekyll and Mr. Hyde	Sep. '41
202	Lady Be Good	Sep. '41
203	Down In San Diego	Sep. '41
204	Honky Tonk	Oct. '41
205	Married Bacheor	Oct. '41
206	Smilin' Thru	Oct. '41
207	The Feminine Touch	Oct. '41
208	Chocolate Soldier	Nov. '41
209	Unholy Partners	Nov. '41
210	Shadow of the Thin Man	Nov. '41
211	Two-Faced Woman	Nov. '41
...	Kathleen	Dec. '41
....	Design for Scandal	Dec. '41
...	H. M. Pulham, Esq.	Dec. '41
...	Tarzan's Secret Treasure	Dec. '41
...	Babes on Broadway	Not Set
...	Panama Hattie	Not Set
...	Woman of the Year	Not Set
...	Doane of the U. S. A.	Not Set
...	The Vanishing Virginian	Not Set
...	We Were Dancing	Not Set
...	Johnny Eager	Not Set
...	Mr. and Mrs. North	Not Set
...	I Married an Angel	Not Set
...	Joe Smith, American	Not Set
...	China Caravan	Not Set
...	Born to Sing	Not Set
...	Dr. Kildare's Victory	Not Set
...	Mrs. Miniver	Not Set

MONOGRAM

...	Arizona Bound	July 19,'41
....	Saddle Mountain Roundup	Aug. 29,'41
....	Gentleman from Dixie	Sep. 5,'41
....	Let's Go Collegiate	Sep. 12,'41
....	The Driftin' Kid	Sep. 19,'41
....	Gun Man from Bodie	Sep. 28,'41
....	Stolen Paradise	Oct. 10,'41
....	Tonto Basin Outlaw	Oct. 10,'41
....	Top Sergeant Mulligan	Oct. 17,'41
....	Spooks Run Wild	Oct. 24,'41
....	Zis Boom Bah	Nov. 7,'41
....	Siren of the South Seas	Nov. 7,'41
....	Double Trouble	Nov. 21,'41
....	Underground Rustlers	Nov. 21,'41
....	I Killed That Man	Nov. 28,'41
....	Borrowed Hero	Dec. 5,'41
....	Lone Star Law Men	Dec. 5,'41
....	Riot Squad	Dec. 12,'41
....	Boy of Mine	Dec. 19,'41
....	Here Come the Marines	Dec. 26,'41
....	Forbidden Trails	Dec. 26,'41
....	Freckles Comes Home	Jan. 2,'42
....	Thunder River Feud	Jan. 9,'42

PARAMOUNT

Prod. No.	Title	Release Date
	Block 1	
4103	Hold Back the Dawn	Sep. 26,'41
4102	Buy Me That Town	Oct. 3,'41
4101	Nothing But the Truth	Oct. 10,'41
4104	Henry Aldrich for President	Oct. 24,'41
4105	New York Town	Oct. 31,'41
	Block 2	
4109	Birth of the Blues	Nov. 7,'41
4107	Skylark	Nov. 21,'41
4106	Night of January 16th	Nov. 28,'41
4110	Glamour Boy	Dec. 5,'41
4108	Among the Living	Dec. 19,'41
	Block 3	
....	Bahama Passage	Not Set
....	Mr. Bug Goes to Town	Not Set
....	Sullivan's Travels	Not Set
....	No Hands on the Clock	Not Set
....	Midnight Angel	Not Set
	Block 1 (Westerns)	
....	Secrets of the Wasteland	Not Set
....	Outlaws of the Desert	Not Set
....	Riders of the Timberline	Not Set
....	Stick to Your Guns	Not Set
....	Twilight on the Trail	Not Set
	▽	
....	The Remarkable Andrew	Not Set
....	Reap the Wild Wind	Not Set
....	Sweater Girl	Not Set
....	Louisiana Purchase	Not Set
....	Malaya	Not Set
....	Fly by Night	Not Set
....	Great Man's Lady	Not Set
....	Henry and Dizzy	Not Set
....	American Empire	Not Set
....	Night in New Orleans	Not Set
....	Tombstone	Not Set
....	Mr. and Mrs. Cugat	Not Set
....	The Fleet's In	Not Set
....	The Girl Has Plans	Not Set
....	Prison Widows	Not Set
....	This Gun for Hire	Not Set
....	No Time for Love	Not Set
....	For Whom the Bell Tolls	Not Set
....	Sky Over China	Not Set
....	Torpedo Boat	Not Set
....	The Wizard of Arkansas	Not Set
....	You're Dangerous	Not Set
....	True to the Army	Not Set
....	Dr. Broadway	Not Set
....	Air Raid	Not Set

PRODUCERS REL. CORP.

205	Hard Guy	Oct. 17,'41
257	Billy the Kid Wanted	Oct. 24,'41
213	The Miracle Kid	Nov. 14,'41
230	Swamp Woman	Dec. 5,'41
258	Billy the Kid's Round Up	Dec. 12,'41
215	Law of the Timber	Dec. 19,'41
251	Texas Man Hunt	Jan. 2,'42
263	Murietta and the Lone Rider	Jan. 9,'42
202	Girls Town	Jan. 9,'42
214	Today I Hang	Jan. 16,'42
206	Duke of the Navy	Jan. 23,'42
252	Raiders of the West	Feb. 2,'42
...	The Strangler	Not Set

RKO

	Block 1	
201	Citizen Kane	Sep. 5,'41
202	Parachute Battalion	Sep. 12,'41
203	Lady Scarface	Sep. 26,'41
204	Father Takes a Wife	Oct. 3,'41
205	All That Money Can Buy	Oct. 17,'41
	Block 2	
206	The Gay Falcon	Oct. 24,'41
207	Unexpected Uncle	Nov. 7,'41
208	Suspicion	Nov. 14,'41
209	Look Who's Laughing	Nov. 21,'41
210	Mexican Spitfire's Baby	Nov. 28,'41
	Block 3	
211	Week End for Three	Dec. 12,'41
212	Playmates	Dec. 26,'41
213	A Date with the Falcon	Jan. 16,'42
214	Four Jacks and a Jill	Jan. 23,'42
215	Obliging Young Lady	Jan. 30,'42
	Block 1 (Westerns)	
281	Bandit Trail	Oct. 10,'41
282	Dude Cowboy	Dec. 10,'41
283	Riding the Wind	Feb. 10,'42
	▽	
293	Dumbo (Disney)	Oct. 31,'41
292	Fantasia (Disney)	Jan. 1,'42
...	Bambi (Disney)	Not Set
	▽	
...	Land of the Open Range	Not Set
...	Call Out the Marines	Not Set
...	Sing Your Worries Away	Not Set
...	Joan of Paris	Not Set
...	Valley of the Sun	Not Set
...	Ball of Fire	Not Set
...	Thundering Hoofs	Not Set
...	The Mayor of 44th Street	Not Set
...	The Magnificent Ambersons	Not Set
...	Syncopation	Not Set
...	Mexican Spitfire at Sea	Not Set
...	Come on Danger	Not Set
...	The Tuttles of Tahiti	Not Set
...	Powder Town	Not Set
...	The Gilded Pheasant	Not Set

REPUBLIC

107	Mountain Moonlight	July 12,'41
108	Hurricane Smith	July 20,'41
133	The Pittsburgh Kid	Aug. 29,'41
161	Outlaws of the Cherokee Trail	Sept. 10,'41
171	The Apache Kid	Sept. 12,'41
172	Death Valley Outlaws	Sept. 29,'41
109	Sailors on Leave	Sept. 30,'41
110	Mercy Island	Oct. 10,'41
151	Jesse James at Bay	Oct. 17,'41
162	Gauchos of Eldorado	Oct. 24,'41
111	Devil Pays Off	Nov. 10,'41
143	Sierra Sue	Nov. 12,'41
173	A Missouri Outlaw	Nov. 25,'41
...	Behind Broadwny Lights	Dec. 12,'41
...	Red River Valley	Dec. 18,'41
...	West of Cimarron	Dec. 23,'41
...	Lady for a Night	Not Set
...	Tuxedo Junction	Not Set

20TH CENTURY-FOX

Prod. No.	Title	Release Date
	Block 1	
201	Charley's Aunt	Aug. 1,'41
202	Dressed To Kill	Aug. 8,'41
203	Wild Geese Calling	Aug. 15,'41
204	Private Nurse	Aug. 22,'41
205	Sun Valley Serenade	Aug. 29,'41
	Block 2	
206	Charlie Chan in Rio	Sep. 5,'41
207	Belle Starr	Sep. 12,'41
208	We Go Fast	Sep. 19,'41
209	Last of the Duanes	Sep. 26,'41
210	Man at Large	Sep. 28,'41
	Block 3	
211	A Yank in the R.A.F	Oct. 3,'41
212	Great Guns	Oct. 10,'41
213	Riders of the Purple Sage	Oct. 10,'41
214	Weekend in Havana	Oct. 17,'41
	Block 4	
215	Moon Over Her Shoulder	Oct. 24,'41
217	Small Town Deb	Nov. 7,'41
216	Hot Spot	Nov. 14,'41
218	Swamp Water	Dec. 5,'41
	Block 5	
219	Rise and Shine	Nov. 21,'41
220	Cadet Girl	Nov. 28,'41
221	Marry the Boss' Daughter	Nov. 28,'41
222	Confirm or Deny	Dec. 12,'41
223	Perfect Snob	Dec. 19,'41
	▽	
...	How Green Was My Valley	Not Set
...	Lone Star Ranger	Not Set
...	The Outlaw	Not Set
...	Young America	Not Set
...	Remember the Day	Not Set
...	Son of Fury	Not Set
...	Dangerous But Passable	Not Set
...	Castle in the Desert	Not Set
...	Roxie Hart	Not Set
...	Tales of Manhattan	Not Set
...	Song of the Islands	Not Set
...	Blue, White and Perfect	Not Set
...	On the Sunny Side	Not Set
...	Highway to Hell	Not Set
...	Remarkable Mr. Kipps	Not Set
...	Moon Tide	Not Set
...	A Gentlemen at Heart	Not Set
...	To the Shores of Tripoli	Not Set

UNITED ARTISTS

...	Three Cockeyed Sailors	July 4,'41
...	Major Barbara	Sep. 12,'41
...	Tanks a Million	Sep. 12,'41
...	Lydia	Sep. 26,'41
...	New Wine	Oct. 10,'41
...	International Lady	Oct. 17,'41
...	Niagara Falls	Oct. 17,'41
...	Sundown	Oct. 31,'41
...	All American Co-Ed	Oct. 31,'41
...	The Corsican Brothers	Nov. 14,'41
...	Miss Polly	Nov. 14,'41
...	Fiesta	Nov. 28,'41
...	Twin Beds	Nov. 28,'41
...	The Gold Rush (Chaplin—with words and music)	Dec. 25,'41
...	Shanghai Gesture	Jan. 15,'42
...	Jungle Book	Jan. 30,'42
...	To Be or Not to Be	Feb. 15,'42
...	Heliotrope Harry	Not Set
...	Dudes Are Pretty People	Not Set
...	Ships with Wings	Not Set
...	Love on the Dole	Not Set
...	Pimpernel Smith	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
6061	Man from Montana	Sep. 5,'41
6013	Badlands of Dakota	Sep. 5,'41
6004	Unfinished Business	Sep. 12,'41
6051	Kid From Kansas	Sep. 19,'41
6045	A Girl Must Live	Sep. 19,'41
6030	Sing Another Chorus	Sep. 19,'41
6005	It Started with Eve	Sep. 26,'41
6021	Mob Town	Oct. 3,'41
6016	Never Give a Sucker an Even Break	Oct. 10,'41
....	South of Tahiti	Oct. 17,'41
6035	Burma Convoy	Oct. 17,'41
6062	The Masked Rider	Oct. 24,'41
6028	Flying Cadets	Oct. 24,'41
....	Appointment for Love	Oct. 31,'41
....	Swing It Soldier	Nov. 7,'41
....	Parls Calling	Nov. 14,'41
6063	Arizona Cyclone	Nov. 14,'41
6025	Moonlight in Hawaii	Nov. 21,'41
6044	Quiet Wedding	Nov. 21,'41
....	Keep 'Em Flying	Nov. 28,'41
....	Don't Get Personal	Dec. 5,'41
....	Destiny	Dec. 12,'41
6065	Fighting Bill Fargo	Dec. 19,'41
....	Melody Lane	Dec. 19,'41
....	Hellzapoppin	Dec. 26,'41
5064	Stage Coach Buckaroo	Jan. 2,'42
....	Sealed Lips	Jan. 2,'42
....	Jail House Blues	Jan. 23,'42
....	They Lived Alone	Not Set
....	Fifty Million Nickels	Not Set
....	North to the Klondike	Not Set
....	Ride 'Em Cowboy	Not Set
....	Bombay Clipper	Not Set
....	Dr. RX	Not Set
....	Mad Doctor of Market Street	Not Set
....	Panama Kid	Not Set
....	Road Agent	Not Set
....	There's One Born Every Minute	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
102	The Smiling Ghost	Sep. 6,'41
103	Navy Blues	Sep. 13,'41
104	Nine Lives Are Not Enough	Sep. 20,'41
101	Sergeant York	Sep. 27,'41
105	Law of the Tropics	Oct. 4,'41
106	International Squadron	Oct. 11,'41
107	The Maltese Falcon	Oct. 18,'41
108	One Foot in Heaven	Nov. 1,'41
109	Target for Tonight	Nov. 8,'41
110	Blues in the Night	Nov. 15,'41
...	They Died with Their Boots On	Nov. 27,'41
...	The Man Who Came to Dinner	Dec. 25,'41
...	King's Row	Jan. 1,'42
...	Captains of the Clouds	Feb. 12,'42
...	The Male Animal	Feb. 22,'42
...	Bridges Built at Night	Not Set
...	The Body Disappears	Not Set
...	All Through the Night	Not Set
...	The Prime Minister	Not Set
...	Remember Tomorrow	Not Set
...	You're in the Army Now	Not Set
...	Wild Bill Hickok Rides	Not Set
...	Manhattan Fury	Not Set
...	The Widow Wouldn't Weep	Not Set
...	The Gay Sisters	Not Set
...	The Constant Nymph	Not Set
...	In This Our Life	Not Set
...	Background to Danger	Not Set
...	Iceland Patrol	Not Set
...	Klondike	Not Set
...	Juke Girl	Not Set
...	Dangerously They Live	Not Set
...	Always in My Heart	Not Set
...	The Desert Song	Not Set
...	A Night Before Christmas	Not Set
...	Arsenic and Old Lace	Not Set

FEATURE SERVICE DATA

To aid showmen in checking Round Table Exploitation; Audience Classification; Legion of Decency Rating

Aloma of the South Seas (Par.)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Aug. 8, '41, Page 58; Oct. 11, '41, Page 52; Oct. 25, '41, Page 85; Nov. 8, '41, Page 64

Belle Starr (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 27, '41, Pages 58, 59; Nov. 1, '41, Page 55; Nov. 15, '41

Chocolate Soldier (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 18, '41, Page 66; Nov. 8, '41, Page 67; Nov. 15, '41

Citizen Kane (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 4, '41, Page 72; Oct. 18, '41, Page 66; Oct. 25, '41, Pages 85, 87; Nov. 8, '41, Page 67

Dr. Jekyll and Mr. Hyde (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 11, '41, Pages 51, 56; Oct. 18, '41, Pages 66, 67, 68; Oct. 25, '41, Page 88; Nov 1, '41, Pages 60, 61

Dr. Kildare's Wedding Day (MGM)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 18, '41, Page 69; Oct. 25, '41, Page 88; Nov. 8, '41, Page 67

Feminine Touch, The (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 8, '41, Page 63; Nov. 15, '41

Girl Must Live, A (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class B

Here Comes Mr. Jordan (Col.)
1940-41 Production
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 11, '41, Page 53; Oct. 25, '41, Page 85; Nov. 1, '41, Page 58; Nov. 8, '41, Page 66

Feature Service Data is completely indexed in The Release Chart starting on Page 368.

Hold Back the Dawn (Par.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 18, '41, Page 62; Nov. 8, '41, Page 64; Nov. 15, '41

Hold That Ghost (Univ.)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 11, '41, Page 56; Nov. 1, '41, Page 54; Nov. 8, '41, Page 62

Honky-Tonk (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Oct. 11, '41, Page 52; Oct. 18, '41, Pages 62, 66; Nov. 1, '41, Pages 58, 59

How Green Was My Valley (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 8, '41, Page 62

International Lady (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 1, '41, Pages 58, 59

International Squadron (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 8, '41, Page 67

Little Foxes, The (RKO)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 8, '41, Page 62

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Married Bachelor (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 1, '41, Page 59

Parachute Battalion (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 4, '41, Page 69; Oct. 11, '41, Page 53; Oct. 18, '41, Pages 67, 69; Nov. 1, '41, Pages 55, 59, 60; Nov. 8, '41, Page 64

Sergeant York (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 11, '41, Pages 51, 56; Nov. 1, '41, Pages 54, 61

Smilin' Through (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 18, '41, Page 66; Oct. 25, '41, Page 83; Nov. 8, '41, Page 63

Sun Valley Serenade (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 25, '41, Pages 85, 88; Nov. 1, '41, Pages 59, 60, 61; Nov. 8, '41, Pages 66, 67

Tarzan's Secret Treasure (MGM)
Audience Classification—General
Round Table Exploitation—Nov. 1, '41, Page 55

Three Girls About Town (Col.)
Audience Classification—Adult
Legion of Decency Rating—Class B

Unholy Partner (MGM)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Nov. 8, '41, Page 63

Wild Geese Calling (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 6, '41, Page 58; Sept. 13, '41, Page 70; Oct. 11, '41, Page 56

Yank in the R.A.F., A (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 4, '41, Page 68; Oct. 18, '41, Page 63; Oct. 25, '41, Pages 85, 86, 88; Nov. 1, '41, Page 60; Nov. 8, '41, Page 67

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 354-355.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 366.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
•ACCENT on Love	20th-Fox	148	George Montgomery-Osa Massen	July 11,'41	61m	July 5,'41	....	p137	p186
All American Co-Ed	U.A.	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28,'37	p330	....	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p236
•Aloma of the South Seas (color)	Para.	4038	Dorothy Lamour-Jon Hall	Aug. 29,'41	77m	Aug. 30,'41	p233	p217	p367
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	...	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	....
Arizona Bound (formerly Rough Riders)	Mono.	...	Buck Jones-Tim McCoy	July 19,'41	57m	July 26,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	.....	....	p320	....
Atlantic Ferry (British)	WB	...	Michael Redgrave-Valerie Hobson	Not Set	108m	July 5,'41	....	....	....
BABES on Broadway	MGM	...	Mickey Rooney-Judy Garland	Not Set	...	.....	....	p363	....
•Bachelor Daddy (formerly Sandy Steps Out)	Univ.	5035	Baby Sandy-Kathryn Adams	July 4,'41	61m	June 28,'41	....	p159	p186
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p260
•Bad Men of Missouri	WB(FN)	557	Dennis Morgan-Jane Wyman-W. Morris	July 26,'41	74m	Aug. 2,'41	....	p159	p323
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5,'41	61m	Sept. 20,'41	p274	p277	....
Bahama Passage	Para.	....	Madeleine Carroll-Stirling Hayden	Not Set	...	.....	....	p320	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
•Barnacle Bill	MGM	141	Wallace Beery-Virginia Weidler	July 4,'41	90m	July 5,'41	....	p160	p220
Bed Time Story	Col.	....	Loretta Young-Fredric March	Dec. 18,'41	...	.....	....	p363	....
Behind Broadway Lights	Rep.	...	James Ellison-Marjorie Weaver	Dec. 12,'41	...	.....	....	....	....
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p367
•Big Store, The	MGM	139	Marx Bros.-Tony Martin-Virginia Grey	June 20,'41	82m	July 21,'41	...	p157	p220
•Billy the Kid in Santa Fe	Prod.	162	Bob Steele	July 11,'41	66m	Oct. 18,'41	p319	p171	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe	Dec. 12,'41	...	.....	....	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	....
•Blonde Comet, The	Prod.	116	Virginia Vale-Barney Oldfield	Dec. 26,'41	...	.....	....	....	....
Blonde from Singapore	Col.	3041	Florence Rice-Leif Erickson	Oct. 16,'41	65m	Aug. 30,'41	p246	....	....
•Blondie in Society	Col.	2014	Penny Singleton-Arthur Lake	July 17,'41	77m	July 5,'41	....	p174	p186
•Blossoms in the Dust (color)	MGM	144	Greer Garson-Walter Pidgeon	July 25,'41	100m	June 28,'41	....	p133	p288
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Borrowed Hero	Mono.	...	Alan Baxter-Florence Rice	Dec. 5,'41	...	.....	....	p364	....
•Bowery Blitzkrieg	Mono.	...	Leo Gorcey-Bobby Jordan	Aug. 1,'41	61m	Aug. 2,'41	....	p194	p210
Boy of Mine	Mono.	...	John Boles-Mona Barrie	Dec. 19,'41	...	.....	....	....	....
•Bride Came C.O.D., The	WB	507	Bette Davis-James Cagney	July 12,'41	91m	July 5,'41	....	p61	p288
•Bride Wore Crutches, The	20th-Fox	112	Lynne Roberts-Ted North	June 13,'41	55m	May 31,'41	....	p30	p162
Bullets for Bandits	Col.	....	Bill Elliott-Tex Ritter	Not Set	...	.....	....	p364	....
•Bullets for O'Hara	WB	518	Joan Perry-Roger Pryor	July 19,'41	50m	Aug. 9,'41	....	p194	p220
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	...	.....	....	p351	....
Captains of the Clouds	WB	....	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 12,'42	...	.....	....	p308	....
•Caught in the Draft	Para.	4032	Bob Hope-Dorothy Lamour	July 4,'41	80m	May 31,'41	....	p110	p288
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41*	102m	Oct. 18,'41	p317	p289	p367
•Citadel of Crime (formerly Ten Nights in a Barroom)	Rep.	024	Robert Armstrong-Linda Hayes	July 24,'41	58m	Aug. 9,'41	....	p195	p220
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Common Touch, The (British)	Anglo-Amer.	....	Greta Gynt-Geoffrey Hibbert	.....	95m	Oct. 11,'41	p306	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	....
Corsican Brothers	UA	...	Douglas Fairbanks, Jr.-Akim Tamiroff	Nov. 14,'41	...	.....	....	p299	....
Cottage to Let (British)	....	...	Leslie Banks	Not Set	90m	Aug.23,'41	..	....	....
Country Gentlemen, The	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Oct. 31,'36	p330	....	....
•Cracked Nuts	Univ.	5039	Mischa Auer-Una Merkel	Aug. 1,'41	61m	July 26,'41	....	p160	p288

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Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
•Criminals Within	Prod.	111	Eric Linden-Ann Doran	June 27,'41	70m	Aug. 23,'41	....	p158	p260
•Cyclone on Horseback	RKO	185	Tim Holt-Marjorie Reynolds	June 13,'41	60m	.....	...	....	....
•DANCE Hall	20th-Fox	149	Cesar Romero-Carole Landis	July 18,'41	74m	July 5,'41	....	p169	p220
•Dangerous Game, A	Univ.	5057	Richard Arlen-Andy Devine	Aug. 22,'41	60m	Sept. 27,'41	p286	p39	....
•Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Oct. 3,'41	64m	Oct. 11,'41	p307	p219	....
•Dangerous Moonlight (British)	RKO	....	Anton Walbrook	Not Set	101m	July 12,'41	....	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Day in Soviet Russia, A	Artkino	....	Documentary	Not Set	60m	Sept. 13,'41	p259	....	....
•Deadly Game, The	Mono.	...	Charles Farrell-June Lang	Aug. 8,'41	63m	Aug. 9,'41	....	p182	p220
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept.26,'41	56m	Oct. 4,'41	p298	....	....
Design for Scandal	MGM	...	Walter Pidgeon-Rosalind Russell	Dec. '41*	82m	Nov. 15,'41	p361	p351	....
•Desperate Cargo	Prod.	113	Ralph Byrd-Carol Hughes	July 4,'41	69m	Oct. 11,'41	p306	p170	....
•Devil Dogs of the Air	WB	Reissue	James Cagney-Pat. O'Brien	June 7,'41	86m	Feb. 9,'35		p134	p162
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
•Dive Bomber (color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30,'41	133m	Aug. 16,'41	....	p145	p353
•Dr. Kildare's Wedding Day	MGM	145	Lew Ayres-Laraine Day	Aug. 22,'41	82m	Aug. 23,'41	....	p209	p367
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	123m	July 26,'41	p248	p134	p367
•Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug .27,'41	65m	Sept. 13,'41	p259	p221	....
Don't Get Personal	Univ.	...	Hugh Herbert-Anne Gwynne	Dec. 5,'41	...	.....	....	p343	....
•Double Cross	Prod.	112	Kane Richmond-Pauline Moore	June 27,'41	61m	Nov. 8,'41	p350	p160	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,'41	p363	p332	....
•Down Mexico Way	Rep.	042	Gene Autry	Oct. 15,'41	78m	Oct. 18,'41	p319	p277	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41*	70m	Aug. 2,'41	p250	p207	p353
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
•Driftin' Kid	Mono.	....	Tom Keene	Oct. 17,'41	55m	Sept. 27,'41	p286	p277	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 10,'41	59m	Sept. 6,'41	p246	....	p260
Dumbo	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	....
•Dynamite Canyon	Mono.	....	Tom Keene-Evelyn Finley	Aug. 8,'41	58m	.....	....	p182	....
ELLERY Queen and Murder Ring	Col.	3030	Ralph Bellamy	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
•Ellery Queen Perfect Crime	Col.	2023	Ralph Bellamy-Margaret Lindsay	Aug. 14,'41	66m	July 12,'41	....	p195	p198
FANTASIA (color)	RKO	292	Disney-Stokowski	Jan. 1,'42	135m	Nov. 16,'40	p262	p2	p236
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
•Father Steps Out (formerly City Limits)	Mono.	....	Frank Albertson-Lorna Gray	July 19,'41	63m	Aug. 2,'41	....	p174	p210
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41*	95m	Sept. 13,'41	p275	p247	p367
Fiesta	UA	....	Armida-Antonio Moreno	Nov. 28,'41	...	.....	....	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Dec. 19,'41	...	.....	....	p364	....
•Flying Blind	Para.	4037	Richard Arlen-Jean Parker	Aug. 29,'41	70m	Aug. 23,'41	....	p219	p260
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	...	.....	....	....	....
•Forced Landing	Para.	4033	Richard Arlen-Eva Gabor	July 11,'41	65m	July 5,'41	....	p183	p198
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
49th Parallel (British)	Col.	...	Howard-Massey-Olivier	Not Set	123m	Nov. 8,'41	p349	....	....
•40,000 Horsemen (Foreign)	Krellberg	..	Grant Taylor	Aug. 14,'41	87m	Aug. 23.'41	....	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,'41	p350	p332	....
•Frank Buck's Jungle Cavalcade	RKO	166	Wild Animal Picture	June 27,'41	77m	July 12.'41	....	....	p198
Freckles Comes Home	Mono.	...	Johnny Downs-Gale Storm	Jan. 2,'42	...	.....	....	....	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
•Fugitive Valley	Mono.	....	Range Busters	July 30,'41	61m	Sept. 27,'41	p286	....	....
•GAMBLING Daughters	Prod.	124	Cecilia Parker-Roger Pryor	Aug. 1,'41	67m	Sept. 13,'41	p259	p183	....
•Gang's All Here	Mono.	....	Frankie Darro-Marcia Mae Jones	July 11,'41	61m	June 28,'41	....	p146	p186
•Gangs of Sonora	Rep.	068	Three Mesquiteers	July 10,'41	58m	July 19,'41	....	p171	p198
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
General Suvorov	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5,'41	63m	Sept. 13,'41	p259	p206	....
•Get Away, The	MGM	138	Charles Winninger-Robert Sterling	June 13,'41	89m	June 14,'41	....	p148	p173
Ghost Train, The (British)	Gen. Film	....	Arthur Askey	Not Set	83m	Mar. 22,'41	....	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Go West, Young Lady	Col.	....	Penny Singleton-Glenn Ford	Nov. 27,'41		.....	....	p289	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 26,'41	62m	Oct. 18,'41	p319	p263	....
•HANDS Across the Rockies	Col.	2215	Bill Elliott	June 19,'41	58m	June 7,'41	....	....	p162
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11.'41	66m	Sept. 20,'41	p274	p263	p353
Harvard Here I Come	Col.	....	Maxie Rosenbloom-Arlene Judge	Dec. 25 41	...	.....	....	....	....
He Found a Star (British)	Gen. Film	....	Vic Oliver-Sarah Churchill	.....	89m	Sept. 20,'41	p276	....	....
•Hello Sucker	Univ.	5038	Hugh Herbert-Peggy Moran	July 11,'41	61m	July 5,'41	....	p137	p186
Hellzapoppin	Univ.	....	Olsen & Johnson-Martha Raye	Dec. 26,'41	...	.....	....	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
•Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21,'41	93m	July 26,'41	....	p194	p367
Here Comes the Marines	Mono.	....	Wallace Ford-Ruby Wing	Dec. 26,'41	...	.....	....	....	....
•Highway West	WB(FN)	565	Brenda Marshall-Olympe Bradna	Aug. 23,'41	63m	Aug. 9,'41	....	p170	p221
•Hit the Road	Univ.	5029	Gladys George-Barton MacLane	June 27,'41	60m	June 21,'41		p146	p186
H. M. Pulham, Esq.	MGM	...	Hedy Lamarr-Robt Young-Ruth Hussey	Dec. '41*	117m	Nov. 15,'41	p362	p351	....
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p367
•Hold That Ghost	Univ.	....	Abbott and Costello	Aug. 8,'41	86m	Aug. 2,'41	....	p169	p367
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41*	105m	Sept. 20,'41	p273	p235	p367

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Honolulu Lu	Col.	....	Bruce Bennett-Lupe Velez	Dec. 11,'41	...	.....	....	p364	....
Hot Spot	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	....
How Green Was My Valley	20th-Fox	....	Roddy McDowall-Walter Pidgeon	Not Set	118m	Nov. 1,'41	p341	p320	p367
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
•Hurry, Charlie, Hurry	RKO	129	Leon Errol-Mildred Coles	July 25,'41	65m	Aug. 2,'41	....	p194	p220
•ICE Capades	Rep.	004	Dorothy Lewis-Jerry Colonna	Aug. 20,'41	88m	Aug. 23,'41	....	p219	p323
International Lady	UA	....	Ilona Massey-George Brent	Oct. 17,'41	102m	Oct. 18,'41	p317	p277	p367
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p367
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	....
I Killed That Man	Mono	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Thank You (British)	Gen. Film	....	Arthur Askey-Richard Murdock	.....	81m	Oct. 11,'41	p306	....	....
JEANNIE (British)	General Film	....	Barbara Mullen-Wilfrid Lawson	.....	101m	Aug. 23,'41	....	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	...	....
Johnny Eager	MGM	...	Robert Taylor-Lana Turner	Not Set	...	.....	....	p363	....
•Jungle Man	Prod.	126	Buster Crabbe	Oct. 10,'41	63m	Oct. 11,'41	p307	....	....
•KANSAS Cyclone	Rep.	078	Don Barry-Lynn Merrick	June 24,'41	58m	June 28,'41	....	....	p186
Kathleen	MGM	...	Shirley Temple-H. Marshall-Laraine Day	Dec. '41*	85m	Nov. 15,'41	p361	p351	....
Keep 'Em Flying	Univ.	...	Abbott and Costello	Nov. 28,'41	...	.....	....	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
King, The (French)	Trio Film	...	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	....	Ann Sheridan-Robert Cummings	Jan. 1,'42	...	.....	....	p320	....
Kipps (British)	20th-Fox	150	Diana Wynyard-Michael Redgrave	July 25,'41	112m	Apr. 12,'41	....	....	....
•Kiss the Boys Goodbye	Para.	4035	Mary Martin-Don Ameche	Aug. 1,'41	83m	June 28,'41	....	p145	p323
•Kisses for Breakfast	WB	517	Dennis Morgan-Jane Wyatt	July 5,'41	85m	Aug. 2,'41	....	p148	p288
LADIES in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41*	110m	July 19,'41	p248	p146	p323
Lady for a Night	Rep.	...	Joan Blondell-John Wayne	Not Set	...	.....	....	p351	....
Lady Is Willing, The	Col.	....	Marlene Dietrich-Fred MacMurray	Not Set	...	.....	....	p351	....
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26,'41	57m	Sept. 13,'41	p260	p247	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	...	.....	....	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-C. Burnett	Oct. 4,'41	78m	Sept. 6,'41	p245	p235	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
•Life Begins for Andy Hardy	MGM	146	Mickey Rooney-Judy Garland	Aug. 15,'41	100m	Aug. 16,'41	....	p193	p288
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29,'41	115m	Aug. 16,'41	....	p217	p367
•Lone Rider Ambushed	Prod.	167	George Houston	Aug. 29,'41	63m	Nov. 1,'41	p342	p230	....
•Lone Rider in Frontier Fury	Prod.	166	George Houston	Aug. 8,'41	62m	.....	....	p209	....
•Lone Rider Fights Back	Prod.	168	George Houston	Nov. 7,'41	64m	.....	....	p320	....
Lone Star Law Men	Mono.	...	Tom Keene-Betty Miles	Dec. 5,'41	...	.....	....	....	....
Lone Star Vigilantes, The	Col.	....	Bill Elliott-Tex Ritter	Dec. 26,'41	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	....
Louisiana Purchase (Color)	Para.	....	Bob Hope-Vera Zorina-Victor Moore	Not Set	..	.....	....	p332	....
Love on the Dole (British)	UA	....	Clifford Evans	Not Set	100m	Apr. 19,'41	....	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p353
MAJOR Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12,'41	115m	May 10,'41	....	p85	p353
Male Animal, The	WB	....	Henry Fonda-Olivia De Havilland	Feb. 22,'42	...	.....	....	....	....
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	....
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p353
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
•Man Hunt	20th-Fox	146	Walter Pidgeon-Joan Bennett	June 20,'41	102m	June 14,'41	....	p128	p198
Man Who Came to Dinner	WB	....	Monty Woolley-Bette Davis	Dec. 25,'41	..	.....	....	p332	....
Man Who Seeks the Truth	Dome	(French)	Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
•Manpower	WB	505	George Raft-M. Dietrich-E. G. Robinson	Aug. 9,'41	105m	July 5,'41	....	p158	p186
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41*	81m	Sept. 13,'41	p258	p247	p367
Marry the Boss's Daughter	20th-Fox	221	Betty Joyce-Bruce Edwards	Nov. 28,'41	...	.....	....	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
•Medico of Painted Springs	Col.	2206	Charles Starrett	June 26,'41	59m	June 28,'41	....	....	p186
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Dec. 19,'41	...	.....	.	....	....
Men in Her Life	Col.	....	Loretta Young-Dean Jagger	Nov. 20,'41	89m	Oct. 25,'41	p321	p277	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	.	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Midnight Angel	Para.	....	Robert Preston-Martha O'Driscoll	Not Set	...	.....	....	p364	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	...	.....	....	p364	....
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	.....	....	p320	....
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	62m	Oct. 11,'41	p307	p289	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	61m	Oct. 11,'41	p305	p149	....
Moonlight Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	...
•Moon Over Miami (color)	20th-Fox	147	Don Ameche-Betty Grable	July 4,'41	91m	June 21,'41	....	p135	p288
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town	Para.		Fleischer Feature Cartoon	Dec. 9,'41	..	.....	....	....	....
•Mr. Celebrity	Prod.	114	Doris Day-Buzzy Henry	Oct. 31,'41	67m	Oct. 4,'41	p298	....	....
Musical Story, A	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
•My Life with Caroline	RKO	135	Ronald Colman-Anna Lee	Aug. 1,'41	81m	July 19,'41	....	p146	p353
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
•NAVY Blue and Gold	MGM	Reissue	James Stewart-Robert Young	July 11,'41	90m	Nov. 20,'37	.	p170	p186
Navy Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p323
•Nevada City	Rep.	057	Roy Rogers-Sally Payne	June 20,'41	58m	June 21,'41		p159	p173
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	....

* *Release dates on MGM's 1941-42 Features vary by territory.*

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Section	Advance Synopsis	Service Data
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p210
Niagara Falls	U.A.	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20.'41	63m	Sept. 6,'41	p245	p235	....
No Greater Sin	St. Rts.	....	Leon Ames	Not Set	63m	June 21,'41	....	....	....
No Hands on the Clock	Para.	....	Chester Morris-Jean Parker	Not Set	...	.....	....	p364	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p236
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
•Officer and the Lady	Col.	2039	Rochelle Hudson-Roger Pryor	July 24,'41	59m	July 12,'41	....	p158	p210
Once a Crook (British)	20th-Fox	....	Gordon Harker	Not Set	81m	June 28,'41	....	....	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1.'41	103m	Oct. 4,'41	p297	p206	....
•Our Wife	Col.	2003	Melvyn Douglas-Ruth Hussey	Aug. 28,'41	95m	Aug. 23,'41	...	p157	p260
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	....	Bill Boyd-Andy Clyde	Not Set	66m	Sept. 27,'41	p287	....	....
•Out of the Fog	WB(FN)	555	Ida Lupino-John Garfield	June 14,'41	85m	June 14,'41	....	p147	p174
PANAMA Hattie	MGM	...	Ann Sothern-Red Skelton	Not Set	.	.....	....	....	....
•Paper Bullets	Prod.	123	Joan Woodbury-Jack LaRue	June 13,'41	72m	June 7'41	..	..	p162
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p367
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Nov. 14,'41	..	.	....	p320	....
•Parson of Panamint, The	Para.	4031	Ellen Drew-Charles Ruggles	Aug. 22,'41	84m	June 21,'41	....	p169	p288
•Passage From Hongkong	WB	524	Keye Luke-Keith Douglas	June 21,'41	61m	.....	....	p159	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	...	.....	....	p351	....
•Pimpernel Smith (British)	UA	....	Leslie Howard	Not Set	122m	July 5,'41		....	
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	....
•Poison Pen (British)	Rep.	023	Flora Robson-Robert Newton	June 30,41	66m	July 15,'39	..	p182	p220
•Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18,'41	58m	Sept. 6,'41	p245	p230	....
Prime Minister, The (British)	WB	....	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
•Professor Mamlock	Artkino	Reissue	Russian cast	July 7,'41	95m	July 12,'41	....	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	80m	Feb. 15,'41	....	....	....
•RAGS to Riches	Rep.	025	Alan Baxter-Mary Carlisle	July 31,'41	57m	.....	....	p209	p220
•Raiders of the Desert	Univ.	5056	Richard Arlen-Andy Devine	July 18,'41	66m	July 12,'41	....	p171	p198
•Rawhide Rangers	Univ.	5067	Johnny Mack Brown	July 18,'41	56m	Aug. 23,'41	....	p172	p260
Red River Valley	Rep.	...	Roy Rogers-George "Gabby" Hayes	Dec. 18,'41	...	.....	....	....	....
•Reg'lar Fellers	Prod.	125	Billy Lee-Alphalfa Switzer	Sept. 5,'41	65m	Aug. 30,'41	p234	p221	....
•Reluctant Dragon (color)	RKO	191	Disney feature cartoon	June 20,'41	73m	June 7,'41	....	p133	p288
Remarkable Mr. Kipps (British)	20th-Fox	...	Michael Redgrave-Diana Wynward	Not Set	112m	Apr. 12,'41	....	....	....
Remember the Day	20th-Fox	...	Claudette Colbert-Johnn Payne	Dec. 12,'41	...	.....	....	....	....
Riders of the Badlands	Col.	....	Charles Starrett-Russell Hayden	Dec. 18,'41	...	.....	....	....	....
•Riding the Sunset Trail	Mono		Tom Keene	Oct. 31,'41	...	.....	....	p320	....
Riding the Wind	RKO	283	Tim Holt	Feb. 10,'42	60m	Sept. 6,'41	p246	....	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	Not Set	59m	Sept. 27,'41	p286		...
•Ringside Maizie	MGM	143	Ann Sothern-George Murphy	Aug. 1,'41	96m	July 26,'41	....	p182	p210
Riot Squad	Mono.	...	Richard Cromwell-Rita Quigley	Dec. 12,'41	...	.....	....	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	....
Road Agent	Univ.	...	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	...	.....	...	....	...
Roaring Frontiers	Col.	3210	Bill Elliott	Oct. 16,'41	60m	Aug. 30,'41	p234	....	..
Royal Mounted Patrol	Col.	....	Chas. Starrett-Rusell Hayden	Nov. 13,'41	...	.....	....	p289	....
•Ruggles of Red Gap	Para.	Reissue	Charles Laughton-Mary Boland	July 18,'41	90m	Feb. 16,'35	....	p183	p220
SADDLE Mountain Roundup	Mono.	...	Range Busters	Aug. 29,'41	60m	.....	....	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 29,'41	71m	Oct. 11,'41	p305	p299	....
•Saint's Vacation	RKO	131	Hugh Sinclair-Sally Gray	June 6,41	78m	Mar. 22,'41	....	....	p113
•San Antonio Rose	Univ.	5031	Robert Paige-Jane Frazee	June 20,'41	63m	June 21,'41	....	....	p186
•Scattergood Meets Broadway	RKO	136	Guy Kibbee	Aug. 22,'41	70m	Aug. 30,'41	p234	p218	....
Sealed Lips	Univ.	..	Wm. Gargan-June Clyde-John Litel	Jan. 2,'42	...	.....	....	....	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	.	.....	....	p289	....
Secrets of the Wasteland	Para.		Bill Boyd-Andy Clyde	Not Set	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p367
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41*	97m	Oct. 25,'41	p329	p308	....
•Shepherd of the Hills (color)	Para.	4034	John Wayne-Betty Field	July 18,'41	95m	June 21,'41	....	p147	p288
•Shining Victory	WB(FN)	564	Geraldine Fitzgerald-James Stephenson	June 7,'41	80m	May 24,'41	....	....	p174
Ships With Wings (British)	UA	...	John Clements-Leslie Banks	Not Set	.	.....	....	....	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	....	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	..	.....	....	p331	....
Siren of the South Seas	Mono.	...	Movita-Warren Hull	Nov. 7,'41	..	.....	....	p364	....
•Six Gun Gold	RKO	186	Tim Holt	Aug. 8,'41	57m	.....		p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p353
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41*	100m	Sept. 13,'41	p257	p247	p367
•Son of Davy Crockett	Col.	2216	Bill Elliott-Iris Meredith	July 15,'41	59m	July 12,'41		...	p198
South of Tahiti	Univ.	....	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
•Soviet Frontiers on Danube	Artkino	Reissue	Russian Documentary	June 28,'41	65m	July 5,'41	....	....	....
Soviet Power	Artkino	....	Documentary	Sept. 6,'41	112m	Sept.27,'41	p287	....	....
Spare a Copper (British)		..	George Formby	Not Set	77m	Apr. 5,'41	....	....	....
Spellbound (British)	UA	...	Laurie Baxter	Not Set	82m	Feb. 1,'41	....	....	....
Spooks Run Wild	Mono.	...	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Stage Coach Buckaroos	Univ.	6064	Johnny Mack Brown	Jan. 2,'42	...	.....	....	....	....

* *Release dates on MGM's 1941-42 Features vary by territory.*

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Section	Advance Synopsis	Service Data
•Stars Look Down (British)	MGM	142	Margaret Lockwood-Michael Redgrave	July 18,'41	98m	Jan. 27,'40	....	p183	p186
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	Not Set	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 10,'41	62m	Oct. 18,'41	p319	p263	....
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
•Story of the Vatican	RKO	172	Documentary	July 18,'41	54m	Aug. 16,'41	....	....	p220
Strangler, The	Prod.	214	Judy Campbell-Sebastian Shaw	Not Set	...	.....	....	....	....
Sullivan's Travels	Para.	....	Joel McCrea-Veronica Lake	Not Set	...	.....	....	p320	....
Sundown	UA	...	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	....
•Sunset in Wyoming	Rep.	047	Gene Autry-Smiley Burnette	July 15,'41	65m	Aug. 2,'41	.	p181	p210
Sun Valley Serenade	20th-Fox	205	Sonja Henie-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	....
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Ann Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	....
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	...	.....	....	p331	....
•Sweetheart of the Campus	Col.	2019	Ruby Keeler-Ozzie Nelson	June 26,'41	67m	June 28,'41	-	p147	p186
Swing It Soldier	Univ.	...	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	....
TANKS a Million	UA		William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	...
Tarzan's Secret Treasure	MGM	....	Johnny Weismuller-Maureen O'Sullivan	Dec. '41*	...	.....	....	p289	p367
•Terror, The (British)	St. Rts.		Wilfred Lawson	July 29,'41	64m	Aug. 9,'41			
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	....
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	...	.....	....	....	....
•Texas Marshal, The	Prod.	156	Tim McCoy-Kay Leslie	July 13,'41	62m	.....	....		
They Died with Their Boots On	WB	....	Errol Fynn-Olivia de Havilland	Nov. 27,'41	...	.....	....	p308	....
•They Meet Again	RKO	134	Jean Hersholt-Dorothy Lovett	July 11,'41	67m	Oct. 25,'41	p331	p181	....
•They Met in Bombay	MGM	140	Clark Gable-Rosalind Russell	June 27,'41	90m	June 28,'41	....	p145	p288
•This Woman Is Mine	Univ.	5044	Franchot Tone-Carol Bruce	Aug. 22,'41	92m	Aug. 23,'41	....	p171	p260
Three Cockeyed Sailors (British)	UA	...	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
•Three Sons O'Guns	WB(FN)	574	Wayne Morris-Tom Brown	Aug. 2,'41	64m	Oct. 4,'41	p298	p193	..
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
•Thunder Over the Prairie	Col.	2207	Charles Starrett	July 30,'41	60m	Aug. 2,'41	....	p195	p210
Thunder River Feud	Mono.	...	Range Busters	Jan. 9,'42	...	.....	....	....	....
•Tight Shoes	Univ.	5012-A	Broderick Crawford-Anne Gwynne	June 13,'41	67m	June 14,'41	....	p134	p186
•Tillie the Toiler	Col.	2017	William Tracy-Kay Harris	Aug. 7,'41	65m	Aug. 9,'41	....	p195	p288
•Time Out for Rhythm	Col.	2009	Rudy Vallee-Rosemary Lane	June 20,'41	75m	May 31,'41	....	p122	p173
•Tom, Dick and Harry	RKO	126	Ginger Rogers-George Murphy	July 4,'41	86m	July 19,'41	....	p121	p288
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	...	.....	....	p320	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12,'41	....		....
Tuxedo Junction	Rep.	...	Weaver Brothers	Nov. 25,'41	...	.....	....	p343	....
Twilight on the Trail	Para.	....	Bill Boyd	Not Set	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Nov. 28,'41	...	.....	....	....	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melyvn Douglas	Nov. '41*	94m	Oct. 25,'41	p329	p299	....
•Two in a Taxi	Col.	2042	Anita Louise-Russell Hayden	July 10,'41	62m	June 28,'41	....	p170	p198
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenberg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
•UNDERGROUND	WB(FN)	558	Jeffrey Lynn-Karen Verne	June 28,'41	95m	June 21,'41	....	p182	p174
•Under Fiesta Stars	Rep.	048	Gene Autry-Smiley Burnette	Aug. 25,'41	64m	Aug. 30,'41	p234	p218	p288
Underground Rustlers (formerly Bullets and Bullion)	Mono.	...	Range Busters	Nov. 21,'41	...	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	96m	Aug. 30,'41	p233	p172	p353
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41*	94m	Oct. 18,'41	p318	p289	p367
•VERY Young Lady, A	20th-Fox	145	Jane Withers-Nancy Kelly	June 27,'41	79m	Apr. 26,'41	....	....	p128
•WANDERERS of the West	Mono.	....	Tom Keene	June 25,'41	58m	.....	....	p170	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p353
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	....
West of Cimarron	Rep.	...	Tom Tyler-Bob Steele	Dec. 23,'41	...	.....	....	....	....
•West Point Widow	Para.	4030	Anne Shirley-Richard Carlson	June 20,'41	63m	June 14,'41	....	p135	p173
•When Ladies Meet	MGM	148	Joan Crawford-Robert Taylor	Aug. 29,'41	105m	Aug. 30,'41	....	p219	p323
•Whistling in the Dark	MGM	147	"Red" Skelton-Ann Rutherford	Aug. 8,'41	77m	Aug. 2,'41	....	p205	p353
•Wide Open Town	Para.	4055	William Boyd-Russell Hayden	Aug. 8,'41	78m	Aug. 2,'41	....	p194	p210
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Woman of the Year, The	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	...	.....	....	....	....
•World Premiere	Para.	4036	John Barrymore-Frances Farmer	Aug. 15,'41	70m	Aug. 30,'41	p234	p195	p288
•Wranglers Roost	Mono.	....	Ray Corrigan-John King	June 4,'41	57m	July 26,'41	....	....	p210
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p367
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	....
•You'll Never Get Rich	Col.	2004	Fred Astaire-Rita Hayworth	Sept. 25,'41	88m	Sept. 27,'41	p285	....	p353
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

* *Release dates on MGM's 1941-42 Features vary by territory.*

Feature Product including Coming Attractions, listed Company by Company, in Order of Release, on page 366.

SERVICE

The new 1941-42 PRODUCT DIGEST Section which precedes this page presents each week all available information about product, conveniently arranged for current and future use.

The PRODUCT DIGEST Section now includes the new streamlined Release Chart, a cumulative record for the whole 1941-42 season, plus data on 1940-41 production, and serves as a complete master index to reviews, synopses and data.

Other departments of the PRODUCT DIGEST are Showmen's Reviews, Advance Synopses of Features and Shorts, and service data, Legion of Decency Ratings, Audience Classifications and Round Table Exploitation References.

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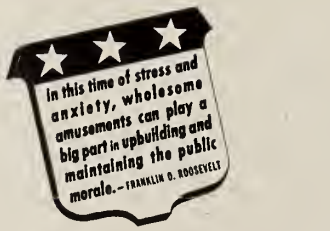
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NOVEMBER 15, 1941

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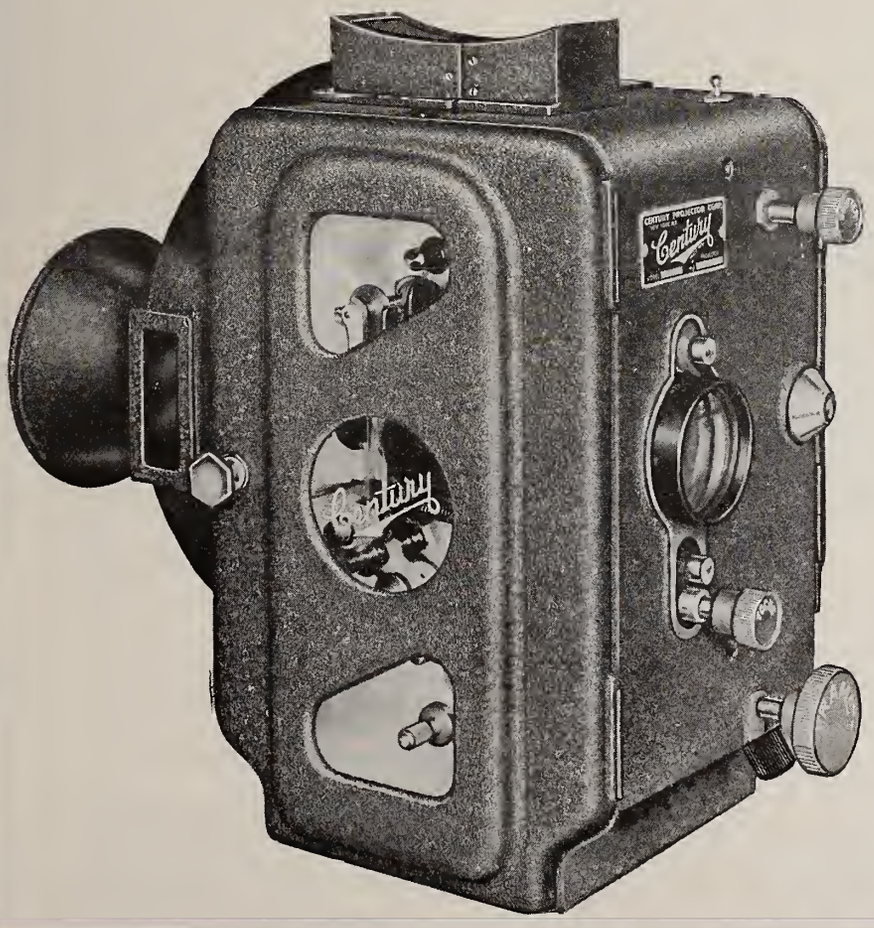
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MARKET NOTES

¶ News reports concerning equipment and materials, and those who make them

New Folder on Chairs

A NEW FOLDER has been issued by the Ideal Seating Company, Grand Rapids, Mich., picturing and describing a number of new designs as well as other models in its line of auditorium seating. The types dealt with range from luxuriously upholstered theatre chairs to veneer chairs.

Named Rectifier Distributor

BOTH DOMESTIC and foreign distribution of rectifiers manufactured by the Benwood Linze Company of St. Louis, have been taken over by RCA. The announcement was made by Harold J. Wrape, president of Benwood Linze. Acquisition of the rectifiers rounds out a line of projection and sound equipment that includes, in addition to RCA Photophone sound systems, Brenkert projectors and lamps, and Hurley plastic screens.



Close-up of Green Mirror Flexglass columns and Figured Red Gum Flexwood panels, Paramount Theatre, Newark, N. J., Chas. Burton, Architect.

Gleaming Green Mirror Flexglass panels give color and glamor to the "next attraction" poster against a background of Figured Red Gum Flexwood. 700 sq. ft. of Flexglass and 1,500 sq. ft. of Flexwood were used to decorate the entire lobby.

Ask your designer or architect to transform your theatre with Flexglass . . . real glass in 30 brilliant colors. Easily and speedily applied to any smooth, hard surface, *curved* or flat, indoors or *out*, Flexglass is the latest beauty treatment for walls, ceilings, columns, panels, fixtures and fronts. Glamor pays dividends . . . write for Flexglass color card today.

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Flexwood and Flexglass are manufactured and marketed jointly by The Mengel Co., Louisville, Ky., and United States Plywood Corp.

Flexglass



THE GLASS THAT BENDS . . . THIRTY COLORS

Plastic Material Described

A NEW CATALOG, completely illustrating in color, the finishing materials manufactured by the Formica Insulation Company, Cincinnati, has just been issued. Some of the material has been previously published in special folders; the new booklet deals comprehensively with the line, which includes genuine wood veneers as well as Formica laminated plastic veneers available in solid colors, pattern effects, and with metallic inlays. In addition to application suggestions, the booklet also contains construction detail drawings.

The availability of Formica has not thus far been reduced by defense priorities. In the meantime, the company has been conducting intensive research into non-critical materials that can be used in the manufacture of the sheet. This has already revealed that at least 90% of the critical materials employed can be dispensed with, and remaining materials on the critical list probably are procurable. No serious restrictions on manufacture of Formica is expected.

Reflector Prices Reduced

REDUCTION OF the prices of Sparkle-lite reflectors manufactured by Climax Reflector, Inc., Canton, Ohio, has been announced by E. C. Smally, president of the company.

The reflectors come in two sizes. The smaller size (frequently used with 3- and 7-watt lamps), is now priced at 75 cents; the larger one, which can use lamps up to 10 watts, is now 85 cents.

Folder on Carbon Saving

A FOLDER describing the use of Droll processed carbons in projection arc operation, has been issued by the Droll Theatre Supply Company, Chicago. It is available on request.

Reports Business Doubled

MARKING THE beginning of his company's 18th year, A. A. Feinberg, president of the United States Air-Conditioning Corporation, Minneapolis, has announced that business to date this year has been more than twice that of last year. He stated that it was during 1941 that the company made its 8,000th installation of air treatment and ventilating equipment in theatres. The firm's facilities are now importantly devoted to defense work, he added.

ASK YOURSELF THIS QUESTION:

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IMPROVED PICTURE QUALITY
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INCREASED ATTENDANCE
MORE PROFIT

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Ask your dealer to give you the figures and a demonstration of this modern projection light.

THE NEW "ONE KILOWATT" ARCS USE "NATIONAL," "SUPREX" AND "OROTIP" CARBONS

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YES—here is a theatre-seat that is wonderfully soft and comfortable. It's American Seating's *Feather Foam Front*—the latest, greatest achievement in theatre chair design.

Feather Foam Front takes the pressure off the Popliteal. This is done through elimination of hard steel wires and rolled or packed stuffing across the front edge of the seat. It's so soft, legs can't go to sleep!

Feather Foam Front is now available—at no extra cost—on American Bodiform, Commodore, Zephyr and Zenith Chairs. New color schemes . . . new streamlined designs . . . and *Feather Foam Front* make these chairs indisputably America's greatest buys in theatre chairs. See them.

* *Popliteal—according to Webster—"the back part of the leg behind the knee joint." Pressure on the Popliteal causes legs to "go to sleep" and is responsible for discomfort and nervousness.*

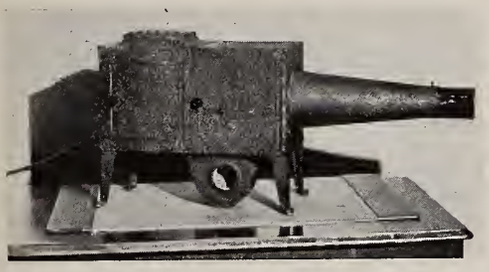
Better Theatres

ISSUE OF NOVEMBER 15, 1941. VOLUME 145, NUMBER 7

News Flash Service For Theatre on Way

AT A TIME when Americans have more and more reason to be alert to the "spot" kind of event report, the organization which has been developing a unique method of bringing spot news reports to the theatre screen has announced its readiness for national operations beginning the first of the year. For several months Theatre Communications, Inc., of New York, has been conducting, in association with the Altec Service Corporation, fields tests in a substantial number of theatres in Boston and other cities of New England.

The company, headed by Paul J. Davis, has secured the news reporting service of Transradio Press Service. Altec, in affiliation with Theatre Communications, will provide the machinery of distribution and the servicing organization, and will also



The news flash projector, above; a message on screen, below (allowing for limitations of camera).



manufacture, it is understood, the news-flash projector and any accessory equipment.

Each theatre—and nearly 4,000 houses could be thus supplied news reports from twice a day, as in more remote sections, to many times a day, as in the larger centers—will be equipped with a projector especially designed for the purpose, and a teletype machine. The latter, of the Bell System type, will receive and automatically type the report on a film developed by the Miller-Bryant-Pierce Laboratories in Aurora, Ill., and manufactured by the L. C. Smith-Corona Typewriter Company. The film is a specially processed Dupont cellulose-base film, and the teletype machines "stencil" the words of the news flash directly upon it, and the message is transferred directly to the projector.

The film in the projector moves upward at a rate exposing about 90 words a minute. Each news cast is planned to contain not less than 300 words. Projectors will be specifically adapted in lens equipment to meet the picture-size conditions of each theatre. The size and portability of the projector and its pedestal are such as to permit projection through an observation port if another suitable port is not available. The teletype machine may be placed in the manager's office, if that is desired.

The arrangement calls for the Transradio Press to edit the news received from its correspondents throughout the world, and its affiliated news-gathering organizations, into flashes suited to theatre audiences, and distribute these flashes to theatres enjoying the service, at the intervals for which the theatre has arranged. All of the equipment in the theatre is placed in the theatre by Theatre Communications, none of it is sold.

Selling an Impact

To turn from the serious and immediate, to the fanciful and remote, we consider Mr. Robert W. Russell's "dynamic screen." This innovation, suggested simply as "the one upheaval capable of meeting the commercial necessity of a sudden impact of novelty," may be recalled as the subject of a note in these columns last month. The projection of motion pictures on a screen occupying the entire front wall of a theatre was to be proposed in a paper presented before the fall meeting of the Society of Motion Picture Engineers in New York, and a detailed report of the paper was promised. These paragraphs are by way of keeping that promise.

Details, however, have not been made available by presentation of the paper. Assuming that Mr. Russell, a resident of Los Angeles now in the Signal Corps of the U. S. Army, has worked them out, the methods by which his "dynamic" picture would be realized were omitted from his discussion. His idea is not devoid of interest, however, and some notes we took during the presentation may be worth passing on.

First of all, let us dispose of Mr. Russell's notion that the motion picture exhibits a commercial need of "a sudden impact of novelty" in order to retain its public. He endeavors to convince us that the film, a novelty in itself at first, has experienced a succession of crises in which it was losing its patronage. Sound saved it from such a crisis in 1928. His "dynamic screen" will save it from that which he now sees confronting the film industry.

"Today," his statement goes, according to our notes, "we are approaching another period of stagnation. Pictures have been made on every subject. Books and plays are searched for stories and fancy prices paid for them. But it is the screen personalities that account for grosses."

At the same time, radio is taking away millions of customers from the theatre, while television is on the way!

But the motion picture industry can save itself, if it wants to, by adopting the "dynamic screen." And what is that? Here, depending again on our notes, we will have to let Mr. Russell speak, because his paper was more inspirational—"impressionistic," perhaps—than descriptive.

"With the dynamic screen," it went, "the picture shifts its field and limits for subjective purposes. The audience may see a pin-point of an image, or perhaps a panorama. The borders are not fixed arbitrarily, but are selective.

"Each photographic problem is allowed to take its appropriate form and dimension. A train becomes a broad horizontal, not part of a locomotive photographed at an angle. The picture is framed in selected limits, or simply vignetted"—that is, faded out at the edges.

This requires a huge projection area over the whole front wall of the auditorium. It would be best, according to Mr. Russell, to have this wall, which would be flat, curve in a little at the top and sides, uniting in continuous effect with the ceiling and side walls. To fill this area, as desired, the 35-mm. frame would be projected by a wide-angle lens.

But frequently the whole area would not be used. "Within this field smaller fields would be used. An over-all style for outline and movement between outlines is required."—So at least go our notes, which we believe to be accurate even though we don't know what they mean. And to continue, "The fields can be a series of squares or circles, or a progression from a horizontal series into a pyramid or series of squares and into a vertical, and this could then expand into a climactic use of the full field."

And while the present frame would be kept, the picture would not be limited by its arbitrary dimensions, which Mr. Rus-

sell believes are somewhat cockeyed, anyway.

And that, to date and perhaps forever, is all of the information available on the "dynamic screen."

Handling Motor Trade

It is curious how much variation is to be found between the methods of one theatre circuit and another in the handling of parking facilities for patrons. Such broad differences are quite clearly indicated by information received in response to a number of inquiries sent out in preparation of a projected study, still projected, of the influence of the automobile on theatre locations; here, however, are a few interesting examples of the way in which the parking problem is being dealt with.

At one end of the scale is the free parking lot for the use of which there's no stub or other indication that the motorist is to attend or has attended the theatre. He just drives in and parks, comes back later to get his car, then drives off, no questions asked. One circuit so disinterested points out, however, that where they have free parking lots, the theatres are in neighborhoods where the only place to go to in the evening is the movies. But it could be that the motorist's Aunt Hannah lived just across the street, couldn't it?

Fees are charged by a large number of theatres. At the Ogden in Denver, a Fox Intermountain house, the price paid at the parking lot may be applied on the purchase of a ticket to the theatre. The parking fee is 25c, and the motorist is given a special ticket which he can turn in at the box office.

One twist noted among the free parking arrangements is participation of merchants in the expense. Where the theatre and parking lot is near a shopping center, these parking facilities offer the stores a service also, and there are several ways in which the merchants can share the construction cost and upkeep of the lot. United Detroit Theatres maintain the lot themselves, and the tradesmen merely pay them a specified fee.

The latter circuit, however, has a parking system for its downtown theatres that is the most elaborate of those reported. By arrangement with a large garage chain, patrons may park their cars in an open lot one or two blocks away from the theatre for a dime; or in a garage for 20c; or have a uniformed, bonded chauffeur take their car at the theatre, park it in a garage, and return it when they come out, for the price of 40c (recently raised from 30c).

In September over 9,000 cars were parked in one of these manners by patrons of United Detroit theatres, and it is the belief of the circuit that instead of the charge being resented, the convenience at such prices has had real ticket selling value for the downtown houses. The services are explained on a printed card handed to each patron.

For theatres in outlying districts, however, free parking facilities are a growing necessity, simply because the private automobile is the much preferred, if not in many instances the only, means of convenient transportation, and it is becoming more or less expected that the price of admission includes a place to put the car.

But it is too easy to restrict this service to bona fide patrons of the theatre to let anybody use it. As Ed Jones, adverising manager of RCA Photophone, has pointed out, simply require presentation of a stub of the theatre ticket for reclamation of the car, and this is being done by some theatres having an attendant at the lot.

Paragraphs

Drive-in theatres are getting bigger, and if not better, somewhat more complex. Up to a year or so ago, the drive-in operated by N. S. Barger near Chicago, was the largest in the country with its accommodations for 1,160 cars. Recently, however, Paul Wintner, who heads a company already operating drive-in's near Buffalo and Toledo, announced plans for three more, each to hold more than 1,200 cars, near Rochester, N. Y., Dayton and Columbus, Ohio. And each is to have a night club with an outdoor dance floor!

E. M. Loew, New England theatre operator who was one of the first to espouse the cause of the drive-in, is providing for at least 1,000 cars in four new outdoors enterprises, in Hartford, Conn., Philadelphia (two there), and Washington, D. C. (Loew's second there). And they will have, besides refreshment stands, various game facilities, including bowling alleys.

And 1,000 cars will be the capacity also of the drive-in to be part of the $500,000 home-shopping-amusement center development projected by Harry and Elmer Balaban, brothers of the B & K-Paramount Balabans, at Melrose Park, Ill., Chicago suburb. This will also provide 600 fixed seats in front of the car area for those who really want to see the picture. In winter it is planned to remove the seats and flood that area for skating (what folks won't think of next!). The development is to have a regular theatre, too—to seat 900.

This is probably irrelevant, but in noting these increased drive-in capacities we couldn't help reflecting on the fact that a 500-car layout puts the last row of patrons a distance from the screen equal to ten times the width of a 45-foot picture. Add windshield and car windows, preferably clean. Count on your fingers. What's the answer?

•

A news story from Charlotte, N. C., said the other day that blacking out of signs there to conserve electricity for defense purposes has gladdened theatre operators by saving them money and increasing patronage. We know of nothing more certain to make exhibitors happy than less overhead and more patronage. But the theatre can't get along without light—bright, lively, gay, sparkling light. Charlotte people are just finding this dimmed sign business a novelty. Better just regard it as a defense measure, not a new way to get 'em in. —*G. S.*

GENERAL AND DEPARTMENTAL FEATURES OF THIS ISSUE:

The Theatre's Place and Needs in National Defense . . 9

SHOWPLACE:

Gateway, Fort Worth; Village, Houston . . . 11–14

Fronts That Avoid Use of Defense Materials . . . 15

Effect of Priorities on 1942 Theatre Cooling 20

Making Changeovers Certain and Smooth 22

Reducing Light Bills 24

Carpeting Former Mat Areas 26

Schlanger on: Easy Improvements 26

Signs and Selling 27

Allen on: Various Types of Liens 28

Good Housekeeping Methods of a Neighborhood Circuit 29

About People of the Theatre 31

Modern Practice in Projection Room Wiring 33

F. H. Richardson's Comment 36

A section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley**, publisher and editor-in-chief. **George Schutz**, editor. **Colvin Brown**, general manager. **Ray Gallo**, advertising manager. **C. B. O'Neill**, Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square W1. **Consultants:** Carl F. Boester, air-conditioning; John J. Sefing, equipment specifications; Ben Schlanger, architectural form.



The Theatre's Place and Needs in National Defense

An examination of the question whether modernization and judicious extension of the film exhibition plant impedes our defense production

By BEN SCHLANGER and GEORGE SCHUTZ

THE motion picture theatre, standing in the position of an activity which has much to contribute in support of the national effort against Nazism, is also one that needs little from the stocks and production which must be devoted to that effort. It has, indeed, a definite defense job to perform as the nation's chief source of inexpensive recreation; and what it requires in vital defense materials to maintain and extend its service to a citizenry faced with increasing sacrifices today and deeper uncertainty on the morrow, is not only negligible in relation to the significance of this service to morale, but meagre absolutely.

This is true of new construction as well as remodeling and of equipment repairs and replacements. Any threat of severe, almost abolitionary curtailment of motion picture production and exhibition would certainly be untenable, and there is none. The motion picture theatre, however, is more than an enclosure for the housing of film reproduction equipment and an assembly of people; it is a popular recreational center, co-ordinating for its peculiar psychological purposes, manifold devices of story-telling, comfort and environment. It is as such an institution that a theatre provides the emotional stimulation and gratification which, in the final analysis, constitute its wares, hence to consider maintenance of the nation's film exhibition plant as merely a matter of a few carbons, nuts and bolts is to establish a point of view leading to restrictions which could well mean severe curtailment of theatre operation.

A step in that very direction was taken early in October by the Supply Priorities and Allocation Board (SPAB), in its order prohibiting all application of building materials to non-defense purposes. Thus far there has been no indication that theatres are not wholly included, despite the validity of their claim to exception. Yet a study of theatre construc-

tion would show that the kind and amounts of materials needed would have little or no bearing on defense production.

This would be truer still with the adoption of feasible changes in structural design, and limiting of theatre construction, by a permit system, to projects considered justified by the service to be rendered its community. And even in ordinary times, a theatre is seldom built or remodeled if local requirements do not suggest it; otherwise, there could be little expectation that it would return the money invested.

The total number of potential theatre projects in the entire country in any one year would form such a small proportion of the total amount of commercial construction that prohibition of theatre building and remodeling would prove of extremely little value, if any real value at all, in the conservation of defense materials. The average theatre building, with its interior finish and furnishings, represents a substantial amount of material of one kind and another; but of materials considered *critical* in defense production, it contains very little, and it could have less without impairing its structural strength, architectural beauty, or functional efficiency.

This discussion will consider the materials needed in some detail; however, let us turn for a moment to a country actually at war, fighting a declared war for over two years. Canada saw the results of a war production boom similar to those observable in this country now. Declaration of hostilities with Germany brought an increased flow of money from new employment and higher wages. The Canadian theatre business got its share of the larger amount of money in circulation, and having allowed its properties to suffer perforce from less happy economic conditions, it began to use its increased earnings to improve and extend them. And for two years of actual war, it was allowed to do so. The Canadian government's priority ruling on *steel* did not go into effect until October 1, 1941!

Canada Applies a Permit System

Canada has been applying a license or permit system to theatre construction. Sometimes a project has been considered unwarranted, and the application for a permit to build the theatre has not been issued. Since the beginning of the war, however, about half a million dollars has been spent in Quebec Province alone on theatre construction and remodeling, and several houses are still under construction.

The same substantial dimensions characterize theatre building that has been going, and is still underway, in Canada's other well populated province, Ontario—in Chatham, Owen Sound, Parry Sound, St. Catherines, Ottawa, Hamilton, Fort William; Port Arthur, North Bay, Cornwall, Sarnia, Kingston and other towns. In Toronto, where construction has been lively during the entire war period, four projects were but recently started. In the Western provinces, Famous Players-Canadian and the new Odeon circuit have been building and remodeling at a rate never before observed in those areas. It is, in fact, the expressed opinion of theatre operators in Canada that the total amount of theatre building and remodeling since 1939 has been far greater than for fifteen years prior to that year.

Building Ban Called Unnecessary

MEETING in Detroit the first week of November, the National Association of Real Estate Boards raised a fund of $25,000 for the purpose of collecting facts and figures with which to convince the SPAB that it was wrong in issuing its comprehensive order, in October, prohibiting "non-defense" construction. The members "hope to prove to Washington", according to a report of the plan in the New York Herald-Tribune, "that a less restrictive regulation of small-house building would not disturb in the least the supply of critical materials needed for war work".

Materials for Theatre Construction

The basic materials of construction, such as cement, sand, gravel, bricks, plaster, wood and glass, are as yet available and plentiful for both civilian and defense needs; and it is these materials that constitute the bulk of materials used in theatre construction—that is to say, theatre construction of the usual capacities, up to 1,000 seats. Of course, it is not here suggested that at this time theatre projects should be promoted of capacity and design that would require appreciable amounts of steel, as, for example, would be needed in large balcony construction. Balconies of this type could be entirely avoided. The day of the "super-colossal" theatre is over, anyway, since it has been proved that moderately sized theatres, properly located in relation to the community served, usually serves best the purpose of exhibiting films.

The only other materials than those named above, needed in a theatre building and appear to be essential to defense needs, are hardware for doors, plumbing pipes and fixtures, and metals used for decorative and trim purposes. Hardware for a 600-seat theatre project amounts to as little as $400. As to the plumbing fixtures and piping requirements for a moderately sized theatre, such a theatre requires only two more plumbing fixtures than would be needed for a one-family residence. It would therefore seem completely out of proportion to prohibit construction of a theatre costing about $65,000, because of the requirements of eight plumbing fixtures, when a small residence costing $7,000 would require six plumbing fixtures.

Metal doors can be entirely avoided in theatre construction where local building authorities would permit. A wood door, especially of the solid flush type having a thickness of all its parts of at least 1¾ inches, is for all purposes just as hazardless as a metal door, since it is sufficiently slow-burning to insure safe egress of an audience. The only doors that really need be of metal (*Continued on page* 32)

Showplace

an eight-page insert devoted to architectural design, and interior decoration & furnishings



TWO SMALL THEATRES

¶ The Gateway in Fort Worth, Tex., and the Village in Houston, Tex., are two new Interstate Circuit theatres serving suburban communities and with similar capacities, but differing in character of patronage, plan and appointments. Each is dealt with separately on following pages.



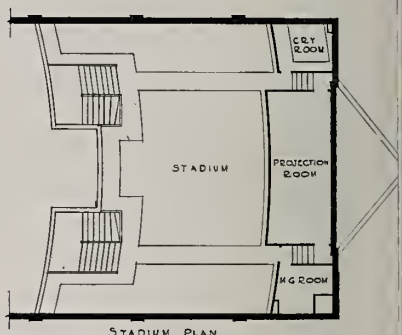
■ The Gateway (above), owned jointly by Interstate and P. G. Cameran, is of masonry and reinforced concrete construction, with front of stucco in two tones of salmon. Sign and marquee are porcelain enamel, in sea green and lemon yellow. Attraction boards by Adler. Marquee soffit: metal, painted ivory. Vestibule walls: sea green ceramic tile, ceiling plaster painted off-white. . . . The Village theatre has walls of buff-pink veneer over structural tile, and limestone coping. Front color scheme also includes green and vermilion. Vermilion squares accentuate ticket booth.



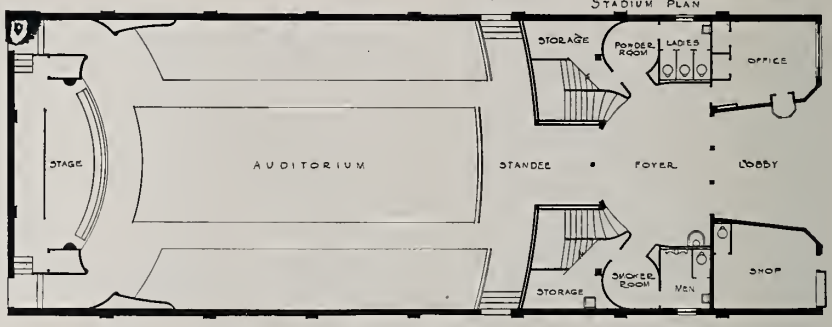
The GATEWAY

Architect:
RAYMOND SMITH

CONSTRUCTION: Masonry and reinforced concrete. PATRONAGE: Middle and upper-income groups, merchant and professional classes.



STADIUM PLAN



FIRST FLOOR PLAN

■ The problem presented to the architect was that of designing a small two-price stadium type theatre of minimum personnel requirements. The resulting plan (see drawings) provides for a total capacity slightly exceeding 750, with access to stadium from foyer rather than auditorium. The stadium, moreover, is ramped, instead of having stepped aisles, the gradient being 1½ inches per foot. Stadium seating is staggered, using 30-inch chairs at alternate row ends. The foyer (pictured above) is semi-circular, with retiring rooms, office, stairs, refreshment facilities and auditorium entrance compactly located around the rim, for easy supervision. The side ticket booth is reached through the manager's office, who thus has both front and foyer conveniently under observation. Moreover, the ticket taker can handle candy and popcorn sales as necessary. The foyer has blue-green plaster walls, natural birch doors, tan and ivory tile fountain. Carpeting here, as throughout theatre, is Alexander Smith Velvet in tan, buff and black modern pattern. Both women's and men's lounge-anterooms have blue-green plaster ceiling. Pastel green plaster walls, asphalt tile floors with red field and gray border. Toilet rooms have tile wainscots (women's, apricot; men's, brown), and tile floors (women's, buff; men's, tan). Foyer and retiring room lighting is white neon, in ceiling cornice coves.





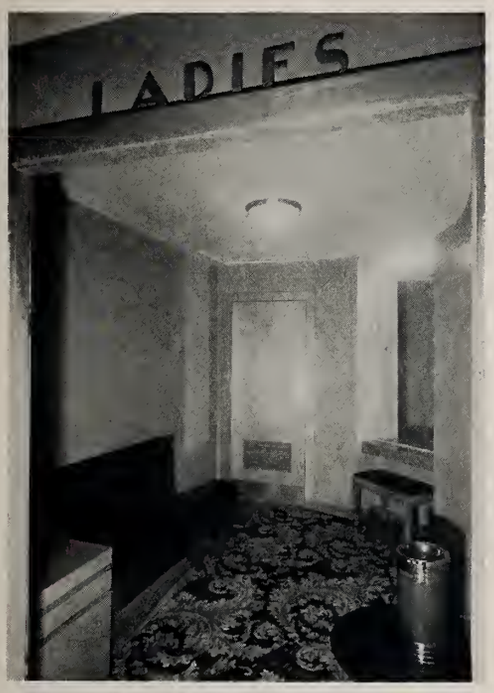
■ The Gateway auditorium (above and left) has fibreboard walls, tan and ivory, above cement plaster wainscot painted coral. Ceiling is coral acoustic plaster. Proscenium wall is plaster painted coral, buff, beige and tan, while rear wall is acoustic plaster tinted tan above coral wainscot. Wood trim is ivory. Stage and standee drapes are dark brown damask. Seating upholstery is peacock blue mohair and leatherette. A cry-room at top ot stadium has tan plaster finish.

The VILLAGE

Architects:

MacKIE & KAMRATH

CONSTRUCTION: Reinforced concrete foundations and slab, structural tile walls, steel columns and roof trusses. PATRONAGE: Upper-income group.



■ Looking into the cosmetic room forming a small anteroom leading into a toilet room. The general treatment is similar to that of the mezzanine lounge shown below, but with right wall mirrored over shelves and lighted with white fluorescent lamps.



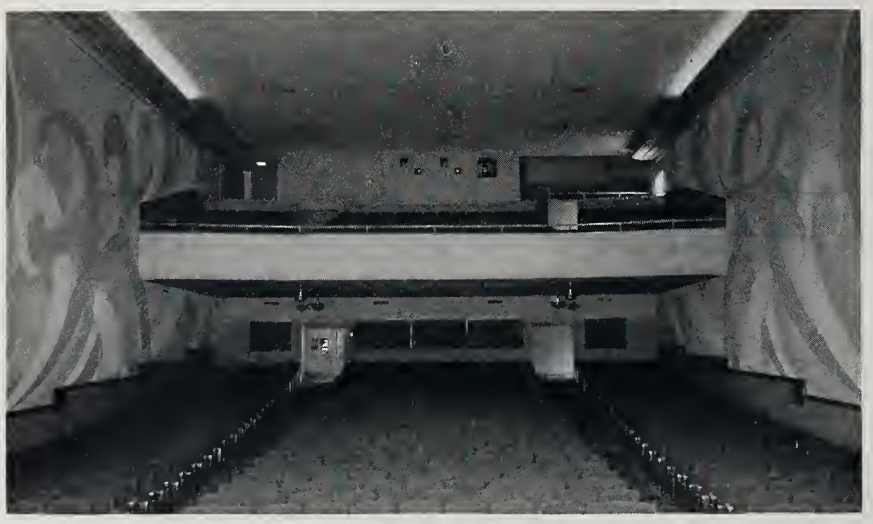
■ The commercial value of the site advised inclusion of shops, so an irregular plan was adopted, placing the theatre entrance at one side, near a corner. The vestibule, pictured above, has walls of green and vermilion glazed tile forming a stripe pattern, while the ticket booth base is corrugated metal painted pale green. The terrazzo floor, green with vermilion stripes, and vermilion squares to accent the ticket booth, is carried to the curb.

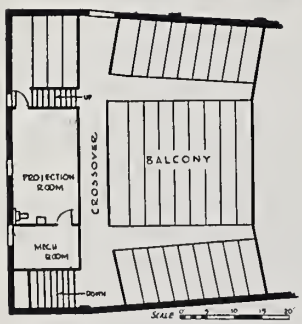




■ The main foyer (above) has plastered walls and ceiling, and natural birch woodwork, including stair rail. Walls are painted grayish-green, the ceiling off-white. Illumination is by neon in transverse recesses covered with diffusing glass. Note also spotlight-type lamps trained on candy display. Carpeting throughout the theatre is Wilton in a traditional plume pattern in gold on red ground. On the wall opposite the staircase is a large mirror, beneath which is a built-in seat upholstered in rust Fabrikoid. . . . At right is the mezzanine foyer. Lighting is by filament lamp ceiling fixtures. Walls beige-pink, ceiling off-white.



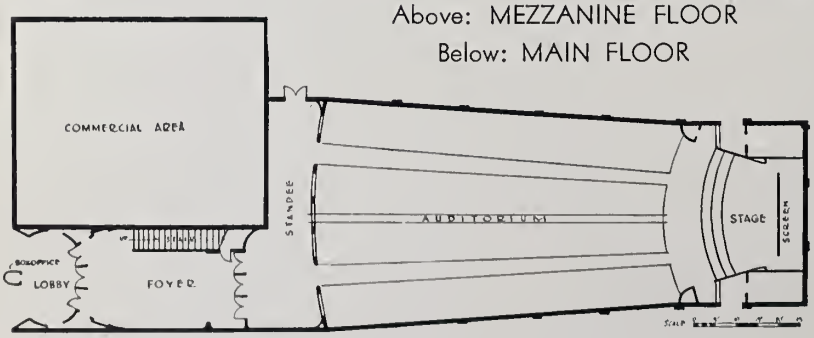






FLOOR PLANS
Left: BALCONY LEVEL

Above: MEZZANINE FLOOR
Below: MAIN FLOOR



■ The auditorium is finished at both walls and ceiling in acoustic plaster. The ceiling is merely tinted (preserving full efficiency of acoustic plaster) in a pale pink; the walls carry an over-all design in a modernistically stylized representation of waves in tones of green interspersed with yellow. Extending to the ceiling, the proscenium opening is flanked by hard plaster walls in gray-green, the outer edges of which are notched in a design formation, but for the functional purpose of providing on each side for public address system speakers, and air outlets, immediately behind which is located a Govenaire unit conditioner serving the auditorium. The screen curtain is gold plush. . . . The main floor of the Village has approximately 700 seats. The balcony adds about 200 more. On the main floor, the middle bank is arranged in a stagger plan, with 30-inch chairs at alternate row ends. The chairs, by International, have backs upholstered in rust mohair, seats in red leatherette. . . . Lighting of the auditorium is entirely by a ceiling cornice cove with filament lamps on a dimmer circuit. The standee area is separated from the auditorium by a partition having openings fitted with Venetian blinds. The standee area has acoustic plaster walls and ceiling, the walls painted rose-tan, the ceiling beige. Standee lighting is by ceiling fixtures like those in mezzanine lounge. . . . The air-conditioning equipment of the Village includes a third Govenaire unit on the mezzanine level, serving that floor. The Gateway employs the same air-conditioning methods as the Village, confined, however, to the auditorium.

■ ■ ■

Suggestions by Burton

SCHEMES FOR FRONTS THAT AVOID USE OF DEFENSE MATERIALS



CHARLES C. BURTON
Architect & Engineer, Paramount Theatres Service Corporation

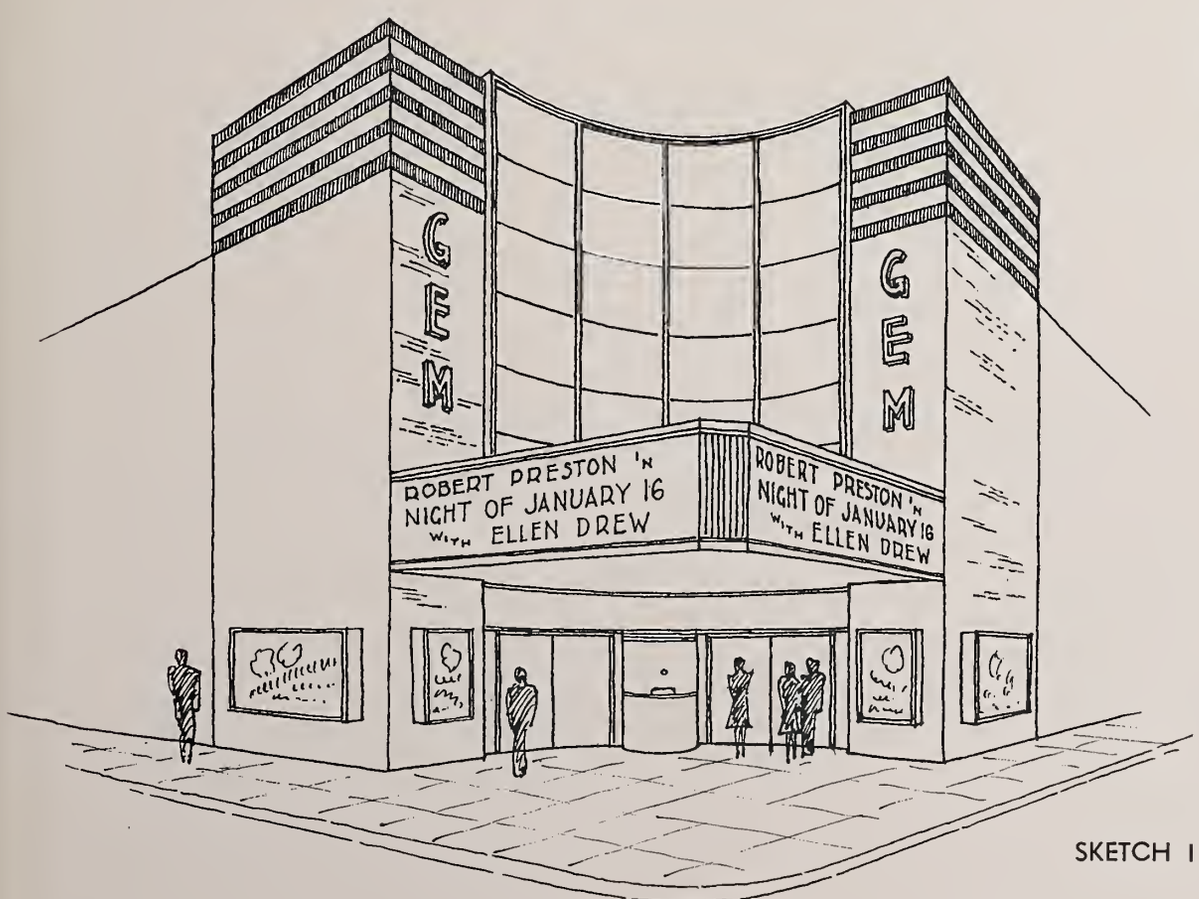
THE national defense program has already cut substantially into the supply of materials available for non-defense construction, under which classification theatres are included, at least tentatively. There is no denying the restrictions thus placed upon the designer and the theatre operator. So long, however, as the national policy is not one of comprehensive, arbitrary prohibition of theatre building, whether it be new or modernization work, much can be done by reducing severely the use of materials which Priorities have made unavailable except by special dispensation, and by employing substitutes. Then, of course, there are many materials which are not needed in defense production.

The substitutes can be found among old materials which have been somewhat superseded by newer ones in modern practice, and also among the new materials themselves. The designer, by applying a liberal dosage of ingenuity, can still put plenty of sparkle in a theatre.

Some new materials have recently been brought to the attention of the author which have a great deal of merit in the revamping of theatre fronts. Their introduction, however, is not always easy because the prospective user's experience with extravagant claims in the past has made him cautious. One avenue of assistance in this connection is the standard material specifications. The American Society for Testing Materials, for example, has initiated a scheme for speeding approval of new specifications and are making temporary emergency revisions of existing standards. The Federal Government also is permitting the use of National Emergency Specifications in place of many of its established standards. If a new material can be admitted on authoritative specification, it is usually widely acceptable.

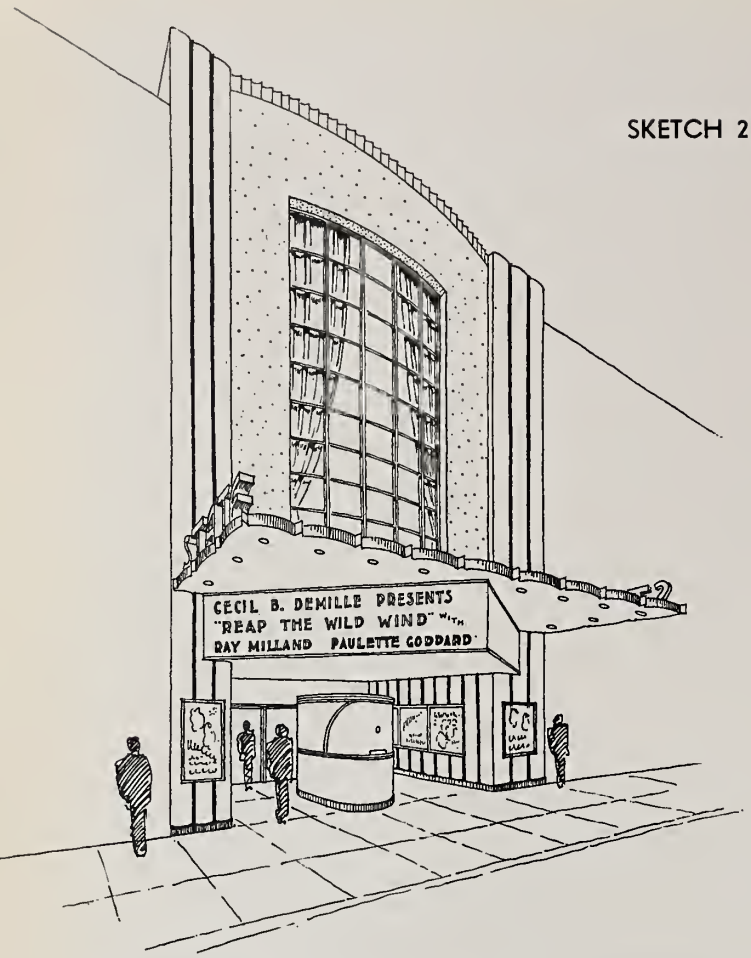
One accepted material that is plentiful is applied in Sketch 3. It is known as Pyro-Stop Golden West stone. Pyro-Stop aggregate consists of several carefully selected grades of Volcanic Scoria quarried in Napa Valley, California, blended in predetermined proportions for use in plaster or stucco, or the manufacture of concrete blocks and artificial stone. By test this cast stone is acid proof and does not disintegrate in salt air. It is light in weight and fireproof and can substantially resist water absorption.

Pyro-Stop plaster can be applied on all types of backings such as wood lath, metal lath, brick, concrete or other materials normally used as plaster or stucco backings. This material can also be used on interiors of theatres; it offers effective insulation in extreme temperatures, and some acoustical properties.



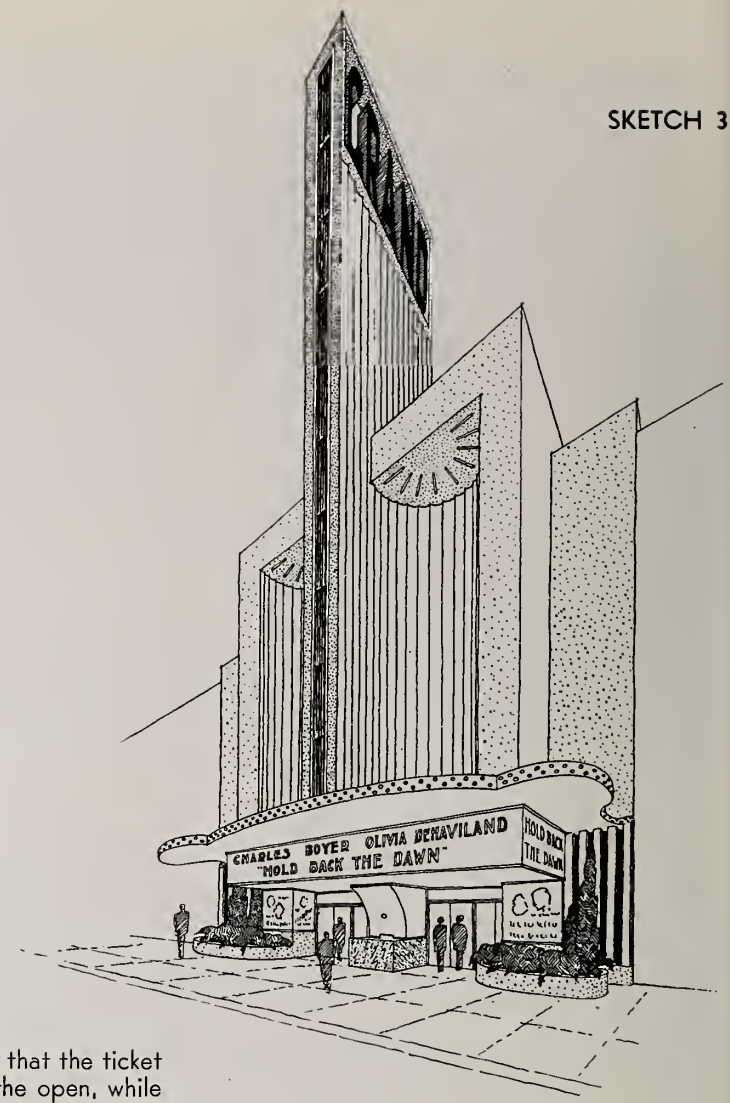
SKETCH 1

Sketch 1—This indicates a theatre on a corner. The entire theatre, with the exception of the central panel, is built of brick in a beige color and striped with a dark colored brick. The central panel is built of flexiglass.



SKETCH 2

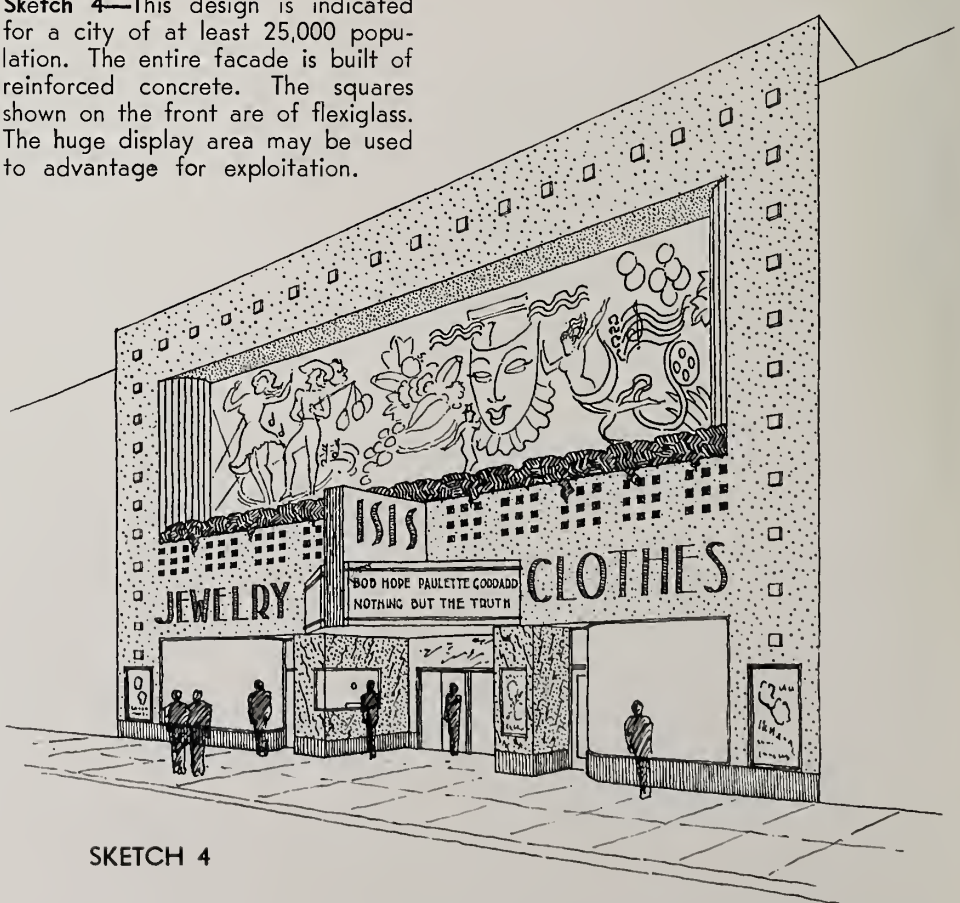
SKETCH 3



Sketch 2—This portrays a theatre front with a reinforced concrete canopy under which is placed an attraction board. The two pilasters flanking the center motif of glass constructed of porcelain enamel. It is noted that porcelain enamel carries into the first set of doors. The center motif of the facade is constructed of stucco. It is suggested that the stucco have an integral color. In this particular theatre, the upper part of the mezzanine contains a large lounge, thus accounting for the huge window.

Sketch 3—In this design the marquee is constructed of reinforced concrete, the edges of which are studded with Climax reflectors of various colors. The entire front and huge upright sign is constructed of Pyro-Stop Golden West stone. A glass panel along the front edge of the sign structure is translucent glass (blocks or sheets), behind which is placed fluorescent lighting. Fluorescent lighting is also installed at the top of the curved front portion. It is recommended that the base of the box office be constructed of translucent glass or alabaster marble, behind which is placed fluorescent lighting of selected colors. The planting bends in the front are of reinforced concrete and tend to offer depth to the front. The top portion of the box office is constructed of curved glass, which gives the illusion that the ticket seller is sitting out in the open, while actually she is inside.

Sketch 4—This design is indicated for a city of at least 25,000 population. The entire facade is built of reinforced concrete. The squares shown on the front are of flexiglass. The huge display area may be used to advantage for exploitation.



SKETCH 4

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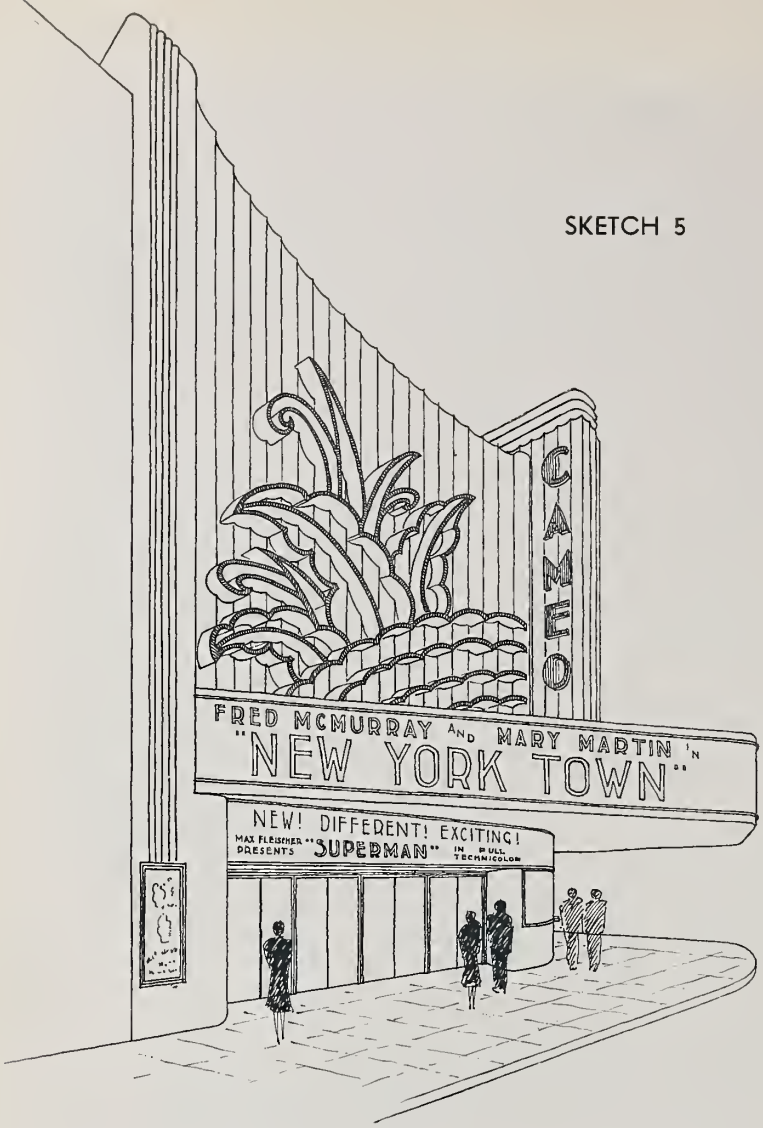
•

Usable as "Standee" Letters Inside Theater, Around Coves in Lobby, on Top of Poster Frames, etc.

•

Cost Substantially Less Than Aluminum Letters

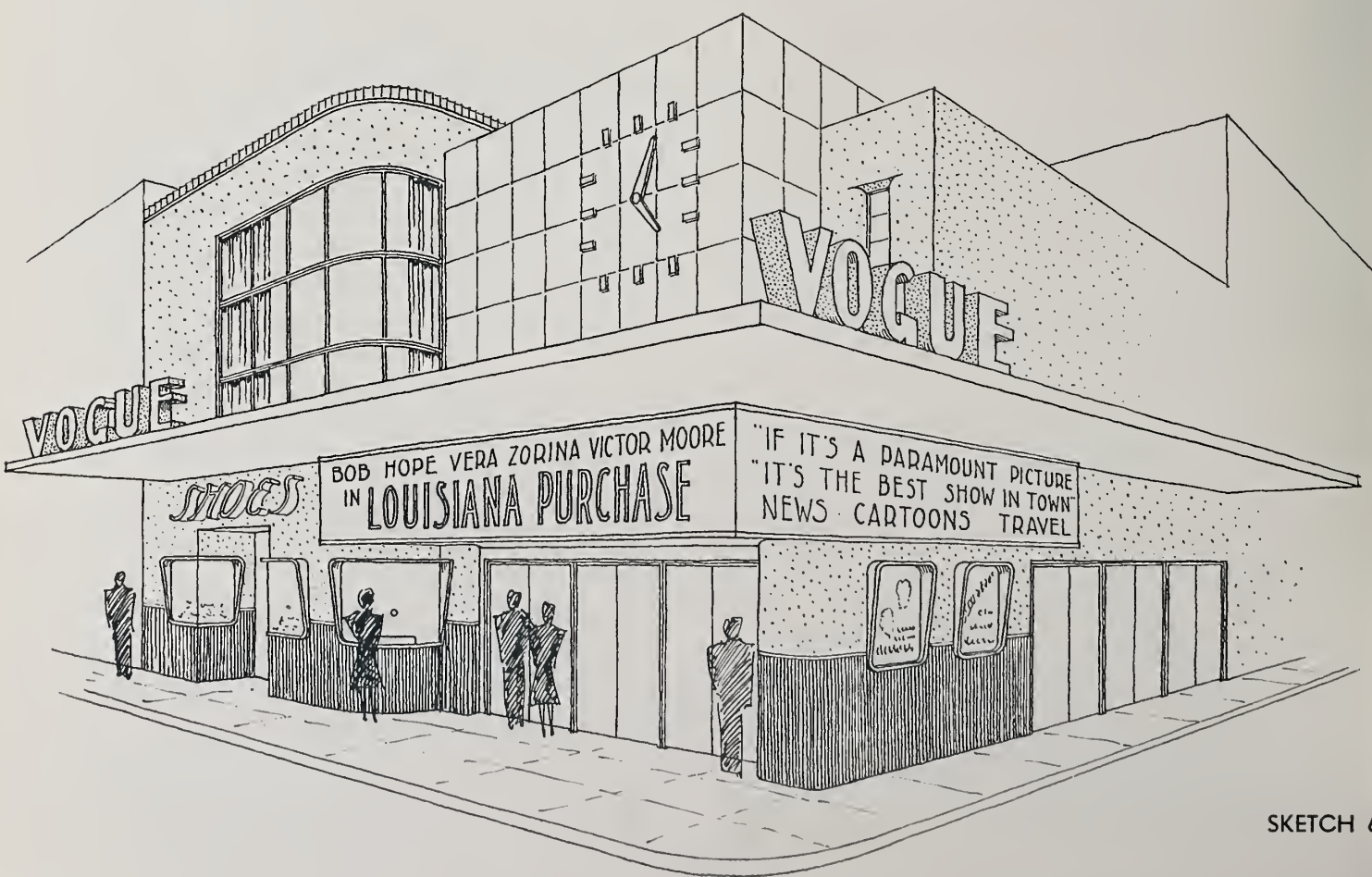
WAGNER WILL CONTINUE TO MANUFACTURE ALUMINUM LETTERS AS WELL AS THE NEW LINE OF PLASTIC LETTERS



SKETCH 5

Sketch 5—The entire front in this design could be constructed for finishing in stucco. The stucco could be in a tint, contrasting in tone with the floral design ornamenting the curving, ribbed center section. The floral piece could be cut out of sheet metal of approximately 20 gauge, painted, and preferably outlined in neon, or lighted with a color wheel from the roof of the marquee. With a white or pastel treatment of the stucco facade, this design could be given further interest by use of the new plastic attraction board letters, which are available in a number of colors. These could be used against a white attraction panel, or one so equipped with both white filament lamps on flasher or dimmer, and fluorescent lamps in a shade that is the complementary color of the color of the letters, so as to have, alternately, colored letters against a white panel, and black letters against a colored panel.

Sketch 6—The greater portion of the front indicated in this drawing could be built up of stucco with a cast stone or colored marble base. Because of the absence of prominent marquee, and the architectural separation of the attraction boards from the developed areas of this front, this design also especially suggests the use of colored, translucent attraction letters. The name of the theatre could be readily made of stucco or sheet metal. The square area containing the clock might be finished in porcelain enamel (very little is required here), or of structural glass, such as Carrara and Vitrolite. Incidentally, note biased shielding of displays, ticket window, etc.—this lends some novelty to the scheme, but also reduces interfering light.



SKETCH 6



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The Effect of Priorities On '42 Theatre Cooling

Adjustments indicated by the defense program

By CARL F. BOESTER

AT THE PRESENT time there seems to be about as much misinformation as correct and useful information on where the theatre owner stands with respect to the installation of complete new air-conditioning systems in existing or new theatres. There is also quite a bit of confusion as to repairs or improvements to existing air conditioning installations.

Some equipment manufacturers and installation contractors appear to feel that there won't be much commercial air-conditioning done, and that since theatres fall in the group of commercial air-conditioning classes, such as restaurants, stores, shops, small offices and the like, that there will be relatively little activity in the field of theatre air-conditioning. This, to the writer's way of thinking, is far from the actual facts—and more particularly, far from what they *can* be.

Manufacturers of air-conditioning equipment are still planning to do as much, if not more, business than ever, if we may judge from their sales and advertising effort. There is every reason to believe that those who need air-conditioning equipment for the coming year will be able to get it—*provided that they do two things*s One is that, *here and now,* they make plans to put in equipment to cover their air-conditioning requirements; and that instead of relying on the engineering made available "free" by contractors who bid on installations, the services of competent consulting engineers be employed to design the installation to fit specific needs, rather than permitting equipment to be adapted to the job. There is a tremendous difference in both first and operating cost between an engineered job and an adapted one.



CARL F. BOESTER

Air-conditioning, like building a house, requires an expert, and many people feel that when building a house they can save money by dispensing with the services of a competent architect. *There never was, and probably never will be, a good house erected without the services of someone trained in the design of such a house.* This is true in the field of air-conditioning. Many theatre operators have had the sad experience of accepting a contractor's "engineering," only to find out that they had an excessively high operating and maintenance cost!

SAVINGS FROM DESIGN

In order to meet the cost of engineering, the contractor's engineering department may leave out important control or service valves, or in other ways cut corners. The net result is that the first time a breakdown occurs or service is required, the refrigerant charges are lost as a result of the lack of valves to isolate properly that section of the system which is defective.

We could go on indefinitely enumerating expenses directly chargeable to the lack of good engineering, or the unwillingness of the purchaser of air-conditioning equipment to avail himself of good engineering advice. The competent engineer is an expert trained with one purpose in mind—to provide the most efficient air-conditioning system at the lowest possible first and operating cost. You certainly wouldn't permit your usher to tinker with your projection equipment; why should you allow an installation mechanic to design your air-conditioning system. The top flight air-conditioning engineer knows what pieces of equipment or combinations of equipment can produce the best results for you, and if you start early to avail yourself of his services he can always guarantee you the greatest performance at the least cost, even including his fee.

MEETING PRIORITY SITUATION

Priorities don't necessarily mean that you can't get equipment; it simply means that you can't get equipment as promptly as you used to be able to get it.

Most theatre air-conditioning installations, the records show, have been contracted for in April and May, with operation expected on July 1st. To the operator who expects to do things on that basis, it is safe to advise him that he won't have air-conditioning in his theatre in 1942. He had better place orders for his requirements this year, or the first month or so of next year at the latest, if he expects it in 1942.

Many new practices have been developed, particularly in the last few months, as a result of needs for substitution, and it is always the consulting or designing engineer who gets this information first, or who is responsible in many cases, for the development of such application and engineering improvement.

We have a new factor in the cost of air-conditioning equipment, besides that of increased cost for the various pieces of equipment that comprise a complete system, and that is a 10% tax on all of these parts. So with increased costs for air-conditioning systems, as much as 25% or 30% on the various pieces of equipment, ways and means must be worked out to get greater efficiency from less equipment, and the only way we know to do that is to employ an engineer trained in that particular endeavor. It is certainly reasonably safe to state that a well engineered air-conditioning installation can reflect enough economies to offset the increased equipment cost; so that your cost per seat for air-conditioning ought to be no greater than in '42 than it would have been in '40 and '41.

Incidentally, the installation of air-conditioning equipment, under certain con-

ditions, permits the deduction of the cost of such equipment when computing your income tax return. Undoubtedly, the expert who makes out your income tax return can point out to you that in most cases money that normally would go to pay taxes can be invested in plant improvement. Which would you rather do—pay it out in taxes, or give your customers greater comfort?

CURRENT POSSIBILITIES

Certain shortages in materials, as before mentioned, will cause fundamental changes in engineering practices. There is a terrific dearth of refrigerants, particularly Freon, and these will probably become increasingly difficult to get. Refrigeration systems employing direct expansion and large quantities of refrigerant as a result of this application, can be changed to those employing water as the refrigerant, and be so redesigned as to chill this water with a minimum of refrigerant and equipment, with cold water being circulated to do the refrigerating job.

WASHERS AND CONDITIONERS

Undoubtedly this situation will spur the improvement of washed air installations in those parts of the country where weather conditions are such as to make this method adequately effective for cooling. Well water and ice-actuated installations probably will also come more and more into use. In the case of refrigeration installations, undoubtedly the principle of storage refrigeration will play a much greater part in the field of theatre air-conditioning in the coming year. With this method smaller machines running a greater number of hours per day can produce refrigeration in storage units to supply the refrigeration needs during the operating periods.

There have been some tremendously worthwhile improvements in the field of storage refrigeration, and in this connection the exhibitor should bear in mind the advances made in the design of self-contained units, which may be put in in multiples to handle any size of load. This equipment can substantially reduce installation costs, and thereby make remarkable contributions to reduced over-all costs.

NEED OF PROMPTNESS

There is naturally a shortage of skilled mechanics in the installation of refrigeration equipment, and during the spring months many of these experts will be busy putting existing equipment in shape for the summer months. Right now, however, and during the winter months these men are not as busy as they will be in the spring, therefore the installation work can be done during regular hours, and paying for overtime is not so likely to be necessary.

The shortage of galvanized iron for duct work has brought to the fore many substitutions in the way of ducts fabricated out of lath and plaster, and of various types of fireproof wallboards. The practice of using smaller quantities of air at greater temperatures makes possible smaller duct size, but at the same time calls for much more careful engineering to insure even and draftless air distribution. The improvement of the newer grilles and outlets permits the use of smaller quantities of air per ton of refrigeration, such air being introduced at greater temperature differences.

To those operators who are confronted with the problem of maintaining and repairing existing equipment, a firm word of warning should be given—that if you wait until March, April, or May to put your systems in operating shape, you will definitely be behind the eight-ball. It will certainly be a safe prediction that you will not be able to get your equipment tuned up and brought up to highest operating efficiency if you wait. *Now* is the time to do it.

DEVELOPMENTS IN EQUIPMENT

Descriptive reports of air-conditioning, ventilating and heating products and comment on their application

HUMIDITY REDUCTION BY CHEMICAL MEANS

FOR THOSE theatre men who are unable to get refrigeration equipment for the coming year for air-conditioning, the following information may be of particular value. It would also be worthwhile for those whose air-conditioning capacity is a little bit short, and who had planned adding equipment but are unable to do so readily because of priorities.

We all know that a refrigeration system does two things: One is that it cools the air; the other is that it dehumidifies, or condenses out, the excessive moisture in the air. The Surface Combustion Corporation of Toledo, Ohio, has just published a bulletin describing their new Kathabar dehumidifying unit, which accomplishes the function of dehumidifying by passing the air through a spray of a chemical solution that has a terriffic affinity for moisture. The air leaves this equipment extraordinarily dry. The air then only has to be cooled just a little in order to reduce the water content (humidity) of the air.

The little cooling that is required can be accomplished by passing well water or cooling tower water through the coils, since only the *sensible* heat need be accounted for, and lowering of the sensible heat is always the smaller portion of the complete air-conditioning load.



¶How to Improve Your Ventilation . . . and Your Heating—

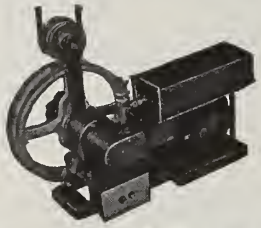
. . . write Better Theatres, describing your conditions, explaining what changes you would like to make in your theatre to modernize your air supply system . . . or if planning a new theatre, outline your needs. We will be glad to help you in your problems, as part of Better Theatres' personal service to readers (no charge, of course).

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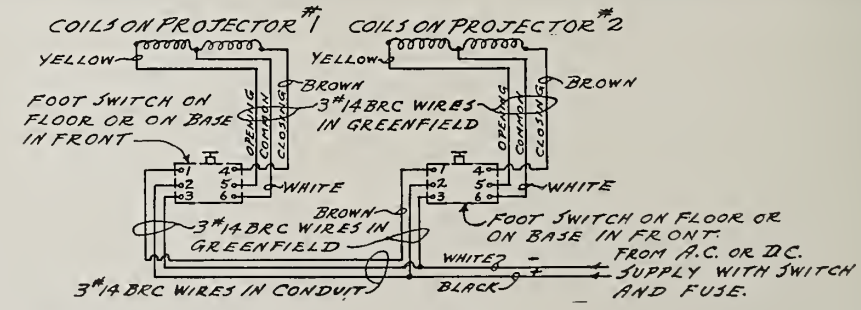
Making Changeovers Certain and Smooth

IT IS WITH something of a shock that a person connected with the motion picture theatre business occasionally runs into the notions held by the public concerning projection and sound reproduction. One of the things the public cannot understand is how a complete show can be put on the screen without stopping for changing of the reels. Some patrons are under the impression that one large reel is used, and when it is explained that several reels are used alternately on two projectors with switches for changing from one to the other, they appear amazed by the simplicity of the method. However, even though the method of projector changeover appears simple and easy in operation, there are many items that must not be overlooked or neglected in the installation or maintenance of changeover equipment.

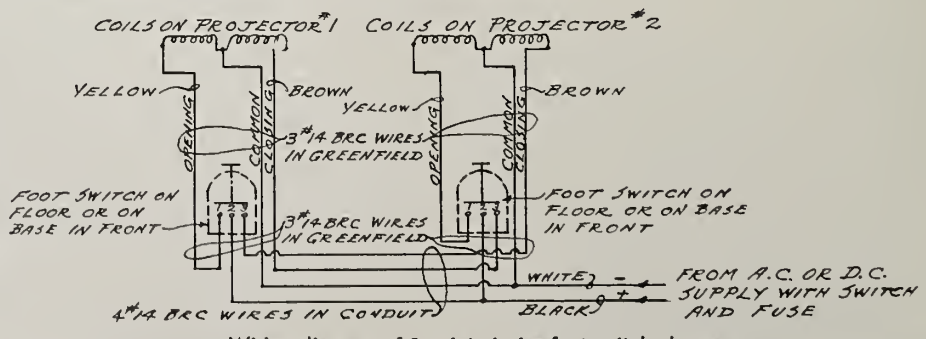
In the first place, there are several different types of electric automatic shutter changeover controls. Some have foot switches mounted at or near the front of each projector base, others have hand-operated switches that mount at the rear of each mechanism. They all require proper wiring circuits and methods of installation; however, since the foot switch type involves an especially exacting procedure, and because it is used in so many standard changeover theatres, this discussion will confine itself to this one.

WIRING PRECAUTIONS

When the installation is in progress there always seems to be a question as to how many wires should be run, where the conduit outlets should terminate, and what type of wiring should be employed between the foot switch and the changeover coils on the projector mechanism. In every case the electrician on the job should



Wiring diagram of 6-point, 3-wire foot switch changeover.



Wiring diagram of 3-point, 4-wire foot switch changeover.

know what type of changeover device is intended for installation and if it is to operate on a.c. or d.c. supply, and on what voltage. Where this information cannot be had at the time of pulling the wires, at least four No. 14BRC wires should be run in the conduit between No. 1 projector and No. 2, leaving these wires coiled up about 24 inches at each end. In this way provision will be made to accommodate any of the standard changeovers, as in many cases it is found at the last minute that the foot switch requires four wires instead of the three installed. This means pulling in an extra wire, which involves a lot of extra work, and loss of time.

An item that should not be overlooked is pulling the conduit wires that are color coded. That is, each wire should be of a different color so that it may be identified at all times. In this way there will be less likelihood of a mistake in the hookup; also, the colors are convenient in checking the circuits in case trouble should develop later on.

In laying out the conduit and wiring circuit for the changeover, the "run" should be from either an a. c. or d. c. panel, as called for the type of changeover device, having a proper cutout switch and fuse for instant control and protection. The changeover circuit should never be tapped off a motor feed circuit, for then in case of trouble, both the changeover and the motor will be "dead." This changeover "run" should end at the front of the projector base, toward the operating side.

CONDUIT OUTLET LOCATION

Extreme care should be taken that the exact location is determined where the conduit turns up from the floor, as the type of projector base and angle of projection will tend to vary this location. In the latest types of totally-enclosed projector base, this changeover conduit should terminate inside and to the front, with Greenfield-armored cable run through a tapped hole in the base to where the changeover foot switch is located. In most cases the foot switch is fastened directly to the lip of an enclosed base; on three-or five-point bases, to the right front leg. What must be kept in mind is to make this foot switch as convenient as possible for the projectionist to operate. A good idea is for the projectionist to establish this exact location for mounting the foot switch, as he is the one who will work it and he knows the best place for quick and easy manipulation.

One should be sure that the foot switch is fastened rigidly, and at the proper angle, either on the base or on the floor, to receive the heavy impact of the foot, otherwise the switch will work loose from the wires, causing a short, or bending the switch blades so as to cause arcing, which will shorten the life of the device. A special bracket can be obtained with the foot switch for making a rigid fastening to either the base or to the floor; or an iron bracket can be made.

From the foot switch, the three No. 14BRC wires should be in Greenfield cable



A.B.C. = G-E

(Embassy Theatre, Atlantic City. Joseph H. Josephson, contractor for marquee; M. B. Markland, contractor for building.)

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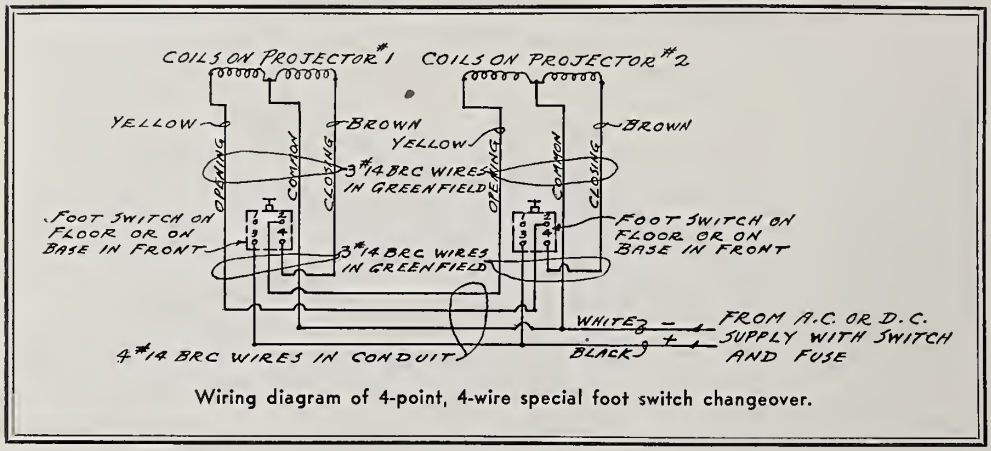
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in the "run" to the changeover coils or the projector head, and never in three conductor BX; most local electrical codes will not grant approval of the latter. At the present time there are three well known foot-switch changeover devices on the market. One is a three-wire, six-point changeover using only three wires throughout for two, three or more projectors. It is used in combination with an automatic shutter control actuated by an opening and closing coil in a totally enclosed housing mounted on the left rear projector head cover.

In fastening the coil assembly the two screws on the projector back cover should be removed, and the two screws supplied with the changeover should be used for mounting the bracket to the head by means of the two holes. Also with this changeover coil assembly, an extension for the focusing stud is supplied in order to clear the mounting bracket.



Wiring diagram of 4-point, 4-wire special foot switch changeover.

FOOT SWITCH HOOKUP

In hooking up the foot switches, all terminal posts marked No. 1 inside the switch should be connected together by one wire from foot switch to foot switch. The black, or positive, wire should always connect to terminal post No. 2 inside the switch. The brown wire to the closing coil should connect to terminal No. 4; and the yellow wire, to the opening coil, to terminal No. 5 inside the switch. The common return, or center white wire, from the changeover coils, should always be connected to terminal post No. 6 inside the switch. This procedure should be followed when installing and when in checking for cause of trouble.

Another foot switch changeover device is a three-point, four-wire type for two projector installation and is also used with the standard automatic shutter control in combination, the same as with the six-point, three-wire system. In installing the wiring for this type of foot switch, the yellow wire to the opening coil should be connected to terminal post No. 1 inside the switch, and the black, or positive, wire to terminal post No. 2, which connects together with post No. 2 on the other switch. The brown wire to the closing coil should connect to terminal post No. 3 inside the switches, and the white, or negative, wire should run straight through and connect together the common return, or center lead, from the changeover coils.

The third type of changeover is a four-point, four-wire system using only three points in each switch for a two projector installation. The yellow wire to the opening coil should connect to terminal post No. 2 inside the switch. The black, or positive, wire should be connected together to terminal post No. 3 in both switches, and the white, or negative, wire should run straight through and be connected together to the common, or center lead, from the changeover coils. The brown wire to the closing coils should be connected to terminal post No. 4 inside of each foot switch. It is to be noted that the color of the wires is taken arbitrarily and can be changed as desired, but the sequence in installation should be followed.

CHECKING TROUBLE CAUSE

In case of trouble in the changeover, extreme care should be taken that the source of trouble is checked carefully before attempting to take apart the foot switch or changeover coil assembly. Many times it is found that only a fuse has blown out, or a terminal post is loose, or the plunger on the device is holding fast. A lot of harm can be done by haphazardly twisting or forcing apart the plunger blade contacts, as they are set *exactly* at the factory and it is rarely that they give any trouble in normal operation. However, once they are knocked out of alignment by tinkering, trouble is bound to result.

Another very important matter consists in the little screws that hold the changeover coil assembly together. These screws are of a certain size and length made especially for the cover plates; in case the coil assembly is taken apart and these screws are lost, screws of the same size should be ordered from the dealer rather than to drive in place any old screw that may be handy. What happens is that when these odd-sized screws are driven in tight, the end punctures, or just barely touches, the coil windings and causes a short, which will require installation of a new coil.

It is true that present-day changeovers permit the simplest installation both in mounting and wiring, and provide for smoothness in operation and easy replacement of parts; nevertheless, they are sensitive devices and to enjoy their advantages fully, one must be sure that they are installed and maintained precisely according to their operating characteristics.

¶ Reducing Light Bills

THE LIGHTING of a theatre, on the interior as well as the exterior, runs into a heap of money in a year's time. But if the lighting schemes and methods are the best possible according to the latest improvements in illumination, it is money well spent, for light is truly "a first tool of showmanship."

Every progressive and successful business man, be he a theatre man, small store owner or large manufacturer, is interested in practices which eliminate or at least reduce waste, and in no other field are matters of economical operation and maintenance more exacting than in the theatre business. Illumination is one of the major items on the cost sheet.

We all know that electricity must be paid for either by the demand or peak load method of calculation, and established rates. In other words, charges must be paid on the current available at the theatre, whether it is used one hour per month, or 24 hours per day for 30 days per month, together with a certain charge for the amount used. These extra charges, besides the cost of current used, are known as demand or meter charges and are figured at so much per kilowatt on the peak usage reached at any one time during the month. That is to say, for example, if the theatre lighting is wired for 10,000 watts, a demand is created of 10 kilowatts. Now, if this maximum load is used for just one hour a month, that demand of 10 kilowatts has been created on which there will be a monthly charge of so much per kilowatt. This charge is made because the electricity is there to be used at any time at the full capacity of the lighting system.

"DEMAND" AND "PEAK LOAD"

This charge is in addition to the actual cost of electricity used. Let's say, the lamps in the lighting system were used only 5 hours during the entire month, and used 50 kilowatts at a charge of 3 cents per kilowatt, the cost of the current used would be $1.50. *But to this would be added the demand load charge,* since a demand of 10 kilowatts was created when these lamps were turned on. Now if these same lamps were used 10 hours a day, 30 days a month, that would be 100 kilowatts per day, or 3,000 kilowatts per month, and at 3 cents per kilowatt, the cost would be $90 per month for the electricity used. And to this

would still be added the demand load charge at so much per month.

Another way that the theatre exhibitor pays for electricity is by the increase in the cost of current throughout a certain *first bracket,* or a specified minimum of kilowatts used per month. This cost is based on the peak load used the previous month, or so much per ampere, or horsepower, or wattage needed for use. However, regardless what the rate is, whether 1c or 10c, the established demand rate must be paid at fixed charges. For example, let's say a theatre has four hundred 25-watt lamps, which means that each lamp will burn 25 watts per hour of illumination. As a result, 10,000 watts must be available at all times in order to use these 400 lamps, and for this a demand load charge must be paid. If 1,000 watts are available on the lighting service, a fixed demand load is made which runs in some localities at about $2 per kilowatt. In this case, $20 would have to be paid, in addition to the charge for the amount of current actually used by the lamps.

The cost of "juice" thus accounts for the lion's share of illumination expense. One problem is how to reduce the demand charge; another, how to reduce current consumption. It is not practicable to do either, however, if thus to save money would mean less effective illumination, for *the theatre lives on light.* A number of sound methods are available; this comment on the problem has been prompted, however, by examination of installations of a certain type of lighting unit which efficiently applies small-wattage lamps.

HOW SAVINGS ARE EFFECTED

The unit obtains its efficiency by employing an aluminum reflector and diffusing glass roundel. Reflectors of this type have been applied to marquee and sign lighting, as well as interior cove illumination, at a number of theatres. In one installation examined by the writer, they were used to replace 4,000 exposed filament lamps. The original lamps were 25-watt, which consumed 100,000 watts, or 100 kilowatts per hour, creating a demand load of 100 kilowatts at $2 per kilowatt per month, for a total of $200 per month. By installing Climax reflectors with natural color glass roundels and lamped with 7- and 10-watt bulbs, throughout the exterior and interior, the above volume was reduced to about 40,000 watts, or 40 kilowatts. This meant that a saving of 60,000 watts, or 60KW, was made, as well as a saving on demand load charges of $120.

A 3-watt or 7-watt blue (depending on the size and type of roundel) equipped with a multifacet or diffusing lens, creates a beautiful effect in arches, coves, and luminaire fixtures which ordinarily would require the use of standard 40-watt filament lamps. This holds true for the red and orange bulbs, but where a blending of colors is desired, such as red and blue to make a purple effect, a 3-watt red should be used with a 7-watt blue to equalize the light output, as red is a color that has more light transmission value and must be used with a higher rated blue, which has a lower transmission characteristic. Yellows, greens and orange are the same, but care must be taken that the proper wattage and sizes are used to get a warm effect.

The outstanding characteristics of these reflectors are that they reduce the demand load charge, reduce the cost of current, and using less current, prolong the life of the flasher equipment. They also use lamps of longer rated life. Color is permanently in the glass, not painted on, so light transmission with color is relatively high, while cleaning does not impair the coloration and can be easily cleaned due to the smooth protective glass lens. The weatherproofed housing reduces the chances of lamp breakage due to weather



Two marquee and sign lighting schemes using Climax reflectors to replace exposed lamps of larger wattage. The marquee borders and trim use 3-watt lamps, the signs 10-watt. The left-hand theatre is RKO's Colonial in New York, the other is the Paramount in Toledo.

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IT MUST BE WHITE
SEE SECOND COVER

conditions; the lower wattage is also a factor here.

These low-wattage reflectors can of course be used to special advantage in theatres having over-loaded lighting circuits and accompanying flasher troubles.

¶ Carpeting Mat Areas

WHEN PLANNING to install carpet in a lobby or foyer where rubber mats have been recessed in the floor, it is very important that certain precautions be taken before the actual laying. Usually these recesses are anywhere from ⅜-inches to ½-inch deep, with a cement or terrazzo border all around. In a case like this it is far better either to fill in these recesses with cement, or entirely remove the borders in order to have a perfectly level floor for the carpet and lining to lay on.

Let us assume that these recesses are filled in with ½-inch lining, then over this another layer of ½-inch lining is placed, continuing over the entire area of the room, with the carpet on top as a finished job. What happens is that in several months the lining in the recesses will pack solid, leaving the hard cement or terrazzo borders projecting slightly into the other lining and carpet. These sharp corners of the borders will tend to cut into the carpet under the impact of hundreds of tramping feet and leave wrinkles at these points, especially if the floor has an incline. Also on close inspection it will be found that in time a perfect outline of these areas can be seen in the carpet. Under such conditions, the carpet cannot have the long life expected of it.

Let's assume further that the rubber mats are left in place in these recesses, and over them and the terrazzo or cement border, first lining and then carpet is placed. Rubber mats will tend to deteriorate somewhat with age, especially if they have already seen hard usage, and have a tendency to absorb or retain moisture under them when no ventilation is provided. That is the reason why under solid corrugated mats moisture will always be found, while under perforated matting very little will be seen, as the holes permit movement of air to help dissipate this dampness. Any carpet having dampness under it will not wear as well as carpet with perfectly dry areas underneath.

Seams at the door saddles between the lobby and standee areas are bad since patrons have a habit of twisting their feet as they round the door jambs. If the floor is pitched, an added strain is imposed on the seams as the patrons dig in their heels. Where the door saddles are badly worn or loose, it is best to remove them entirely if the carpeting is to run straight through from the lobby to the standee area. Leaving old or loose door saddles under the carpet, and to avoid a "hump" by reducing or cutting the thickness of the lining underneath at these points, is very bad practice. The main purpose of the lining is to prolong the life of the carpet and to give softness under foot, and when the thickness of this lining is reduced it eliminates entirely these benefits. It is better to cut off a little of the bottom of the doors—or better still, remove the saddles.

PLANNING SERVICE

¶ Better Theatres is glad to answer the questions of exhibitors theatre planning.

¶ Better Theatres' Service Department annually deals with hundreds of inquiries from readers regarding planning problems, equipment and furnishings, operating methods and finance, maintenance, etc.

¶ In order that questions may be dealt with effectively, they should be specific.

¶ It is of course to be understood that this service is in no way intended to supplant that of a theatre architect. Better Theatres cannot supply working plans, design sketches, etc., which must be procured from a licensed architect.

¶ Although Better Theatres' Service Department has leading specialists regularly available for consultation when and as an inquiry may advise this, all inquiries are answered by this department and should be addressed to it, as follows:

BETTER THEATRES
Service Department
ROCKEFELLER CENTER
NEW YORK, N. Y.



EASY IMPROVEMENTS

A GENERAL check-up of your theatre may reveal many improvements which can be made at a nominal expenditure. The importance of these improvements in proportion to the cost of executing them is such as to make it tempting for any exhibitor to take advantage of them.

1. If you have black masking around the picture image any greater than 4 inches wide, it should be removed or covered so that only 4 inches of the black masking can be exposed. Such a change will improve the picture image considerably.

•

2. If you have a stage platform in front of a screen which has a surface light in color, or is a smooth and reflective surface, the stage platform should either be painted in a black mat diffusive finish, or be covered with a dark diffusive cloth.

•

3. Observe the walls and ceiling surrounding the screen and note if any particular portions of these surfaces produce highlights caused by light being reflected from the screen. These particular surfaces should be painted dark enough and with a paint diffusive enough to eliminate these highlights, since they are annoying to the patron while viewing the picture.

•

4. If you have a theatre in which there is a bank of seats centered on the center line of the screen, and if the sightlines from this center bank of seats are such as to cause obstruction of the view of the picture, arrange to have these seats staggered. These chairs can be reset from 40c to 50c apiece.

•

5. Lighting fixtures in the form of bracket or hanging luminaires along the side walls of the auditorium that are visible to the audience while viewing the picture, should either be removed or not be illuminated. These lights are a source of considerable annoyance to patrons. All lighting for the auditorium during a picture performance should be located on walls or rear wall so that they will not be in the range of direct vision.

•

6. If you have rattley Venetian blinds or dirt collecting drapes above the standee wall for the purpose of preventing street light or lobby illumination from showing on the picture, it would be a considerable improvement to eliminate these and consider a rearrangement of the lobby doors and street doors so as to introduce an architectural barrier or baffle.



SIGNS and SELLING

RECENT OUT-FRONT PROMOTION





Above: The Lord Baltimore theatre, Baltimore, using Adler attraction advertising equipment, still gets plenty of white space on end panels despite small size, and adds an Adler panel over the entrance for coming attraction promotion. Left, the five line Adler panel of the Lansing theatre, Lansing, Mich., with emphasis balanced between two pictures by giving larger letters to second attraction.





An orderly, highly legible arrangement of copy, making effective use of Wagner 4-inch letters with 10-inch on a panel of medium height, is shown above on the Euclid theatre, Lucas & Jenkins house in Atlanta. The marquee and sign equipment installation was part of a complete new front treatment by Balton & Sons, Memphis, using porcelain enamel.

At left is pictured the use of billboard advertising at the corner of the theatre itself for coming attraction promotion, as on the 20th Century theatre in Cincinnati. Mounted on the side of the building, the board does not intrude upon front architecture, yet is visible up the street.

Getting Theatre Itself into Copy Is Growing Trend

By A-MIKE VOGEL

Chairman Managers' Round Table
Motion Picture Herald

WHEN MONEY is tight the theatregoer is apt to shop more for his entertainment.

In flush times, there is less emphasis in this direction.

The defense program and attendant expanding pay-rolls clearly are making these factors known more generally among theatremen. The appeal of individual pictures is variable. Entertainments of lesser worth are apt to follow strong attractions in the same theatre. The manager cannot honestly sell both features with the same vigor. He can somewhat equalize the audience value of both programs by a consistently aggressive advertising on behalf of other and more permanent appeals.

That these institutional factors are being depended upon for more dividends is indicated in the growing consciousness of exhibitors now tending to stress theatre as well as pictures in their regular advertising.

There are many ways of making capital of these permanent values. The Apex theatre in Washington, D. C., a unit of the K-B circuit managed by William Smith, and a neighorhood situation has been promoting of late its soundproof, glass-enclosed nursery, from which patrons with infant children are invited to view the performance without incurring any annoyance to other patrons.

Another "permanent-value" being promoted by Apex is the "Embassy Room," also sound-proofed and glass-enclosed, where smoking is permitted.

In Monroe, Mich., the Butterfield circuit's city manager, J. R. Denniston, devotes large space in his advertising to theatre service and equipment. Recent copy under the heading of "What Makes the Movies Move and the Talkies Talk?" emphasized the physical comfort of the theatre, detailing the high points of the ventilation, the sound, the screen, and other tangibles, noting that the circuit had invested in excess of a quarter million dollars in Monroe in theatre building and equipment to insure patrons the finest of entertainment and comfort.

These are but a few of the straws in the wind to show a growing trend in theatre public relations.

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A LINE O' LAW OR TWO



The Various Types of Liens

By RUDOLPH ALLEN
Member New York Bar



IN these "tabloid" discussions of legal matters affecting theatre operation, effort is made to relate all points of law to practical theatre affairs as directly and concretely as possible. At this point, however, several aspects of law will have to be dealt with in a general way, in order to make certain following discussions perfectly clear. One of these general subjects is Liens.

The word "lien," derived from a Latin word meaning "to bind," is one occurring frequently in normal business relationships. It is often misapplied, however, and given improper interpretation. It is in reality nothing more than a legal claim or hold on property as security for a debt or charge.

There are two definite types of liens: **possessory**, meaning where tangible property is in the possession of a person; and **non-possessory**. where a lien may attach even though the property is not in the possession of the person seeking to execute this particular legal right.

In the non-possessory class, the most well known type of lien is classified as a mechanic's lien. The object and purpose of this type of lien is to protect a person who enhances the value of real property by furnishing materials or performing labor in its improvement with the owner's consent, by giving to such a person an interest in said real property to the extent of the value of the materials or labor furnished.

A person asserting a non-possessory lien must file with the County Clerk a statement showing in detail the nature of his contract, the amount of labor and materials furnished, and an affidavit to the effect that he has not been paid. The effect of filing such a document is to serve notice upon the entire world that there is now outstanding against this particular parcel of real estate a mechanic's lien, with the result that the building cannot be sold until the lien has first been satisfied. It can be readily seen that this type of lien creates great security for the mechanic or worker.

A second type of lien of the same classification, is a lien on vessels or ships.

The lien with which most people are familiar, and concerning which legal questions continually arise, is that type affecting persons who have in their possession property upon which they have either rendered services, improved the value thereof, or did something in connection therewith. In these cases, the courts and the Legislature have carried out the old legal adage, "Possession is nine-tenths of the law," and have given to such persons a lien or hold on the property.

The law goes further than that, and provides that in the event that the claim, debt or charge upon which the lien is based should not be paid within a certain reasonable and specified time, then the lienor may, by following certain procedure, sell the property in his possession in order to satisfy his lien. The most outstanding examples of such types of liens are:

1. A film laboratory lien, which enables a laboratory which stores negative and positive films to keep such films until all repair and storage bills are paid.

2. A garage owner's lien. In this particular case, a restriction is placed upon the garage owner, who is not permitted to charge more than 30 days's storage in the event that he allows the car out of his possession.

3. An artisan lien. This is a situation where a person makes, alters, repairs or enhances the value of any article of personal property. There are, of course, various other types coming under the heading.

In addition there are two other types of liens neither of which properly come under the classifications discussed above:

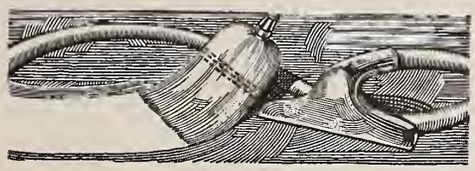
1. Attorney's lien, which permits a lawyer to retain papers and records in his possession until his fee has been paid; and

2. A Hotel keeper's lien, which authorizes the retention of personal baggage until an account has been settled.

While Better Theatres cannot perform the service of legal counnsel, inquiries from readers are invited and will be answered as fully as permissible.

CLEANING AIDS & METHODS

■ ■ ■ including DEODORIZATION AND SANITATION



Good Housekeeping Methods Of a Neighborhood Circuit

¶ Detailing an outstanding demonstration of high standards

By SAMUEL BRAVERMAN

IT has always seemed to me that the capacities of those in charge of theatre management are constantly reflected in the maintenance of the theatre property itself. Business-like management will recognize, in the first place, that the most effective protection against excessive deterioration of building, furnishings and equipment is methodical inspection, regular cleaning, polishing, etc., and prompt repair. There will also be alertness to the fact that it is good business to make the theatre inviting in appearance and to keep it free of conditions which repel people. Nor will it be overlooked that a theatre which shows that the management places real value on its appurtenances will be subjected less to the mutilations of the careless and the mischievous.



SAMUEL BRAVERMAN

I observe all sorts of theatre housekeeping policies—good, bad and indifferent. For a number of years I have been in an excellent position to note the *good* policy of an important circuit operating in Brooklyn and also on Long Island. It quickly became clear that this group of theatres was most pridefully and methodically maintained. It so happens that I pass one of the theatres in going to business and, having become aware that the porters were doing a certain cleaning job in the vestibule whenever I passed, I began to check the coincidence against the hour: Over a period of five months I found that I could set my watch by the performance of this particular vestibule job!

And so it has occurred to me that an inquiry into the methods of this circuit—the Century, which operates 35 theatres—and of the reasons for and results of those methods, might well make an interesting contribution to these columns. Accordingly, I have interviewed Mr. Leonard Satz, the man who is in charge of maintenance and purchasing for all of the Century houses, which include both first-run and second-run situations. His job includes all aspects of maintenance, of course, not merely cleaning and sanitation; the methods applying to each department are correlated, so that to deal with Century maintenance policy means discussing it in its general application. In doing this, I am going to let Mr. Satz speak directly, with only a few questions (in italics) interposed by me as he goes along.

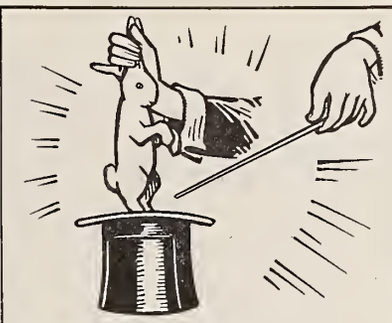
In response to my inquiry as to *why* the Century circuit insists upon such high standards of cleanliness in every theatre, regardless of differences in price and clientele, Mr. Satz replied:

We feel that high maintenance standards help the box office. What constitutes "good maintenance" is not something you can put your finger on when a patron walks into a theatre. So far as the patron is concerned, what we theatre people call maintenance is "atmosphere." It is simply this: People much prefer going into a place that is bright, clean, pleasing to the senses.

Our methods of maintenance are standardized. A general scheme operates throughout the circuit, with certain differences in actual routine to meet differences in operating hours, equipment, etc., between the various theatres.

The cleaning schedule for each theatre is made at circuit headquarters. Each theatre, however, makes changes in accordance with its needs.

Standardization includes materials and implements for cleaning, polishing, sanitation and so on. We make practical tests of a product under the conditions presented by the entire group of theatres, and finally select one suited to all houses, then standardize on it, buying in quantities compatible with our needs that earn the best



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IT MUST BE WHITE

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possible price. And in seeking a product on which to standardize, we do not look for miracles. There are no magic cleaners. Cleaning usually means plenty of good old elbow grease, no matter what soaps, powders, etc., you use. As for chemicals in general, I personally feel that the only ones really needed in a theatre are gum removers and one good compound for prevention of corrosion and odors in urinals.

In the finishing of toilet rooms, we prefer tile or terrazzo floors, and tile walls. And the tile walls are built up to 6 feet from the floor, so that the plaster walls above are too high for youngsters to write on. Plastered portions of the room are painted with flat or semi-gloss paint. Glossy finish not only shows imperfections and irregularities of surface, but it does not have a "finished" look.

Do you have a regular system for the inspection of equipment?

We most certainly do. Motor-generators, blower motors and pumps are inspected regularly. A competent electrical contractor inspects all generators. I think that with respect to such equipment our record is quite remarkable. For example, we have never had, to my knowledge, a major generator breakdown. Not a single generator has had to be removed for repair. For projection emergencies, we have 20 spare mechanisms distributed among a number of theatres so spaced geographically that in case of a breakdown or removal for repair every theatre can get one or two of the spares immediately.

Do you require projectionists to make written reports on condition of equipment or of film?

No, for I don't believe such reports are faithfully made out. What we do is this: Each month a lubrication inspection chart is handed to each theatre. This chart lists every motor and part needing lubrication in the particular theatre to which it is sent. It is the duty of the house electrician or maintenance man, as the case may be, to place a check after each motor after he has inspected it, oiled it and made any repairs. Both he and the manager of the house sign the chart, and if there is any burn-out later, due to lack of lubrication, they are held jointly responsible.

Our carbon inventory is monthly. The carbon burning rate has been figured out for each theatre, and when consumption, as shown in the inventory report, runs high, the equipment is inspected.

What we regard as a very important item in our maintenance system is a fuse bulletin. Often a lot of time is wasted in a theatre when a fuse blows out, waiting for an electrician to come and find it. In each theatre we have cards posted, showing the location of all main fuses; one of these is in the manager's office, another in the projection room, and another either backstage or in the meter room.

What is your procedure on repair of auditorium chairs?

We employ experts who do nothing but repair seats and carpeting. They go from theatre to theatre constantly. Whenever a tear is found, the entire seat or back, as the case may be, is recovered. We do not believe in patches. The upholsterer makes other repairs and attends to squeaks.

Carpeting is of course cleaned daily by the house staff. For our vacuum equipment we insist upon from 2¾ to 3 inches of vacuum. Floors beneath the seating in all of our theatres are painted. We do not think unpainted concrete beneath the seating looks well; also, unpainted concrete is harder to clean. Floors beneath seating are mopped at least once a month, first with water and mopping powder, then with clear water.

You have told of your inspection of certain items. You have a general inspection?

Yet, twice a year. This covers everything in the theatre, and the building itself, from basement to roof. I do this with an assistant, and we take with us the head of the construction company that does our work, and also an engineer. Some reconditioning is done at regular intervals regardless of inspection findings. For example, the marquee is repainted each year, preferably in the spring. The marquee soffit is also painted, and inside of the attraction board frame so as to keep reflection of light as high as possible.

From time to time alterations of a rather general nature are made. One of the first things we consider in such jobs is how to improve the men's and women's lounge and toilet rooms. Such facilities are extremely important in "selling the theatre" and keeping it "sold." We do not believe it a good policy to be niggardly about supplying soap, paper towels, convenient receptacles, etc. Before Saturday matinees in some theatres we may reduce the amount of paper towels, for example, but the dispensers are replenished at the end of the afternoon.

Most of our theatres provide paper cups for drinking water. About a quarter of them also have bubblers. We use penny dispensers for the cups, and this has proved a worthwhile source of income, at least enough to pay for the service, in some houses more.

Do you feel that your housekeeping standards and prompt repairs really represent economy in the long run?

That depends on what the money is spent. After all, you must expect operation to cost money; you expect to get it back, with dividends, at the box office. A theatre must be attractive, and it costs money to keep it so. However, if you are referring to items of care and repair which might grow into more serious ones if allowed to go undone, then you can surely say that you actually save money by making regular inspections and prompt correction.

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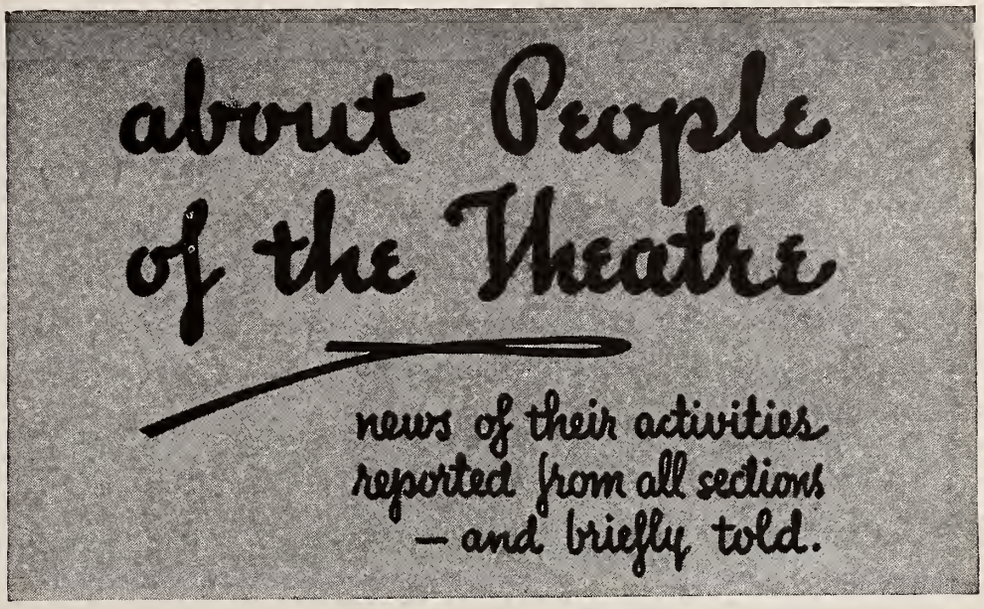
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LLOYD HUTCHINS has leased for another year the Ozar Amusement Company theatres in seven Olahoma cities, from Mrs. GENE HIGGINBOTHAM.

The Palace Theatre in San Leandro, Calif., will be opened after remodeling by Golden Gate Theatres, Inc.

ROY MCMINN, exhibitor of Superior, Wis., has been elected vice preident of the Association of Commerce there.

The new 1000-seat Perakos-Quittner Eastwood Theatre in East Hartford, Conn. has opened with a full-week policy. NAT RUBIN, former assistant at the Poli theatre in New Haven, is the new manager.

RICHARD SHACHT has succeeded CARROL HANNAH as manager of the Lido theatre in Michigan City, Ind.

The Lodi Theatre in Lodi, Calif., recently severely damaged by fire, will be rebuilt.

A refreshment booth is among the improvements recently made at the Hoo-Hoo theatre in Gurdon, Ark.

The Riverside Theatre in Milwaukee has reopened after summer closing, with E. J. WEISFELD as manager.

The opening of the new Reeves theatre at Elkin, N. C., was attended by CY DILLON, manager of the Republic Exchange, and other Charlotte film notables. The house is operated by Dr. and Mrs. W. R. REEVES, who also operate the Elk theatre there.

PETE NICHOLAS, who managed the Rex theatre in Chicago, is the new manager of the Thalia theatre.

The new Camp theatre in Foster Falls, Va., has opened under the management of BYRON GOSH, who is planning two other theatres.

JOHN LOVERIDGE, who has operated theatres in New York, Chicago and Texas, has bought the Casino theatre in Des Moines, Ia., from ABE FRANLE.

The Liberty Theatre, Jonesboro, Ark., has been remodeled.

The 600-seat Starling theatre in Martinsville, Va., has been opened by F. W. CARPER, who now operates three of the five theatres there.

RICHARD GREENWOOD, president of Heywood-Wakefield Company, visited the Portland and Seattle branches of the B. F. Shearer Theatre Equipment Company, accompanied by PAUL POSSER.

HENRY SORK, operator of the Rio theatres in Reading and Schuylkill Haven, Pa., has purchased property for a new theatre in Schuylkill Haven.

EDDIE SKOLAK has reopened the President theatre in San Francisco.

The Arcade theatre at Gas City, Ind., operated by Mr. & Mrs. D. B. SIMPKINS, has reopened after closing for extensive remodeling.

FRANK MANENTE is the new assistant at the Glove theatre in Bridgeport, Conn. TONY MASELLA succeeds him as assistant at the Poli in New Haven.

SAM J. MOSER has succeeded LEONARD A. SCHELLING as owner of the Roxy theatre in St. Helena, Calif.

RAY MACCORMICK, formerly manager of the Forsythe theatre in East Chicago, Ind., is the new manager of the Vogue theatre there, succeeding RAY HELSON.

The Miner Amusement Company has renovated its Grand theatre in Chetek, Wis.

The Arkansas theatre in Little Rock, which has been closed for several years, will be remodeled for resumption of operation at a cost of approximately $25,000.

■ ■ ■

The Cosmo theatre in Chicago, part of the Warner circuit, has been reseated with 1,200 Ideal chairs in green leatherette and mohair.

The Capitol theatre in Philadelphia is being remodeled inside and out for reopening under the ownership of I. J. HOFFMAN, with BERNARD GORDON as manager.

G. CAREY and E. R. GILLETT have scheduled the opening of their new Stadium theatre at Caruthersville, Mo. for Thanksgiving Day. It has a seating capacity of 800.

RCA Photophone has contracted for comprehensive service to 79 theatres of the Comerford-Publix Theatres Corporation in Eastern Pennsylvania and Southern New York. CHARLES A. RYAN represented the Comerford theatres in the negotiations, and DAN HALPEN, W. L. JONES, and JOHN BETHELL, RCA.

The Joy theatre of Smackover, Ark. has been rebuilt and reopened after being damaged by fire.

HANS SMITH has rebuilt the burned Irving theatre in Irving, Tex., and is reopening it. It now has a seating capacity of 700, modern furnishings, and RCA Photophone sound.

The De Luxe theatre in Moline, Kans., has been taken over by Mrs. THEMA M. MORRIS.

The Linda theatre at Marysville, Calif., was recently destroyed by fire.

LEN S. and ROSALIE MARTIN BROWN have purchased the Mainstreet theatre in Racine, Wis., which they have operated for eight years.

HARRY NEPO's Kimbark theatre in Chicago is being modernized, with Kroehler push-back chairs, a Walker screen, Simplex projectors and extensive redecoration.

ROBB & ROWLEY plan to open a new theatre at Benton, Ark., with a seating capacity of 900.

AL WARSHAUER is directing the installation of new seats in the Paramount theatre in San Francisco.

The new Lake theatre has been opened at Winneconne, Wis., under the operation of VINCENT BROS. of De Pere.

TED AUSTERLADE, owner of the Era theatre in Harvey, Ill., has taken over the Harmony theatre in Chicago.

The Wilson theatre in Covington, Ky., owned by the Richard P. Ernst Realty Company, is being extensively remodeled

by the F & Y Building Service, which recently completed the redecoration of the Liberty theatre owned by the same company.

The Park theatre, formerly the Cosmopolitan in New York, is being reopened after renovation, under the management of HAROLD GOLDMAN.

The California Theatre in San Francisco is to be remodeled and reopened under the name of the State, according to EUGENE H. ROTH, manager.

The Rio Theatre in Van Buren, Ark., has opened under the management of OSCAR MILLER, with new equipment and furnishings.

Paramount and Fanchon & Marco will operate jointly the El Capitan theatre in Hollywood, under the name of the Paramount Hollywood theatre, after modernizing it at a reported cost of $150,000. LEONARD GOLDENSON of Paramount, and C. E. TOBERMAN of Fanchon and Marco, negotiated the deal. W. L. and HAL PEREIRA, Chicago architects, are designing the improvements.

ADOLPH GORTATOWSKY, operator of the Albany, Liberty and Ritz theatres in Albany, is constructing another theatre to be known as the State. It will seat 800 and will have a full stage and dressing rooms for the presentation of stage acts in addition to films.

Warner's plan remodeling the Model and Stanton theatres in Philadelphia.

STANLEY WEIR has acquired the 250-seat theatre at Wayside, Wis., and is operating it four nights a week.

San Francisco Theatres, Inc., will remodel the Alexandria theatre in San Francisco, at a cost of about $28,000.

MR. AND MRS. O. W. MCCUTCHEN, owners of the Ritz and Roxy theatres in Blytheville, Ark., have opened a theatre at Charleston, Mo.

The front of the Capitol Theatre in West Allis, Wis., is being modernized at a cost of about $3,000.

HELEN ULMAN is replacing the burned Opera House at Salisbury, Md., with a new house to be called the Ulman theatre.

EDWARD BROWN has opened the Lyric Theatre at Goldfield, Nev.

The Del Mar Theatre of Carpinteria, Calif., has been taken over by WILLIAM SWANSON.

The Harrison theatre in Chicago, operated by MOE LANG, is modernized with a porcelain enamel front, and Simplex projectors and sound system.

MR. AND MRS. EARL H. BARRETT have bought the Pike theatre in Murfreesboro, Ark., from ALTON TERRELL.

VALDON GORHANN of Fort Dodge, Ia., plans to open a theatre at Renwick, Ia., in a building being remodeled.

The Theatre's Place and Needs in Defense

(*Continued from page* 10)

construction are those leading to the projection room, where a door has to be able to confine intense, concentrated heat in an emergency.

Wood can be used as a structural material with much greater safety than is commonly supposed. The amount of damage done by fire in a building using a wood structurally can be substantially reduced if the cross-sectional area of the wood members is made maximum in square area, for example, joists 2 inches thick are undesirable, 3 inches being minimum. This thickness applies to wood members which might be used to support a false ceiling shape, as well as to joists which would be the actual roof supports. No vertical wood hanger supports of any thinner section should be used, either. It is always more efficient to use steel for the main roof supports, and usually about five steel girders or trusses are sufficient for the roof of a moderate-sized theatre. These supports could be substituted by using wood, but here again the amount of steel required for this purpose is very small in proportion to the entire material requirements of the structure.

Projection rooms must be constructed entirely of fireproof materials. There is no reason why the projection room cannot be supported on masonry piers and its walls built of masonry, using for both the floor and ceiling of the room a reinforced concrete slab.

As to the large finished surfaces of the auditorium, there can be no material better than ordinary hard white plaster, the thin white coat being finished on the base coats of gypsum plaster, which in itself has a fairly good fire-retarding characteristic. The plaster itself must be supported by a metal lath, but this metal lath can be stapled on to wood framing members, provided that the wood is kept at a minimum thickness of 3 inches. The metal lath weighs only about 3½ pounds per square yard. One steel girder for a theatre has enough steel in it, in weight, to account for about seven metal lath ceilings of a 700-seat theatre.

Necessity of Priority Rating

Unless some sort of a priority rating could be given to justifiable theatre projects, theatre construction would come to a standstill, even though the amount of necessasry materials which would affect the defense program, proved to be negligible. Without a priority rating the exhibitor who wanted to build would find that he could get his materials, if at all, only by paying excessive prices.

The extent to which priority ratings may be made available for theatre construction depends on whether the claims of the motion picture theatre to a function important in the national emergency are far-sightedly recognized. These claims are sound ones; in 1917-18, a theatre business much less competent in both plant and the art it purveyed, than today's magnificent motion picture establishment, was excepted from the general restrictions applying to non-essentials; and the motion picture theatre requires few "critical" materials, and little of those.

These considerations are of course distinct from any that may apply to other fields, and that are of significance to the national economy in general. It is interesting to note, however, that the construction industry, the nation's second largest, employs 6,500,000 people, hardly a number too small to permit of failure to study each field of construction for its specific, actual effect on defense production. Referring to the issuance of over-broad prohibitions, Arthur Clifford, Bridgeport, Conn., lumber dealer told a Congressional subcommittee studying house building:

"After all, in this great fight for the democracies of the world, there is such a thing as sane judgment and an over-all view. Here in the United States we do rate some consideration. It is one thing to give our all and by so doing find it to be a short-sighted policy that defeats itself in the final analysis. It is quite another thing to work and give in a sane and rational way that permits industry in the United States to live, help and let live to help some more."

Mr. Clifford also cited the effect of strikes, which he said caused far more of a slow-down of defense production than even the unlimited building of homes would cause if home building took 5% of all critical materials.

Theatre construction and remodeling does, of course normally contribute appreciably to the prosperity of the building trades; yet even normally it uses little of the materials that have become necessary to national defense. And the mission of the theatre in the Emergency is what it normally is: To give the nation's millions recreation of a kind to which they have become habituated, and one not otherwise accessible to the vast majority of them. Now, and to the end of this period of strain and denial, they have but *greater* need of it.

Modern Wiring of Projection Rooms

Outlining installation practices to follow in order to secure a safe and efficient electrical layout

IN THE INSTALLATION of projection equipment there is always a good way, and just a *passable* way of doing this work. Years ago when the industry was just developing and equipment and installation methods were rather crude, almost any wiring job was considered acceptable practice. Today, however, with equipment itself improved tremendously, and operating and safety standards much higher, the old ways of doing things are entirely outmoded and no up-to-date projection room should have a projection layout, in either equipment or wiring, that cannot compare with present-day practice.

Cut-out switches and panel board distribution switching has been greatly improved, line starters are more efficient and and offer greater protection, and even conduit fittings and connectors and designed to do better work. Yet one still finds conditions persisting that recall nickelodeon days. In the old days, for example, the conduit system was laid out usually in a "slip-shod" manner, part conduit and part armored cable, in straight runs, with the wires at the connections dangling dangerously, and even loosely. The switches, panelboards and starter equipment were laid out all over the walls with utter disregard for the safety and convenience of the projectionist who would have to operate them. At best, this type of installation looks "sloppy," not to mention the hazards and inconvenience it presents to anyone that has to work with it, day in and day out.

In laying out a modern projection room installation, first safety must be considered, then efficiency, and finally appearance. Before installing the conduit and wiring for the lighting and power feeders coming to the projection room, the exact loads of each should be figured, with the voltage drop in these circuits added so as to have the wires heavy enough. A mere guess will not do, as nearly every projection room has different requirements even if it does look like another. After the exact loads of these main feeders are calculated, it is a good practice to have the wires and conduit at least 20% larger than actually required in order to prepare for any future unforeseen demands.

Since motion picture equipment is constantly undergoing improvements ample provision should be made in order to be at least a couple of years ahead of what is to come. There are many projection room wiring installations today that will have to be replaced perhaps soon at great expense because of failure to look ahead in the first instance. Conduits once buried in concrete floors and masonry work cannot be easily and cheaply removed or replaced.

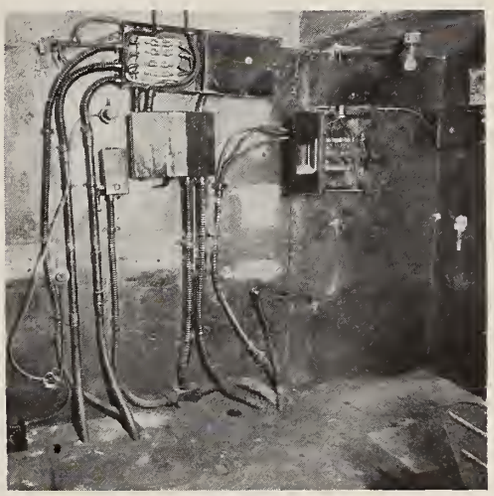
Whenever possible, it is a good thing to use the latest no-fuse circuit breakers on feed lines, instead of the old open-type fused knife switches. For controlling the feeds to the motor-generator sets or other high-rated power equipment in the projection room, starters for a.c. should be of the type that have overload and under-voltage protection. Starters of the old straight across-the-line type should never be used as they offer hardly any protection for the motors. For the larger motor-generator sets, only reduced voltage-compensator type starters should be used, as all power companies insist on their installation, and most electrical code authorities specify them.

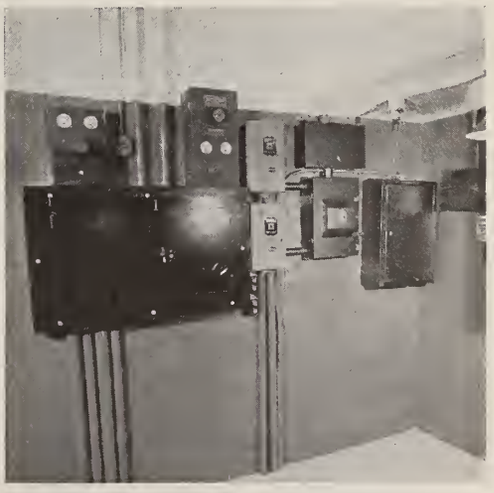
DISTRIBUTION PANELBOARD

The a.c. distribution panelboard in the projection room should be of the "dead-front" type with no "live" parts exposed. The d.c. switching panelboard should have the fuses on the "dead" side of the switches; that is so that whenever the switch is in the open position, no electric current can possibly flow through the fuse blocks. In this d.c. panel there should always be provision for at least a 6-inch gutter all around on the inside in order to have sufficient space for pulling the heavy arc feed wires and in making a definitely tight fastening to the lugs.

These wires in the gutter should run in neat straight lines, be well taped where necessary, and never should have open or many "legged" splices. These arc feed wires should be of the approved braided-rubber covered type of sufficient capacity to carry the load of the arc.

These wires and conduits between the d.c. panel and the arcs should always be





Contrasts: Above, the wiring, done in the "long ago," in the Victoria theatre, Ossining, N. Y., before recent modernization; below, as it is today.

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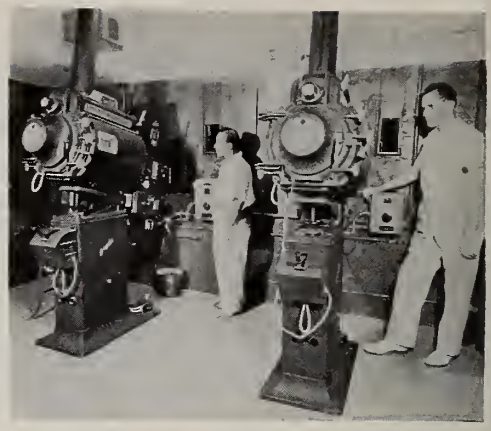
IT MUST
BE
WHITE
SEE SECOND COVER

larger than actually required so as to prepare for any possible future needs. Also a larger conduit will make pulling in the wire easier and is less likely to break or have the insulation scraped off, as might be the case where conduit of smaller diameter is used.

Where the arc feed wires leave the conduit at the projection base and runs to the arc lamphouse switch, they should have asbestos covering as a safety precaution.

The wiring at the front wall of the projection room should always be in conduit that runs in straight lines up and across when exposed; better still, it should be concealed whenever possible. The outlet box on this wall should terminate at the exact height of, and in line with, the equipment it is to feed. Outlet boxes that are located "any old way" inevitably mean that the flexible connections to the projector are bends, but a gradual curve or radius when running criss-cross, making a hazardous installation and a very unsightly job.

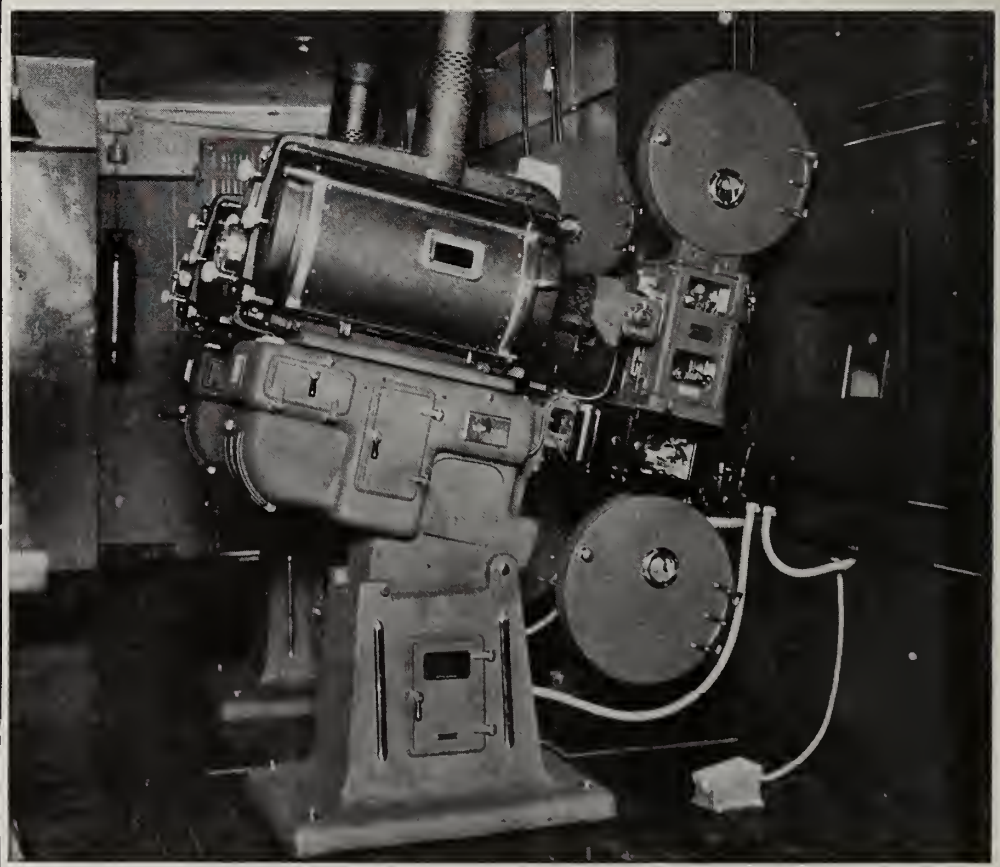
In a first-class installation, the outlet boxes that feed the soundhead, exciter lamp and motors are always located to the *left* of the center line of the projector, and *in line* with this equipment. The Greenfield-armored cables that carry the motor and exciter lamp feeds, as well as the coaxial cable, if used, should run straight across, without sagging, to their respective terminals. It is a good idea to install a metal hanger bracket on the back of the lower



General view of the projection room of the Victoria theatre in Ossining, N. Y. Part of the modernization was installation by New York branch of National Theatre Supply Company, of Simplex sound system, Peerless Magnarc lamps, and Simplex pedestals. The electrical work was done by M. Eisenberg Brothers, Inc., Brooklyn, N. Y.

magazine for fastening rigidly in place these various cables. In this way the cables will be always in their respective positions without any interference to moving parts by hanging loosely.

Whenever a coaxial cable is used on the sound system, it should never be shortened or lengthened, for it is very delicate and is accurately calibrated at the factory. It should always be handled carefully in the installation, with no sharp right-angled bends, but a gradual curve.



Projection room of the Tivoli theatre in Mishawaka, Ind., a unit of the Banner Theatre Corporation, of which Lewis Cochovety is general manager. Variously remodeled and re-equipped during the past couple of years, the Tivoli has been most recently modernized with Simplex High intermediate type projection lamps and Strong rectifiers. Truman D. Rogers, projectionist, also reports the following equipment: Motiograph projectors, RCA Photophone PG-140 sound system, Walker white screen, Globe enclosed rewind. Strong changeovers, and Bausch & Lomb lenses. Facilities also include a shower bath in the projection gallery. The picture size is 18 feet, 5 inches by 13 feet, 4 inches.

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"I never knew until recently the great importance of *good* projection.

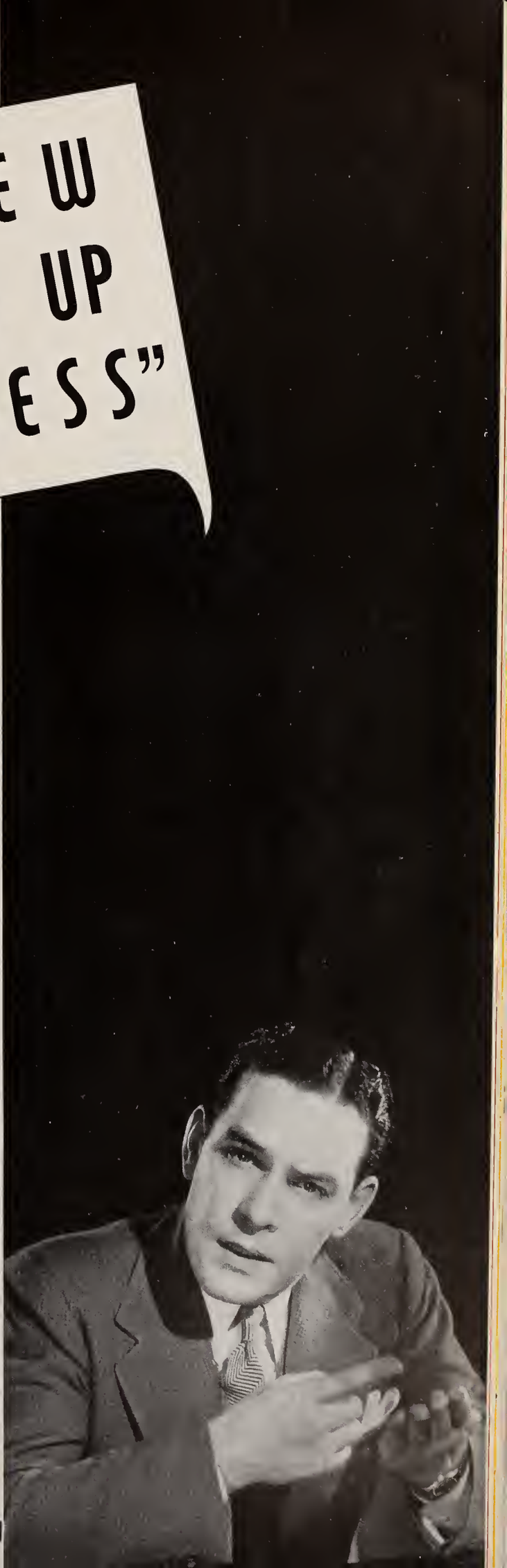
"I did know that we were regularly getting what seemed to be dense prints. Furthermore, Technicolor pictures apparently meant little at the boxoffice.

"Then I began reading about the advantages of the new low cost one-kilowatt Simplex High Projection arcs over my old low intensities—how they were *doubling* screen brilliance and bringing out all the beauty of colored films. A free demonstration in my own theatre convinced me that all the things which were claimed in Simplex High advertising were true, in fact the performance of this lamp surpassed all expectations and made the advertising sound really conservative.

"But the important thing was that after installing these lamps *everyone* seemed to appreciate the improvement. Raves over the beauty of Technicolor pictures became the rule.

"The boxoffice told the story. Believe me, when I say *it really pays to install Simplex High Lamps* in any moderate sized theatre with a screen up to 18 feet in width and to tell the world you've got them.

"You, too, should see the Simplex High in your theatre and see the difference on your screen . . . buy them and see the difference in your grosses. Get the jump on your competitors today!"



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THERE'S A BRANCH NEAR YOU

F. H. Richardson's COMMENT

The S. R. P. to Blame? Or Projectionists, or What?

CUES, FILM mutilation, changeovers in general, continue to clamor for attention in these columns. The letters received from projectionists and even from theatre owners, only a few of which can possibly reach these pages, certainly show that there have been, and *are,* things very wrong with the handling of the film at various places along the line, from distributor to projector.



F. H. R.

One of several communications on the subject, all offering constructive comment, that I have chosen for publication this month, is from Jack Prater, who is an exhibitor as well as projectionist in Palouse, Wash. Jack writes:

"It is plainly evident from the variety of individual cues added to prints by projectionists that the Standard Release Print cues have not been entirely satisfactory. Regardless of individual opinions it seems reasonable that if S.R.P. cues were adequate, projectionists would not bother to add their own marks, a process which at best is considerable work. The fault is not entirely with the original specifications, either. Different producers have taken so much latitude in interpreting and following the specifications, especially those concerning threading leaders, that it is difficult to believe that the variety of print makeup we have been receiving for several years was all made by the same standard.

"Then, too, only a few exchanges build up threading leaders and the footage between motor and changeover cues to the original length when portions are damaged. Seldom do they remove non-standard marks applied by projectionists. All this reflects upon the specifications, when the worst trouble is caused by not giving even the old standards a fair opportunity to do what they were intended to do.

"Local 150, Los Angeles, has undertaken a national survey of all IATSE locals, sending questionnaires to individual projectionists in an effort to learn their preference concerning cues and identification leaders. Their survey should bring in some helpful information, and Local 150, with many of its members engaged in production work, should be able to make good use of such data to bring real relief to the situation.

"Let us hope that when a new and improved set of specifications is decided upon that it will meet with co-operation from studios, exchanges *and* projectionists.. *The best specifications are worthless if they are not followed down the line*—and let's not forget that the theatre patron is at the end of the line."

Here's the Way One Chap Handles the Cue Problem

THE CONTROVESY over the S. R. P. and home-made cues has served to revive the active interest of a projectionist who has been, in the past, one of my most stimulating correspondents. He is John M. Jones, Jr., now chief projectionist of the Silvertown theatre in Thomaston, Ga. He has a lot to say, but doggone it, I am going to let him say a good deal of it. He writes, in part:

"It's been a long time between letters, some four or five years; in fact, the last occasion was, I believe, when I invented that new Rectangular Proportional Projection Carbon, which bounced right off the Industry like water off of a duck's back. So—no soap. As you will recall, I am what is known as a *small town operator,* having been in this one job some nine years.

"I started messing around 'booths' at the tender age of eleven years, so you see I couldn't have known what I was doing, nor in anyway be responsible for the life I was laying out for myself. I continued to 'shine moom pitchers' and run lantern slides all through High school, and even in college (was educated as an electrical engineer). After college I went to work for the power company at home, but the old longings were too great to resist, so I finally succumbed to the wiles of the pictures and threw up my job and went to



Members and friends of the Society of Motion Picture Engineers gathered at the organization's Silver Anniversary luncheon, opening the fall convention.

work as a projectionist. One thing leads to another. Management of theatres and ownership. Then came sound. I had invented a disc equipment back in High school days, so I merely re-adapted it to handle the 33⅓ RPM discs, and presto—I was off as a manufacturer, equipping hundreds of theatres in the Carolinas. Later I brought out a 'gimmick' sound-on-film head, known as Projectophone.

"Then as the theatres began their movement to the standard equipments, I joined DeForest. With the playing out of that and the onset of the depression, having then just been married, I came here to settle down to a projectionist's job at $21.50 per week, and invent on the side, having an inventor's complex, and a bushel of ideas I had collected through the years. The pay was doubled some four years ago, and is still rising to where projectionists in the nearby theatres look with envy on my job. I can truthfully say that with two or three exceptions, I have never asked for parts and materials that were not ordered cheerfully and no questions asked.

Sees Change Rapidly Approaching

"When a man has stood at the ports as long as I have, and has seen every conceivable type of film mutilation, purporting to be helps to the art of projection, but in reality are atrocities, he is moved to say, 'Coming events cast their shadow before,' for I know by the mutilations on the screen that a change is rapidly approaching. I can't for the life of me, understand why an 'operator' will take a new print with standard exchange cue marks all properly in place, and then proceed to insert his own, either via punch marks or a china marking pencil. If his motor starts too fast, he might remedy it by installing overhanging-rim fly-wheels on the motor shafts. Back in the old days when I was manufacturing sound equipment, we encountered the problem of too quick a start or take-off and I remedied that with the design of the overhanging-rim.

"Most motor shafts do not extend far enough to accommodate both fly-wheel and pulley, so the idea is to design a combination fly-wheel and pulley made all in one piece, with the rim of such proportions as to clear the bearing box of the motor and come up close to the motor housing. The weighted fly-wheel does away with all resistance insertions in the motor circuit and allows for normal operation, besides exerting a steadying influence on the motor, thus holding the speed more constant. In all cases where these were installed the projectionists were delighted with their operation.

"I note too that some of the boys say they make memos of which footage mark to start on. I have my bench edge marked off in two 1-foot spaces, and I measure off the leader from the first frame of the picture backwards, and punch it to identify it in threading. These punch marks are in the leader and of course do not show up on the screen. In fact, I think more punching of the leader would give these punch-fiends an outlet for their 'energies' and save projection a lot of eye-sore presentations.

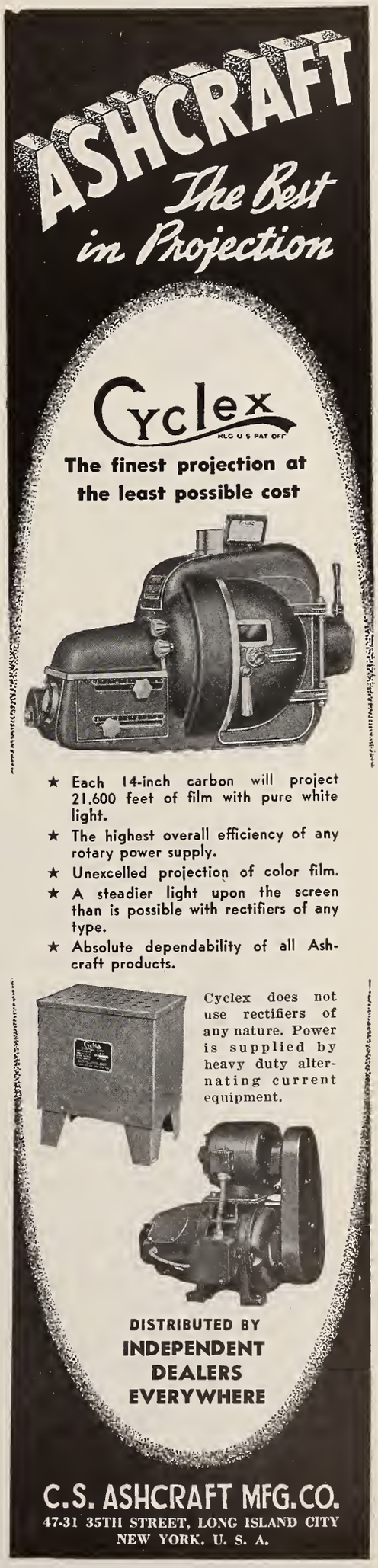
"The argument running rife in your columns in BETTER THEATERS about 'Film Mutilation,' 'Cues' and 'Smooth Changeovers' interests me. I guess it's too much of a job to ask you to do; but if you will look over your old files of Moving Picture World, of about 1922-23-24, you will find that I wrote you about an automatic changeover I was working on. I clipped the article, but it had no date on it. Well, I've been on that particular job, on and off for some 18 years, and have only recently perfected it. It is a honey! Essentially it is a mechanical timing device attached to the shutter shaft of the projector. It operates a momentary switch, which in turn actuates the electric changeover device. It is readily reset with a flip of the hand at threading time.

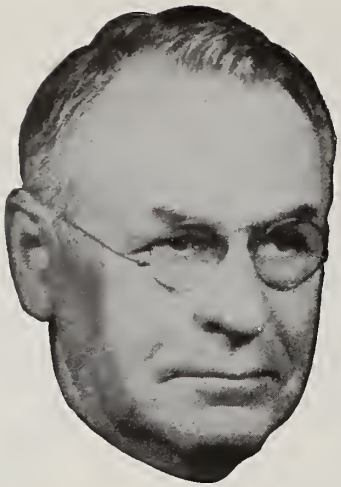
"It eliminates entirely any need for a C. O. cue. S. M. cues are all that are necessary. Standard practice cues work perfectly. Where the regular cue is not right, due to missing footage, I provide one by punching out a cue from a piece of blank film and cementing it to the film at a place properly measured to comply with the standards. The automatic changeovers I'm using automatically handle the changeover. In fact, I could turn away from the screen after starting the motor, and the incoming projector would cut itself in, the outgoing projector out. The fader, being wired into the changeover circuit, is similarily operated at the same time. We do present a smooth show.

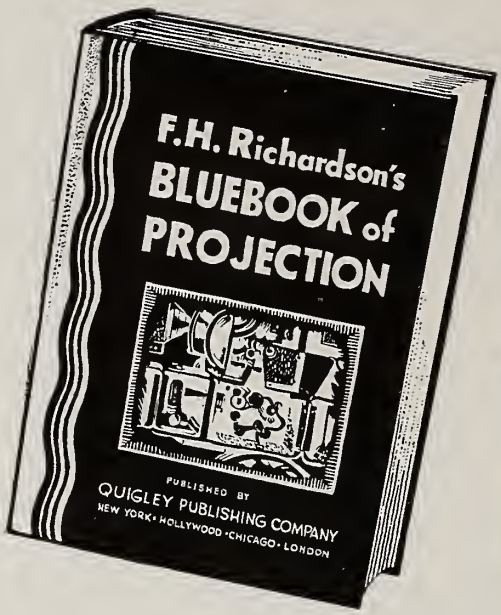
"Now I have in mind a mechanism to be contained in the reel-hubs which will take care of S. M. cue at the proper time, starting the incoming motor by means of a solenoid switch. Then the projectionist will merely strike his arc after the bell drop rings and stand by while the outgoing projector starts the incoming projector, and the incoming projector will operate the changeover devices. I am told by men in the profession that such equipment is too complicated, and besides it will enable ten-dollar-per-week boys to hold down the job of projectionist. Don't they want any progress? Don't they know that their's will be the job of maintenance? Don't they know that such a device will make a smooth running show by removing the human element?

His Equipment "Too Complicated"

"Men in the know—projectionists, sound engineers, et al—have advised my boss that I've got my 'booth' too complicated, that another 'operator' couldn't step in and handle it. Perhaps a little complication offers nothing to me, but I just can't see where there's anything in it that any good man couldn't understand and handle, and mayhap handle it better than I do. I've never been of the opinion that I knew it all. In fact, I've learned a whole lot from men who have only been in the profession three to six years. I have seen 32 years of projection (off and on), I'm 43 now. The projectionists of 32 years ago had nothing at all to compare with the projectionist of







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today in the matter of equipment. If they were human beings, which they were, there isn't the slightest doubt in my mind but that they resisted changes as stubbornly as my present day 'partners in crime.'

"Another thing I have done, after ten years of designing, inventing, labor and sweat, is to bring out a device I call the 'Lobbyphone,' which as its name implies, is for use in the theatre lobby. It is essentially a cabinet with a translucent glass screen on the front, together with a speaker unit. Inside the cabinet is a complete motion picture projector and sound mechanism of the integrated type, a film repeater



Brother Jones' advertising projector.

mechanism for handling the film endlessly over and over again, and suitable amplifying equipment. The whole idea is to place a trailer or prevue in the machine with the ends joined together so as to run continuously. Thus, the theatre has a motion picture advertising medium in its lobby, whereby the current film attraction is advertised right out in the lobby.

"What could be more expedient than to sell motion pictures with a motion picture? The repeater mechanism holds 500 feet of 35-mm. film. The lighting arrangement is my own design and invention and provides the necessary light without danger of firing the film, and without blowers, as some of the 16-mm. 'soundies' of today are using.

"Well, 'Fren' Richardson, you have fought a good fight in the interests of projection. I know that your efforts have not fallen on fallow ground. Probably you will never know the impact that your personality, knowledge and perseverance has made on the profession of projection, for that is what you, and you alone, have made of it. God Bless You!"

History Repeating Itself In Current Cue Problem

AND NOW WE HEAR from Theodore P. Hover, Lima, Ohio. His letter, too, is lengthy, but, I believe, it will hold your interest from beginning to end.

I give it to you just as he wrote it:

"To judge by the current projection literature, there seems to be a great furore on the subject of mutilated rundown leaders and motor start and changeover cues, and considerable effort is being made to change the S. R. P. I have given the matter considerable thought. Suppose we look back to about the time when I first met you, Dad. It is over twenty years and I am sure you will have no difficulty in recalling that at that time two important problems faced the industry.

"They were mutilated reel identification leads and tail pieces and excessive projection speeds. I believe that you had both items fairly well licked when sound came in. And standard projection speed in sound work polished off the few remaining die-hards who insisted on projecting 60 feet per minute film at the rate of 110 f.p.m.

"The matter of film mutilation was on the decrease, without a doubt, and the reason for this decrease provides the key for the solving of the present problem. From 1920 to about 1930, whether you realize it or not, there was an enormous amount of propaganda in existence to correct the evils of film mutilation. Your own columns were very active, with quite a number of effective chapters; also many unions had rigid rules upon this subject. A number of film exchanges were also active in publicizing the superiority of written cue sheets over scissors scratches, punch marks, etc.

"Today we have an entirely different situation. Your own column limited to a monthly, projection societies inactive; trade journals devoted to quotas, consent decrees, etc. And two other important features: First, the gradual lowering of the morale of the projection craft during the depression due to excessive wage cuts, theatre closings, and other factors (our industry is not alone in this matter, as any industrialist or manufacturer will tell us). The second item revolves around the many new faces to be found in the projection craft. This is particularly noticeable in the small town theatres.

"In the majority of these cases the projectionist is a High school student with no technical knowledge whatever, who works every evening and all day Saturday and Sunday for a sum which seldom exceeds $10. I know many who work for $5. Their projection knowledge is usually gained by a couple of weeks' service as an usher, doorman or popcorn seller, then graduation as an apprentice to a screwdriver and pliers mechanic, who in turn quickly walked out on a poorly paid proposition and went to work in some industry as soon as the depression started to lift.

"This projectionist (?) is not always to blame for the condition in which film leaves his hands. Film is usually run 'cold' and an indistinct or misplaced changeover cue is remedied after the first show with any instrument which happens to be handy, the commonest one being a door hinge mounted on the rewind bench, and a sharpened nail through one of the screw holes



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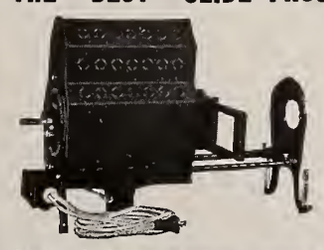
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does the work. In a majority of cases these activities are the result of pure ignorance, and the remaining cases are usually thoughtlessness or carelessness.

"We talk of amending the S. R. P. Why talk of changing something when it was never lived up to in its original form? If I remember correctly, the cue dots were to appear at some place where changing background or action would not detract from its visibility. Sometimes I think the producer went to considerable trouble to place this mark in the middle of an action scene where it would be doubly difficult to locate. At least 20% of the present S. M. marks are absolutely invisible on the screen when the print is run the first time. In the larger theatres where regulations forbid film mutilation, click marks can be placed, or a cue marker used to place a thin ring around one single changeover dot. One is sufficient, not four, or six, or eight, which is quite common with many of the prints which we receive. Changeover marks still appear in various positions on the screen; every now and then one of them appears near the bottom of the picture. I believe that Technicolor prints are the worst offenders of all, and any form of cue marking which may be added to a color print looks terrible.

"It all boils down to one fact which was behind the original S. R. P.; namely, *that proper cue marks should be placed by the producer,* and when he doesn't do it, someone else *will,* improperly. As I have repeatedly stated at SMPE meetings, projectionists, regardless of their background or the size of the theatre or the town in which they work, are not film butchers, but for the past few years they have all been confronted with the problem of making satisfactory changeovers with a minimum of assistance from the producers and the exchanges.

"Now that I have outlined the trouble, how about a cure? In the first place, how about devoting a small percentage of publicity funds normally devoted to the sale of some 'B' picture into an active and aggressive educational campaign, not from the home office, but from each exchange manager to every theatre which he serves; acquainting the projection staff with the use and application of the present S. R. P. markers. This would be of particular use to the many new projectionists, who would willingly co-operate if the matter were properly brought to their attention. Considering the damage done to prints in each exchange territory, it would not be an outrageous thought to hire some competent projectionist to visit some of these theatres which are the worst offenders. There are only a few in each territory—and let us not kid ourselves, the exchange employes know who they are!—and if they do not, they are lax in their own work.

"After a reasonable educational campaign, let the exchange clamp down on the willful violators. And after a theatre manager pays for a damaged print, immediate action will be taken to correct the fault.

"It all boils down to a statement which I made to you over ten years ago. I do not believe exchange managers or producers are interested in the condition in which prints reach the theatres. They are interested, first, in the original sale or booking contract; after that, in getting the money, and to hell with anything else.

"Secondly, how about taking up a contribution among interested projectionists, to purchase copies of the present S. R. P. instructions, and furnish them, one to each film laboratory or producer.

"Dad, you can't tell me that the producers have ever read anything about S. R. P. in the light of some of the prints which are coming right out of their laboratories, first run. The print which we are running at the present time, 'Sergeant York'—reel 4, if changed over according to the cue marks, cuts off the last two words of one sentence! The sound on this print extends past the picture c. o. (Reserve one copy of the instructional bulletin for Warner Brothers).

"Do not get the idea that I am trying to lay the blame on the small town theatres. But I do believe that their faults can be corrected by *education;* and for the projectionists of years of experience who are still mutilating film, a little *pressure* will cure them.



Thought you fellows might like to see a picture of the old-timer on the left in the snapshot above, taken at my home recently. Of course the old-timer at the right is your humble servant. But it's the other guy this picture is really about, for he's Will C. Smith, who is perhaps the oldest living projectionist who was associated with projecting pictures on a screen when the intermittent movement came on the scene. At that time he was "projectionist" at a little stereopticon theatre. My friend for over 35 years, Will is still active, working for a theatre supply dealer and occasionally as a projectionist.—F. H. R.



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Theatre Interests Fared Well on SMPE Program

FEW COULD HAVE got the keen satisfaction out of attending the 25th Anniversary convention of the Society of Motion Picture Engineers that I did. I was very much around when the Society was founded, back in 1916. I have been a highly active member of it through those 25 years. Some months ago I had to reduce my activities considerably . . . and there was a time awhile back when I had no right to plan on joining the members of the SMPE this fall in the celebration of its 25th birthday. But I was there—and it was fine!

The fall convention has been pretty well reported by this time; however, I do want to congratulate the papers committee on the substantial number of papers procured that dealt with the practical interests of the theatre. Henry Behr's paper on cost considerations in arc lamp and screen light equipment was excellent, as was the description of a constant torque film takeup friction clutch, by W. Hotine of the Rotovex Corporation.

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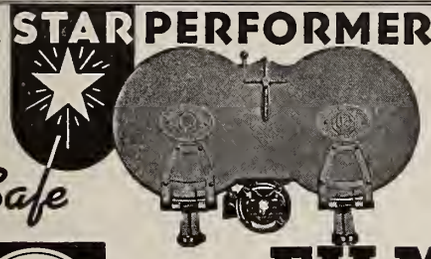


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SEE SECOND COVER

A paper that was extraordinarily interesting for the clarity with which it described the design of a projector was one by E. L. Boecking and L. W. Davee of the Century Projector Corporation. I congratulated these men from the floor of the meeting, and stated my belief that this paper should be made easily available to projectionists who are not members of the Society. It is too often true that papers of general interest to projectionists never reach them, inasmuch as the vast majority of projectionists do not receive the SMPE Journal.

Of course, projectionists are eligible to membership in the Society, and membership entitles them to the journal. Every once in awhile I receive a letter from a younger projectionist, asking me if projectionists who have not extensive training in their craft can join. Even a beginner is eligible to an associate membership. Those interested should write to the Society at the Hotel Pennsylvania, New York City.

A Tip to Projection Men Going to the Army

FROM OUR GOOD friend W. E. Limmroth, who is doing his bit for Uncle Sam down in Camp Polk, La., comes the following letter, which I am sure will interest the many who want to know how to go about getting into their chosen field when they are drafted. The letter reads as follows:

"Dear Pop: I received your nice letter and am preparing data on motion pictures in the army—both educational and for entertainmnt. One of my friends is an expert photographer. He is now on furlough, but just as soon as he returns I will send photographs of the projection room and front of one of the theatres. We have two theatres in this camp, each seating over 1,000. Due to the very isolated location of Camp Polk the 'movies' are definitely the most important form of entertainment available.

"I would suggest to any projectionist who is subject to draft and who would like to continue in his own work, that he will do well to study up on radio if he is not already tops in the subject. There are more ratings in this field than in any other unit and, too, the training is very good and will naturally benefit projectionists, due to its close relation to sound pictures.

"I, myself, completed a six weeks' course in radio maintenance last week and was given a fourth-class specialist rating (incidentally this will give me $15 more a month, and $15 added to what we get is not to be snezzed at).

"Tomorrow I start in radio operators' class and will attend for five weeks. Studying during the day and working at the theatre at night makes me keep on the jump, but I like it. In fact, I like the whole setup down here."

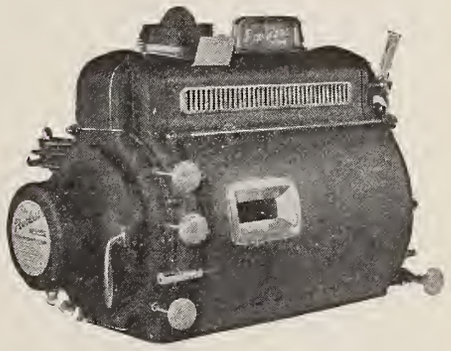
We will await with interest Brother Limmroth's next letter, telling us more of his work in projection and accompanied by those pictures.

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106—Lamps, incand. flood
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108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

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202—Air washers
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205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
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220—Temperature indicators
221—Well water pumps

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301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
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401—Brooms & brushes
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406—Gum remover
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408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
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502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

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602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
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901—Acoustic materials
902—Acoustic service
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904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
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911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
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1002—Chairs
1003—Chair covers
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1006—Fastening cement
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1104—Uniforms

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1202—Curtain controls
1203—Curtain tracks
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1206—Scenery
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1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

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Index to Advertisers

Altec Service Corp..... 41
American Popcorn Co..... 28
American Seating Co..... 6
Artkraft Sign Co., The..... 29
Ashcraft Mfg. Co., C. S..... 37
Automatic Devices Co..... 22

Baldor Electric Co..... 41
Bausch & Lomb Optical Co..... 40
Best Devices Co..... 39

Century Projector Corp..... 3

Droll Theatre Supply Co..... 39

F & Y Building Service, The..... 22

General Electric Co., Lamp Div..... 23
Goldberg Bros. 25, 41

Hertner Electric Co., The..... 39
Heywood-Wakefield Co. 28

Ideal Seating Co..... 25
International Projector Corp. Third Cover
International Seat Corp..... 28

LaVezzi Machine Works..... 34

National Carbon Co., Inc..... 5
National Theatre Supply Co.....35, 41

Projection Optics Co., Inc..... 34

RCA Manufacturing Co., Inc.
Fourth Cover

S. O. S. Cinma Supply Corp.....30, 41
Schlanger, Ben 30
State Sanitary Products Co..... 30
Stone Manufacturing Co..... 25
Strong Electric Corp., The Second Cover
22, 25, 29, 34, 41

Theatre Communications, Inc..... 19

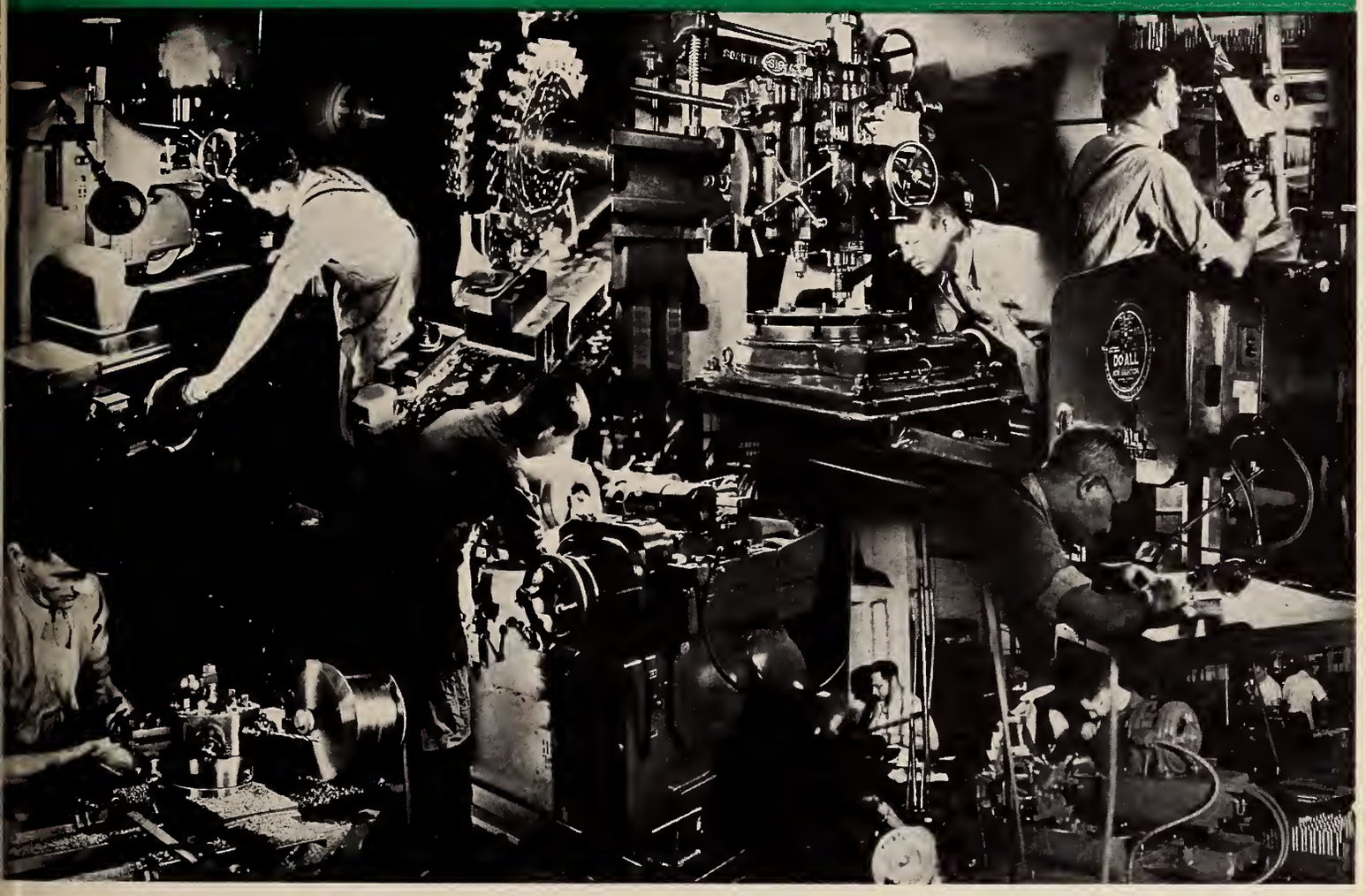
U. S. Air Conditioning Corp..... 21
U. S. Plywood Co., Inc..... 4
U. S. Rubber Co., Coated Fabrics Div. 23
Union Carbide & Carbon Corp..... 5

Vallen, Inc..... 29

Wagner Sign Service, Inc..... 17

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INTERNATIONAL PROJECTOR CORPORATION

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Flat type, bone conduction hearing aid.



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MOTION PICTURE HERALD

MOTION PICTURE PROD. &
DIST. OF AMERICA,
28 W. 44TH ST.,
NEW YORK,
N. Y.

REVIEWS:
(In Product Digest)

They Died with Their Boots On
A Missouri Outlaw
Cyclone on Horseback
Secrets of the Lone Wolf
Wings of Victory

LATE REVIEW:
(In News Section)
Keep 'em Flying

OPM Says No New Theatres, but Replacements will be Available

ARBITRATION Now Costs Owners $58 a Case, Reports Sturgis of AAA

BLOCKS-OF-5 Clause Now Off for Fox, RKO, Warners and Paramount

WHITNEY Group Pledges Latins "The Truth About American Way"

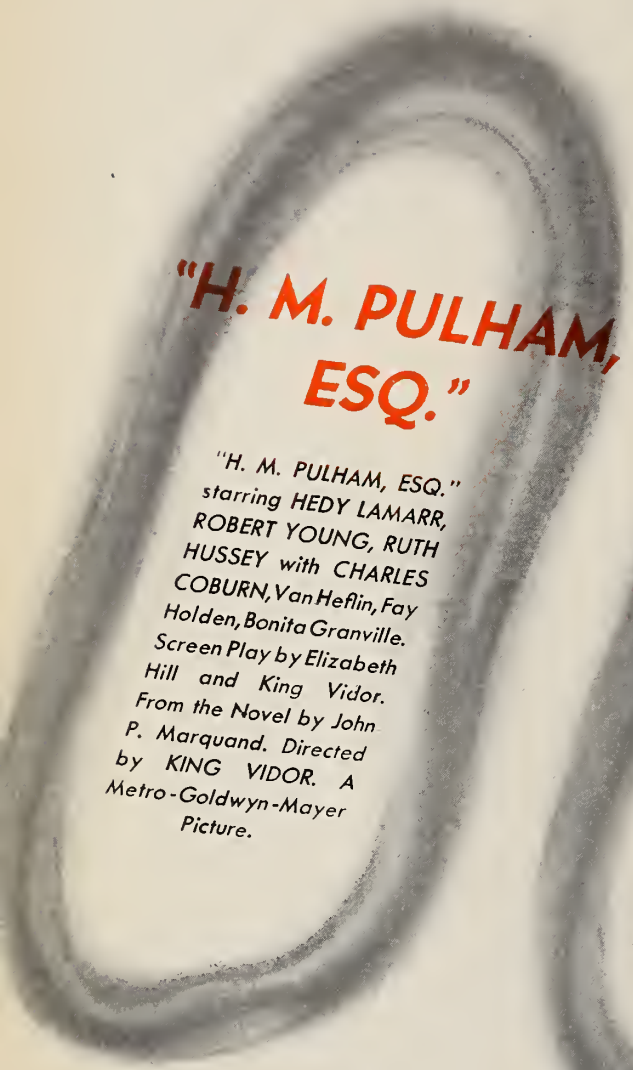
SEARS, Raferty, Kelly, Lawrence & Bagnall Head New U.A. Regime

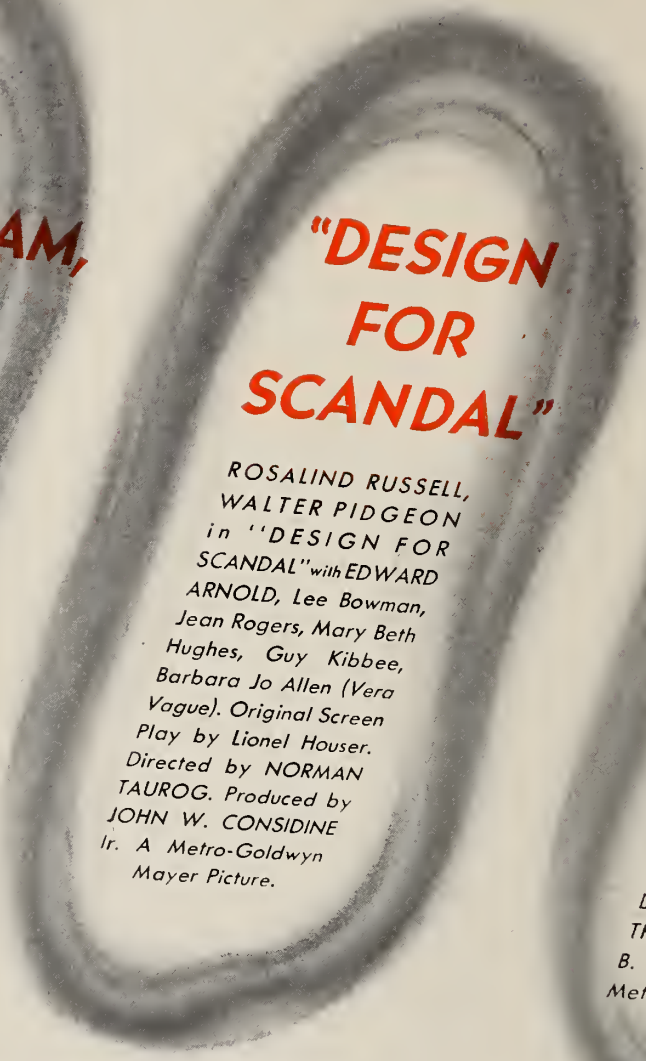
MORE of What the Exhibitor Has to Say About Most Everything

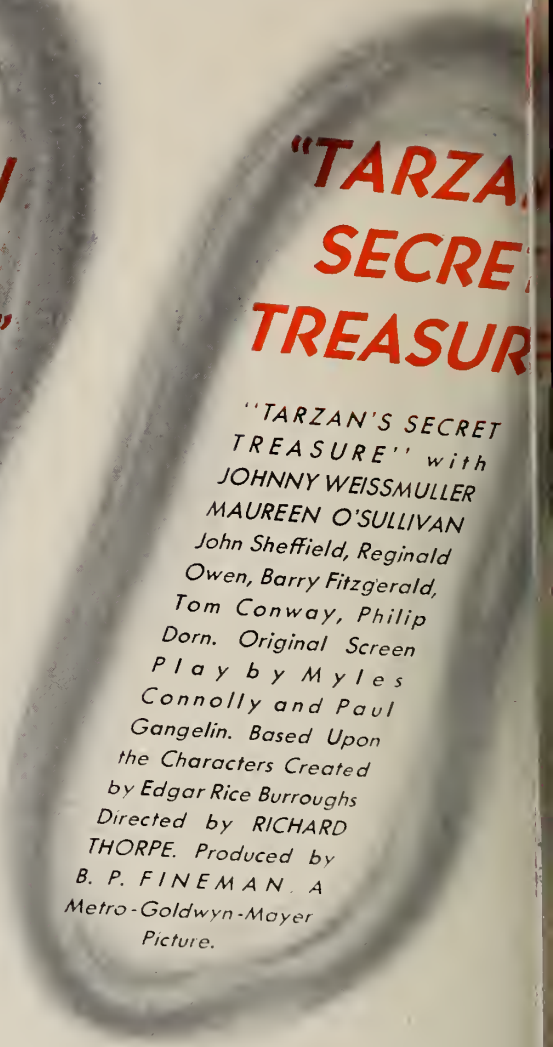
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NOVEMBER 22, 1941

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"'H. M. Pulham, Esq.' is a love story of universal appeal . . . to rank as outstanding grosser in all situations."
—M. P. Daily

"Ace romantic drama. Powerful patron appeal. Top-notch entertainment. Powerful box-office property."
—Film Daily

"It's got something for everybody. Will bring maximum attendance."
—M. P. Herald

"Great show . . . to return important money. A solid hit."
—Hollywood Reporter

"'Design for Scandal' packed with marquee personalities . . . entertainment for masses and classes. 'Design for profits' could be title."
—M. P. Herald

"A humdinger . . . has everything that makes for entertainment for all types of patrons." **—M. P. Daily**

"Bright as a new dollar. Points to profitable business in all showings."
—Boxoffice

"Sparkling romp will be reflected in bullish box-office returns. Money-maker in all situations."
—Film Daily

"For profitable biz." **—Variety**

"'Tarzan's Secret Treasure' . . . t
best of the Tarzans." **—M. P. Herc**

"Sure-fire. A box-office treasure."
—Hollywood Repor

"Laughs, thrills, excitement. Will p
the crowds to the box-office."
—Showmen's Trade Revie

"Makes all preceding episodes lo
like a quiet Sunday afternoon."
—Boxoffi

"Tarzan's latest is grand make-believ
Roll out the plush carpet for patro
from 7 to 70." **—Film Dai**

"A natural for the younger generatio
and the elders." **—M. P. Dai**

'BLOW RINGS AROUND YOUR OPPOSITION IN DECEMBER!"

"KATHLEEN"

SHIRLEY TEMPLE in "KATHLEEN" with HERBERT MARSHALL, LARAINE DAY, Gail Patrick, Felix Bressart. Screen Play by Mary C. McCall, Jr. Directed by HAROLD S. BUCQUET. Produced by GEORGE HAIGHT. A Metro-Goldwyn-Mayer Picture.



hleen' should be one of the biggest money-makers."
—Showmen's Trade Review

ey displays all the talent and tism that made her the No. 1 fice attraction." **—Boxoffice**

ly appealing; ranks among top interest yarns for all fans."
—Film Daily

eady to rub your eyes, ladies and nen of show business, and your when you meet 'Kathleen'."
—M. P. Daily

ence laughed and cried with Miss e . . . this is precisely what the fice doctor ordered."
—M. P. Herald

"THANKS, WARNERS!"

"Thanks, Warners!"

"THANKS, WARNERS!"

"Thanks, Warners!"

"THANKS, WARNERS!"

"Thanks, Warners!"

"THANKS, WARNERS!"

"Thanks, Warners!"

"THANKS, WARNERS!"

"Thanks, Warners!"

"THANKS, WARNERS!"



It's Thanksgiving for

"SERGEANT YORK" and "THE
FOOT IN HEAVEN" and "INT
"TARGET FOR TONIG
and "TH

"Thanks, Warners!"

"THANKS, WARNERS!"

"Thanks, Warners!"

"Thanks, WARNERS!"

MALTESE FALCON" and "ONE
NATIONAL SQUADRON" and
T" and "BLUES IN THE NIGHT"
DIED WITH THEIR BOOTS ON"

and, of course, for **Warners!**

NEW SEASON! NEW BOXOFFICE HIGHS! WB WARNER BROS.

JACK L. WARNER, *In Charge of Production* . HAL B. WALLIS, *Executive Producer*

M.P. DAILY

Exhibitor Interest On 'Swamp Water'; B'way Grosses Big

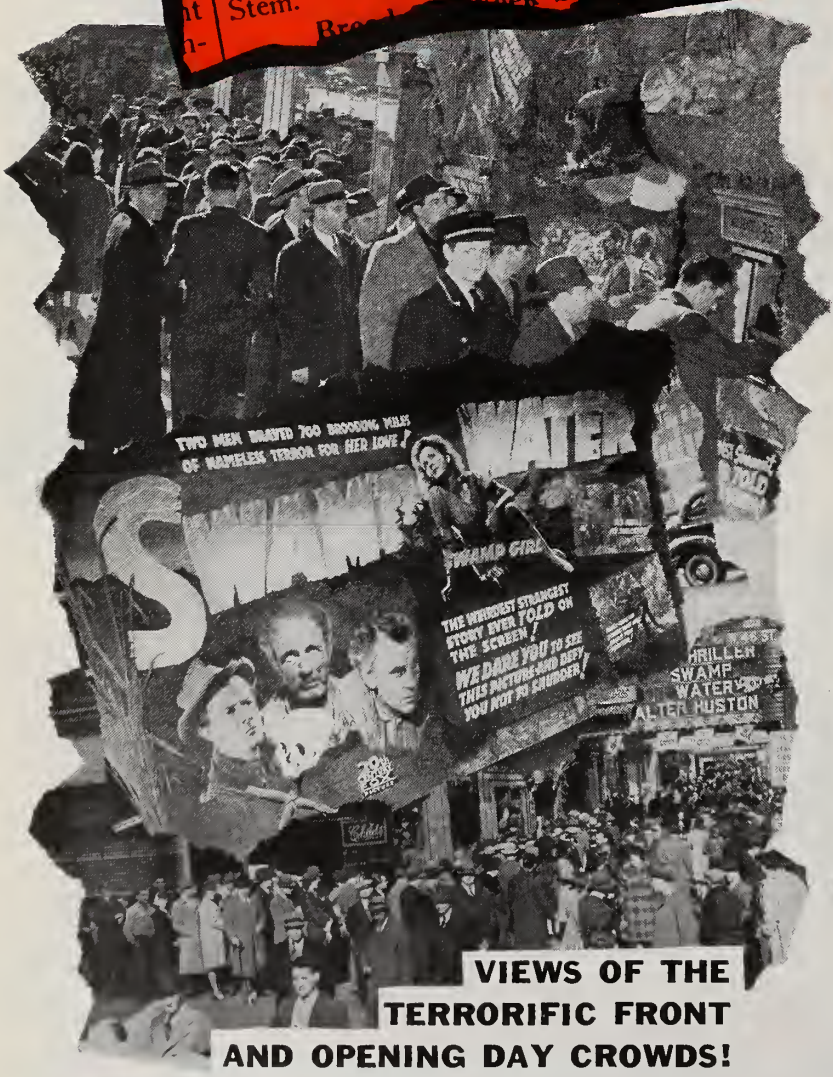
"Swamp Water," 20th Century-Fox picture opening at the Globe tomorrow, holds New York exhibitor interest. The picture comes here after an exceptional campaign and record business in St. Louis. Similarly in San Francisco the picture brought in a gross of reportedly record proportions.

This gives 20th Century-Fox three films on Broadway, with "Week-End in Havana" at the Roxy and "How Green Was My Valley" at the Rivoli, thus dominating the Main Stem.

HOW'M I DOING?

HERE'S YOUR ANSWER!

"SWAMP WATER" TREMENDOUS ON B'WAY!



VIEWS OF THE TERRORIFIC FRONT AND OPENING DAY CROWDS!

FIRST TWO DAYS EQUAL TO A FULL WEEK'S BUSINESS AT GLOBE THEATRE, NEW YORK

20th CENTURY FOX

And in St. Louis—Biggest Week's Business Since "Jesse James"! in Atlanta—20% Ahead of "Yank"! in San Francisco—Biggest of the Year!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 145, No. 8 — November 22, 1941

GENIUS AT WORK

THAT process of decay, increasingly notable, in the standards of decency and taste in the making of motion pictures in Hollywood has arrived now at a tide-mark.

It comes with the announcement of a project to make a dramatic production entitled "The G-String Murder Case". It is to be based, we are told, on a volume by that title ascribed to the authorship of one Gypsy Rose Lee.

Gypsy Rose, you may be remembering, arrived at fame, of a sort, by taking off her clothes on the burlesque stage of New York. That inspired, it seems, her onetime employment in Hollywood as an artist for the enhancement of the cinema. However, for reasons too tedious for detailing here, she was announced to the screen world as Louise Hovick. After that, not very much happened, although the motion picture industry got the full publicity benefit of its diligence and enterprise.

To avoid possible misunderstanding, it is perhaps well to observe that there is a considerable probability that the "G-string" in this case pertains to neither harp nor violin, although there may be a deal of fiddling about it.

While there is no confirmation of any report that the entire staff of Minsky's has been engaged as consultants on this impending contribution to the achievements of the screen as an American art, it may safely be stated nothing will be spared in the endeavour to make this production take a place in the motion picture's hall of fame and an eternal memorial to the art of the G-string.

△ △ △

THE "TEN BEST"

THE annual speculating about Motion Picture Herald's annual poll of exhibitor judgment on the "Ten Best" money-makers of the screen has been opened in the columnist and syndicate press.

One manifestation in the Hearst papers professes a considerable line of inside information as to the whole array of ten positions, from "my informant."

The informant is probably a crystal gazer, since the poll is yet in progress and no figures are in existence. The results will be known when the Herald gives them out, and not until then. The results also will be reflecting no Hollywood columnist opinion, either. It is an exhibitor judgment, to be had only from the exhibitor.

△ △ △

SAYS FOR A HEADLINE

PRESS headlines, which represent what it is all about, have greeted an expression from Mr. Garson Kanin, Broadway dramatist and Hollywood director, before the National Board of Review convention in New York, that "the movies are doomed if they insist upon producing only entertainment."

Mr. Kanin, it may be recorded in passing, is "in the army now" and currently detailed to the Office of Emergency Management. He is in consequence laden with message that he'd have the screen deliver.

It is observed that Mr. Kanin has arrived at his present station by reason of a number of factors, including conspicuously his success and fame in the manufacture of entertainment, from his actor days in "Spring Song" to his direction of "Tom, Dick and Harry."

Broadly it may be said that there is often evidence that publicity is not served by consistency. Meanwhile, when the screen theatre ceases to present entertainment, there will not be any such theatre. As has been observed currently by Mr. John Grierson and Mr. Lester Cowan, there is always plenty of message, elsewhere and everywhere.

△ △ △

WIDE SCREEN AGAIN

THE last issue of Better Theatres, out last week, has a piece from Mr. George Schutz, editor, in which he discusses some young engineer's notion of salvation of the motion picture industry with a gadgetry idea of an ultra-wide screen.

As Mr. Schutz indicated, the motion picture is not at this time especially in need of rescue by novelty or other device.

It is of a certain order of amusement, however, to observe a recrudescence of the "wide screen" notion. It is to be recalled that in the period when sound was getting its introduction there were many hopes of miracle, including the big screen and assorted versions of stereoscopic picture dreams.

By 1930 what was then called the Fox Film Corporation was finding that it was in error by about $20,000,000 on an item in 60 mm. called "Grandeur Films", and down in the region of Twenty-second Street Mr. Elmer Boucher, of the RCA Gramercy Studios, had something around a million dollars to forget in ventures with the Spoor-Bergeren process which involved a film about 70 mm. wide and was alleged to have three-dimensional qualities. Two of the dimensions were on the screen and the third was in your hat. Your editor, consulted about both at the time, was overruled by executives, some of whom are still charging the stockholders for their perspicacity.

One of the nice things about selling miracles, on or off the screen, is the fact that they are bought in advance.

But, coming back to Mr. Schutz's doctrinal discussion, it is plain enough that the motion picture, as it is now presented on the screen, is an amply able medium for telling a story, delivering an emotional impact.

The motion picture is always as competent as the people who make it.

△ △ △

NEW YORK has a hobby museum. On display there, from the mind and hand of Mr. Gillette Burgess, the father of the "Purple Cow", is a "nonsense machine, designed to do nothing in a very complicated way". Some serious students consider it a social statement or outline of history of the industrial age. Others think it is a biography done in cogwheels.

—Terry Ramsaye

This Week *in the News*

Odeon vs. FPC

FAILURE of Odeon Theatres to buy Metro-Goldwyn-Mayer product away from Famous Players Canadian and to acquire or build theatres in the maritime provinces, it was reported in St. John, N. B., Tuesday, has completely changed the character of negotiations by Odeon to affiliate with circuits in that area.

Thus far the N. L. Nathanson-Odeon group has been limited to three theatres in East Canada, the Empress and Capitol, in Moncton, N. B., and the Casino, at Halifax, N. S. Governmental bans halted Odeon construction plans and northeastern theatres, and at least one circuit with whom it had been negotiating for leases or operating control are reported to have cooled markedly in their interest in the Odeon offers.

A few weeks ago it was a foregone conclusion at St. Johns that a leading maritime circuit was ready to leave FPC for Odeon. Contracts were said to have been signed. It is now reported that the transfer has been checked and FPC is favored locally for continued affiliation. Only a few details remain to be settled. FPC, it is said, has also offered four more houses to the regional circuit. Three of the theatre owners objected to the FPC lease or operating rights being turned over to the circuit, but discussions are underway to work out deals.

An unexpected development in the Canadian circuit competition and supporting PPC came Wednesday, when N.A. Taylor, general manager of 20th Century Theatres, incorporated the enterprise under company charter as Twinex Century Theatres Corporation, a group of 40 theatres affiliated with FPC, which previously had not been a legally formed company although operating under partnership and pooling contracts.

Haskell Masters, western and Canadian sales manager for United Artists, on Wednesday became vice-president and general manager of Odeon Theatres of Canada. He was also elected president and general manager of N. L. Nathanson's Empire Universal Films of Canada.

Bioff Turned Down

WILLIE BIOFF and George Browne are still in jail—New York's Federal House of Detention—from which they have emerged only twice since their conviction two weeks ago; once to be sentenced, Wednesday, November 12th, to ten and eight years, respectively (with $20,000 fines for each); the second time to be examined, Monday, about their property, and ability to pay those fines.

Their appeals for bail were denied Friday, November 14th, by the United States Circuit Court of Appeals, New York; and Federal Judge Henry W. Goddard then ordered them in court Monday for examination by Assistant U. S. Attorney Martin Klein.

United States Attorney Mathias F. Correa, who conducted successful prosecution of the two for extorting $550,000 from Loew's, Twentieth Century Fox, Warners, and Paramount—a prosecution which brought out that they extorted much more than this—opposed bail at the Friday hearing, saying no matter how high it was, it would not keep the convicted men within jurisdiction. He added that Browne's $50,000 bail before trial came from Chicago projectionists' union, Local 110, and that he did not know who furnished Bioff's bail. He added they could put up very large sums of money for bail, through control of the IATSE.

The men may decide whether to remain in the New York city jail until appeals are resolved, or to begin their penitentiary terms now.

Meanwhile, Louis Kaufman, business agent of Newark IATSE, Local 244, now under $15,000 bail under indictment for extortion, along with fugitive Nick Dean, as accomplice of Browne and Bioff, appeared this week to have confidence of his union. The entire incumbent administration was renominated, for elections December 9th. Mr. Kaufman's term runs two more years.

PRIORITIES board says no new theatres, but replacements are available Page 13

WARNERS, RKO, Fox and Paramount now free to operate in Minnesota Page 14

ALLIED unity program will be written by all factions, Kirsch says Page 15

SCREEN needs "message" films, Kanin tells National Board of Review Page 16

NO SUBSTITUTE for entertainment even in war films, Grierson warns Page 17

WHITNEY group pledges South America "the truth about America" Page 23

SEARS, RAFTERY, Kelly, Lawrence, Bagnall head United Artists Page 27

ARBITRATION costs now average $58 a case, Sturges tells students Page 33

CAST ASSIGNMENTS for new product emphasize star name value Page 38

MORE of what the Exhibitor says about most everything Page 45

EXHIBITORS in Britain map fight on flat rentals, quota Page 59

COERCION not proved in U. S. action, Crescent says in brief Page 66

SERVICE DEPARTMENTS

Asides and Interludes Page 30

Hollywood Scene Page 36

Late Review Page 18

Managers' Round Table Page 77

Reviews (Product Digest) Page 87

What the Picture Did for Met Page 73

PRODUCT DIGEST, including Reviews and Release Chart Page 87

Says Dies to Fly

CHARGING that Goodwin Watson, new chief broadcast analyst of the Federal Communications Commission has been for many years a "propagandist for Communism and the Soviet Union," Congressman Martin Dies, of Texas, Tuesday published a letter to James L. Fly, FCC chairman, in which he expressed concern "that one of such outspoken Communist views and sympathies should be named to the position of chief broadcast analyst with such important decision entrusted to him."

The $5,600 a year analyst, Mr. Dies pointed out, is studying broadcasts from foreign countries to determine the probable trends of the war and the internal morale and condition of foreign countries. He named a long list of "red" organizations with which he said Mr. Watson was affiliated.

Bromberg Retires

ARTHUR BROMBERG retired from the motion picture business Wednesday after 35 years. He disposed of his Republic franchises in five cities in the southeast, to Republic Pictures Corporation. Mr. Bromberg's only plans, he said in New York Wednesday, were to tour South America. James R. Grainger, president of Republic, said the personnel of the Bromberg exchanges will remain intact.

Peace for 'Little 3'?

THE Department of Justice last week refused to discuss widely circulated reports that it would not proceed with its New York anti-trust case against Columbia, Universal, and United Artists, because it had not had enough time. Robert L. Wright, special assistant to the United States Attorney General, said in Washington any such reports were mere speculation upon the Government's inaction to date on the cases still pending against the little three majors.

The big five majors are entitled, under the decree, to use its "escape clause" exempting it from tradeshowing films, and selling them in blocks of five, if the Government does not prosecute and win its case against the other three companies by June 1st.

Mr. Wright admitted a possibility of speeding up the cases against those companies, by stipulations. Such stipulations might drop conspiracy charges, and allow the case to go to court on the question alone of block booking versus freer booking.

The Department lawyer is reported to have said, two weeks ago, that, in event the five majors use the escape clause, "we have other strings to our bows."

Linda the Specialist

A STATEMENT from the home office of 20th Century-Fox, in New York, reads:

"Linda Darnell, Twentieth Century-Fox star of Mark Hellinger's 'Rise and Shine,' who yesterday operated on the floor of the New York Curb Exchange as a 'specialist' in United States Defense Savings Bonds, has the double distinction of being the first woman ever permitted to operate in that exclusively masculine body, and of having sold a greater volume of bonds and savings stamps than any other 'salesman' in the half-hour she was 'working.' . . ."

Lorentz and Roses

FILM documentarian Pare Lorentz has gone to work on the production of something or other for RKO Radio, with a deep, dark secrecy that is unusual in Hollywood.

He has even moved away from the home lot, where RKO studio chief Joseph I. Breen had berthed him, and has established his unit at the old RKO-Pathe studio in Culver City. Mr. Lorentz will not divulge title, talent or story nature of his present effort; but it was learned elsewhere that it is a documentary with a Mexican background.

Mr. Lorentz appears to have turned his attention to Mexico as a subject for filming during his visit to Mexico City last month with that Hollywood "goodwill" pilgrimage headed by RKO's Mr. Breen and George Schaefer.

It was on that trip that the producer of the U. S. Government's maternity picture ("Fight for Life") met up with the "Cantinflas" (Mario Moreno), Mexican comedian of stage and screen, who has since gone to Hollywood at the invitation of Mr. Lorentz. The producer is now talking to RKO chieftains about a player's contract for the Mexican star, to appear in Lorentz documentaries. This matter is now in the hands of Mr. Schaefer.

Announcing "Cantinflas'" arrival in Hollywood, an RKO press statement described him as the "idol of Mexican film fans and rated the most gifted stage and screen star of that nation . . . one of Mexico's most brilliant and versatile men . . ."

"Cantinflas" recently won wide acclaim in Mexico for his performance in "Fuddled Policeman," produced down there by Posa Films, and which performance prompted Pare Lorentz to ship 24 roses to the actor by airplane from Hollywood.

'Upsa-Daisy'

GRADWELL SEARS' resignation from Warner Brothers on that Friday morning of October 24th, brought a $750-a-week salary increase to Joseph Bernhard, the new general manager of Warners.

Warner Brothers Pictures, Inc., acting in accordance with Federal law, has reported to the Securities and Exchange Commission that it has entered into employment contract with Mr. Bernhard, extending for five years from November 1, 1941, to October 31, 1946, at a salary of $2,500 a week and an additional sum of $500 weekly for entertainment expenses.

Up to the morning of Mr. Sears' resignation, Mr. Bernhard operated the Warner theatres, at a salary understood to be $1,750 a week, plus the same $500-a-week expense allowance.

Meanwhile Gradwell LeBerthon Sears arrived this week at United Artists to take over the vice-presidency. See page 27.

PICTURES ADVERTISED THIS WEEK

"H. M. Pulham, Esq.," MGM, 2nd cover and Page 3

"Design for Scandal," MGM, 2nd cover and Page 3

"Tarzan's Secret Treasure," MGM, 2nd cover and Page 3

"Kathleen," MGM, 2nd cover and Page 3

"Swamp Water," 20th-Fox Page 6

"Skylark," Paramount, Pages 19 to 22

"Dumbo," RKO, Pages 28 and 29

"Look Who's Laughing," Pages 31 and 32

"The Men in Her Life," Columbia, Pages 41 to 44

"The Corsican Brothers," United Artists, Pages 49 and 50

"Rise and Shine," 20th-Fox, Page 53

"Confirm or Deny," 20th-Fox, Page 55

"Keep 'em Flying," Universal, Pages 60 and 61

"Top Sergeant Mulligan," Monogram, Page 67

Up Go Admissions

"NO mills and no pennies" is the slogan of St. Louis theatres attempting to make even sums of their admission prices. Cooperation is coming from Independents and circuits. Fred Wehrenberg, president of the local MPTOA, reported last week the change at his 24 theatres was successful. The St. Louis Amusement Company is also reported changing prices.

The changes result in advanced admissions, those of 22 cents becoming 25 cents; those of 28, becoming 30.

Milwaukee exhibitors are following suit.

Admission price increases, to make even sums, and to account for increased overhead, are occurring generally. Higher film rentals are also an excuse. Minnesota exhibitors this week were reported planning to make the patron pay more because, they say, the majors, resuming state selling, are asking higher film rental than last year.

Several Philadelphia theatres are reducing admissions for high-school age patrons. These become members of a "Students' Club," present cards at boxoffices. Theatres using the idea, up to this week, are the William Goldman group, Herbert Elliott's Fern Rock, and Luke Gring's Erien.

Wants Love Lessons

AN extensive use of motion pictures in public schools to teach young people the proper aspects concerning love, sex and marriage was advocated by Judge Lois Mary McBride, of the County Court of Allegheny County, Pittsburgh, in speaking before the Philadelphia Motion Picture Forum at its annual autumn luncheon on Monday at the Bellevue-Stratford Hotel. At the same time, she accused the screen of contributing to juvenile delinquency, increasing divorces among young people and fostering a moral laxness among adolescents.

Ooops! 'twas a Slip

HOLLYWOOD producers Walter Wanger and Frank Lloyd might read almost any place about how their new releasing contracts with Universal, for one and three pictures, respectively, will apply to the 1940-41 season, which ended last September 1st. And the appearance of such notice in print, as circulated in press statements, could easily send the distributor's exhibitor customers hurrying to the nearest 'U' exchange demanding why the company had not delivered for 1940-41, Mr. Wanger's "Eagle Squadron" and Mr. Lloyd's "River Lady," "The Spoilers" or "Saboteur."

It was all a mistake. The Universal statement, which quoted Universal sales manager William Scully, should have specified a 1941-42 release for all four films.

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THIS WEEK
the Camera observes



By Cosmo-Sileo

WILLIAM S. HART, arrives in New York by steam car, a device he was wont to scorn even while defending them from Injuns and outlaws. He came from retirement at the instance of Warner Brothers because most of one of his early features appears in part of "One Foot in Heaven." While East he had a successful operation for cataracts.



By Staff Photographer

MISS FRANCES KELLOR, vice-president of the Arbitration Association and author of a new book on the subject, in the new Rockefeller Center offices of the Association from which film arbitration is directed.



By Staff Photographer

INTERLUDE at the shorts luncheon of the Associated Motion Picture Advertisers in New York: Jack L. Warner, production chief; Norman Moray, short subject sales manager; Mrs. Besa Short, head of the Interstate circuit's shorts department, and Vincent Trotta, AMPA president.

ROUND TABLE VISITOR: Lou Preston, general manager of the Interboro Circuit, Brooklyn, sits at A-Mike Vogel's desk in Radio City.

By Staff Photographer



WINNER of a trip to New York in a Fox Intermountain contest, Sterling Way, manager of the Boulder theatre, Boulder, Colo., stops in the Managers' Round Table with Mrs. Way.





BEEFSTEAK AT PASSAIC

IT was Carol Bruce's birthday and Abbott and Costello felt called upon to help her celebrate—with a cocktail party for the press. The Western Union boys are of the choral variety.



FROM ICELAND. G. Sigmundson, Universal's agent in that Atlantic outpost, was a guest at the Carol Bruce party.



NEW JERSEY ALLIED relaxed at a beeksteak party at Harry Hecht's Ritz restaurant in Passaic last week. Here are Mr. Hecht, of the Hecht circuit, in addition to the restaurant, and Julius Joelson of the J. J. circuit.





William and David Snaper, above, flank Joe Lee, New York sales manager for 20th-Fox.

Lee Newbury, former president of New Jersey Allied, and Henry Brown of Lakewood.

Jack Unger of Newark and Harry Loewenstein, president of the unit.



All pictures on this page by Staff Photographer



IN CHARLOTTE, at the first annual charity banquet of the Variety Tent, are H. H. Everett, chief barker; Pat O'Brien, former attorney general William McCraw and Maria Montez.



By Staff Photographer

RED CROSS EXHIBITORS. Hampton Howard, director of that organization's hospital theatres, and Lou Guimond, eastern director, visit the Herald offices.



MAXIE THORPE, former general sales manager for Columbia in Great Britain, has been named acting managing director for the company there.



COMMITTEE members of Chicago's seventh annual Christmas basket party: Jack Kirsch, co-chairman; Mrs. Charles R. Holton, president of the Better Films Council, and Morris G. Leonard, co-chairman. Standing: W. K. Hollander; F. Langdon Morgan, Motion Picture Herald; Chris Otto, Larry Stein, Norman Kassel and Lou Abramson.



By Metropolitan

DUMBO gets a break. Gladys Swarthout chants "Baby Mine" to the new Disney star on a radio broadcast.



By Staff Photographer

AT the National Board of Review conference in New York: Adrienne Ames, screen and radio star, and Robert Flaherty, producer of the newly completed "The Land" and of "Nanook of the North" and "Man of Aran."

OPM SAYS NO NEW THEATRES, BUT REPLACEMENTS WILL BE AVAILABLE

Exhibitors Can Get Repair and Replacement Parts, but No New Theatre Work; Strategic Materials for Studios Reduced

There will be little new theatre construction in the U. S. until the war-and-defense needs for materials have been met, but exhibitors will be able to get repair and replacement parts with a minimum of difficulty.

There will be few new broadcasting stations constructed, but existing installations will be maintained.

Motion picture producers will have to exercise economy in the use of strategic materials, but their needs will be met as completely as possible.

Television will not be permitted to develop extensively during the emergency.

"Juke box" production will be restricted; some substitutes may have to be found for materials going into phonograph records.

This, in brief, is the result scheduled to follow the adoption of the several priorities orders which have been announced from time to time by the Office of Production Management at Washington.

No New Construction

Summed up, they mean that new construction will be held down, except where essential to defense purposes or the public welfare, but maximum assistance will be given in keeping existing facilities in working shape.

But, of course, there are other angles to the situation which will affect the motion picture and radio industries, particularly the restrictions on office and other equipment. It will become increasingly difficult to install "plush" offices, for instance; new electric signs may become hard to get, and other necessities may be put in the class of luxuries.

These restrictions are not intended to handicap business, but are predicated upon the belief that in the emergency the old desk, the old sign can be made to last a little longer.

So far as the production end of the film industry is concerned, OPM spokesmen say that there had been few difficulties reported so far in securing needed materials. A few requests have come in for aid in getting certain chemicals, containers and one or two other products, all of which were dealt with speedily and satisfactorily.

Completion Allowed

In the exhibition end, while it is not likely that any new theatres will be approved in the near future, assistance has been given to secure materials for the completion of houses that were well along in construction when the ban was imposed last month. No figures are available as to the number of houses under way at that time, but it was not very large, so far as can be learned.

New broadcasting stations will be authorized only where they are necessary to provide initial—not additional—service. The Federal Communications Commission has not yet had occasion to develop a policy for dealing with construction permits, but will not grant any, it is expected, where the OPM will not make materials available. To grant a permit under those conditions, according to Chairman James L. Fly, would be a "futile gesture."

In the case of television, it is not expected that any new stations will be permitted, although stations which have been operating experimentally will probably be permitted to shift over to commercial activities.

Materials Needed

In the case of the radio installations, it is pointed out that they require large quantities of highly strategic materials as well as equipment which the Army and Navy is in need of.

In the case of "platters," the restrictions on phenolic resins and other products may necessitate some substitutions; in the case of juke boxes the restrictions on materials will control the output.

But in all cases, efforts will be made to assure the availability of materials for maintenance and repair. A blanket priority order has been issued for that purpose, its intent being to insure the continuous operation of existing installations.

This order will not, however, permit any additions to present installations, but it will permit a limited measure of modernization where the failed equipment is absolete and repair parts are difficult or impossible to secure.

War Department and Hollywood Map Plans for Speeding Training Films

Determined to speed up the training of troops as current events bring World War II steadily closer to American shores, the War Department this week laid plans to expedite the production of training films.

Just how the production of the films will be expedited remains a state secret, but it was made known by the War Department that the program was laid out at a conference in Washington of high Army officers with officers in the Signal Corps, including Colonel Nathan Levinson of Warner Brothers, Lieutenant Colonel Darryl Zanuck of Twentieth Century-Fox, and Major John Aalberg of RKO, all members of the Chief Signal Officer's Advisory Council, and all of Hollywood.

About one-third of the Army's training films are now being produced commercially in Hollywood, where actors and commercial technicians are largely used, but the bulk of the pictures are coming from the training film production laboratories at Fort Monmouth, N. J., and Wright Field, Ohio, where the majority of the personnel is military, including many men who were actors or film technicians.

The training films are used to demonstrate graphically to the troops subjects essential to their own activities, such as tactical exercises, the mechanical functioning of weapons and motors, and the use and care of new equipment. They have been found to be more effective than personal demonstration, since the various actions may be shown in both slow motion and normal speed.

Darryl Zanuck, as chairman of the Research Council of the Academy of Motion Picture Arts and Sciences, this week announced the start of production of another War Department training film, entitled "Cryptographic Security," dealing with methods of protecting Army codes and cryptographic devices.

The film will be made by Paramount, directed by Joe Youngerman.

Pre-Holiday Grosses Jingle Box Office Tills

"Birth of the Blues," "Swamp Water," "One Foot in Heaven," "The Chocolate Soldier," "International Lady," "Look Who's Laughing," "Sergeant York," "Weekend in Havana" and "How Green Was My Valley" were among the principal box office grosses and hold-over performances this week.

At the Globe Theatre in New York, Fox's "Swamp Water" took in an estimated $7,500 for Saturday and Sunday, one of the biggest week-end grosses that theatre ever had. Paramount's "Birth of the Blues" is continuing its "successful box office business" in early key city engagements, according to home office reports. Warner's "One Foot in Heaven" played to heavy business at the Radio City Music Hall in New York with a four-day gross upwards of $60,000. "How Green Was My Valley," another Fox film, now in its third week at the Rivoli in New York, drew an estimated $16,000 Friday through Sunday. MGM's "The Chocolate Soldier," at the Astor, did $6,200 for the same period, and "Weekend in Havana" at the Roxy, grossed $30,000 over the week-end.

RKO reports that "Look Who's Laughing" established the highest opening day figure on record for the Golden Gate Theatre in San Francisco. Items on Warner's "International Squadron": grossed $24,320 for a four-day period at the Strand in New York and has piled up a number of hold-over runs.

THREE MORE MAJORS GIVEN DECREE EXEMPTION TO SELL IN MINNESOTA

Warner, 20th-Fox, and RKO Freed by Federal Court from Blocks-of-Five Rule; Loew's Is Considering Move

Federal Judge Henry W. Goddard last Friday relieved Warner Bros., RKO and Twentieth Century-Fox from the blocks-of-five clause of the consent decree in Minnesota to allow them to sell in conformity with Minnesota's state law requiring distributors to offer all their pictures for sale and not only blocks-of-five as per the decree.

Paramount and United Artists previously had been granted similar relief. They resumed selling in that state two weeks ago.

Loew's is the only one of the "big" five decree-bound companies which has not as yet applied for relief in the courts. It was indicated in New York this week, however, that Loew's was considering an application to the U. S. District Court for exemption from provisions of the industry-decree to permit its product sales in Minnesota under the state's anti-block-of-five law.

Judge Goddard also upheld the validity of a three-year franchise made by Fox and the Sudekum Circuit of Nashville. This deal involves 100 Crescent Amusement Company theatres and, although it was not formally signed, according to the Government's contention, until after June 6th, 1940—the decree deadline for such deals—the distributor produced deal sheets to show that preliminary agreements had been reached prior to that date.

Further Modification Denied

At the same time Judge Goddard denied a plea of Fox for modification of Section 7 of the decree which permits an exhibitor to cancel a film where it is objectionable to the moral standards of a community. Representing Fox, Frederick Lorenzen, attorney, argued that this clause was unnecessary and improper in Minnesota so long as an exhibitor in that state had the blanket right to a 20 per cent cancellation under the local statute. However, Special Assistant Attorney General Seymour Simon, disagreed with this contention, claiming that the Minnesota law did not affect Section 7 in any way.

The court concurred with the Government in opposing this phase of the Fox company application and denied the request, without prejudice to its renewal in the event of a subsequent motion.

Meanwhile, immediately following Judge Goddard's ruling giving Warner Bros., RKO and Twentieth-Century Fox the legal green-light on product selling in Minnesota, Benjamin Kalmenson, general sales manager for Warner's, issued a statement on Friday declaring that he was happy over the ruling and was glad that his company would again be able to sell in Minnesota. Mr. Kalmenson notified T. E. Mortenson, publisher of *Greater Amusements*, Minneapolis trade paper, that Warner Brothers had taken immediate steps to make their product available in that state. Mr. Kalmenson also said that the firm had been anticipating the action and had made their plans accordingly.

Another statement of the "wonderful news" regarding the Goddard ruling, came on Friday from Allied Theatre Owners of the Northwest, whose officers and members immediately called for a directors' meeting to be held in Minneapolis on Tuesday to study the product situation. Fred Strom, executive secretary of Northwest Allied, said "The court action will allow many Minnesota theatres to remain open, which otherwise might have had to close before the first of the year for lack of suitable pictures." Mr. Strom announced that his organization would take no steps to prevail upon MGM to seek relief in New York Federal court.

Loew's decision, meanwhile, on its future operations in Minnesota, slated for discussion by company officials on Tuesday, was delayed, due to the absence from New York of William F. Rodgers, vice president and general sales manager. It was understood that decision for action would be taken following Mr. Rodgers' return from Philadelphia later this week.

B. & K. EXPANDS CHICAGO CIRCUIT

Following three years of negotiations a deal was consummated this week whereby Balaban and Katz take over the Portage, Drake and Admiral theatres, Chicago, now being operated by the GSC Circuit. The properties are taken on a 20-year lease, effective January 1, 1942.

The sale was made with the full knowledge of the U. S. Department of Justice, according to Morris G. Leonard, general counsel for Balaban and Katz, as a case is still pending in the Chicago motion picture arbitration tribunal filed by the Portage Theatre against the consenting companies and involving properties of B. and K.

Mort Goldberg, president of the GCS Circuit, announced in Chicago on Tuesday that disposal of the three GCS theatres, Portage, Drake and Admiral, to Balaban and Katz, meant the dissolution of the circuit and its retirement from business, with negotiations already under way for sale of the Fox, Jeff and Revue.

Theatre Planned in Chile

Building plans have been approved by municipal authorities and ground will be taken in a few days for the Cine Metro, a new 2,000-seat theatre in Valparaiso, Chile. The Cine Metro, which is scheduled for opening April 15th, 1942, will be an orchestra-balcony type theatre with air conditioning and all other modern features. This is the second Metro theatre in Chile.

Overlapping of Trade Shows Hit

A movement, headed by Jack Kirsch, president of allied of Illinois, is underway in Chicago to facilitate trade showings there. Many complaints have come from exhibitors about methods of consenting distributors in arranging these showings. Conflicting dates, it is said, cause two and sometimes three screenings on the same hours on the same day. This lack of consideration for them, exhibitors say, is the main reason for the sparse attendance at some of the showings, particularly the morning ones.

Chicago exhibitors, as a rule, do not arrive on film row for the day's business until almost noon, with the result that morning screenings have practically no exhibitor attendance. Afternoon showings usually draw a representative crowd.

Mr. Kirsch wrote a letter to all distributors this week urging that each distributor select one day of the week as their trade showing day, in order to solve the problem of overlapping of screenings. He also suggested that morning shows be eliminated entirely and pointed out that when pictures are shown in the mornings and afternoons of the same day it becomes impossible for the exhibitor to carry on any normal or routine business on that day. As an example he said that a film screened at 10:00 a.m. would be over approximately at noon. Between the hours of 12:00 and 2:00 p.m. exchange employees are out to lunch, therefore when a second picture is scheduled for 2:00 p.m it is practically impossible for the exhibitor to transact any business that day.

Mr. Kirsch is advocating that screenings start uniformly at 1:00 p.m. with not more than two pictures shown on any particular day.

Famous Players Renews Frankling Hershorn Deal

J. J. Fitzgibbons, president of Famous Players Canadian Corp., has announced the renewal of an agreement with the Frankling Hershorn Theatre Company, Ltd., operators of a group of theatres in the Canadian Maritime Provinces, including the Mayfair and Dundas theatres in Dartmouth Community, the Family theatre in Halifax, the Mayfair, Regent and Palace theatres in St. John and the Community theatre in Yarmouth.

The Community house is now being rebuilt and redecorated.

Lasky at Twain Celebration

Jesse L. Lasky, now preparing the film production "The Adventures of Mark Twain" for Warners, has been selected as the city's guest at the annual Mark Twain celebration in Hannibal, Mo. The event, honoring the author's birthday, will be held December 1st.

Associated Acquires Theatres

Associated Theatres operating a circuit in Southeastern Michigan, is expanding into Ohio, taking over the closed 1,700-seat Strand at Cincinnati. Mort Maius, field manager of the circuit will be in charge of the opening.

ALLIED'S INDUSTRY UNITY PROGRAM WILL BE WRITTEN BY ALL: KIRSCH

Head of Illinois Unit Pledges Welcome for All Ideas at Meeting in December; Warns of "Playing Politics"

The industry moves toward that "unity meeting" in Chicago in December, under National Allied States Association sponsorship and with the hoped for attendance of distributors, and leaders of all other exhibitor organizations.

This week there was a continuing flow of comment from exhibitor leaders anent the practicability of the meeting, of forming a "united front" to the "outside" enemies of the industry, and of working out intra-industry differences.

Jack Kirsch, president of Illinois Allied, had his say Monday, at the annual convention of the Indiana Associated Theatre Owners, in Indianapolis. Any plan written at the forthcoming meeting would be written by the whole industry, he said, not by Allied alone. Allied, he asserted, had gone as far as it could in outlining the ideas of unity for all to act upon.

Others Should Aid

He added: "To have gone further would have been impertinent; the others who are expected to cooperate have a right to join the writing of the details. Allied was not so brash as to think it could write an elaborate plan in all its details, and expect the rest of the industry to swallow it."

Allied's methods have demonstrated its sincerity, Mr. Kirsch said. He warned of the danger, however, that "certain exhibitor leaders, instead of practicing the unselfishness Allied leaders have shown, may wreck the movement by playing exhibitor politics." Such actions, he said, would place "responsibility where it belongs."

In New York, with the probability of an all-industry meeting in Chicago in December growing, the Independent Theatre Owners Association, captained by Harry Brandt, circuit head, was reported planning to postpone or cancel its own such meeting.

The MPTOA, approving unity in principle, in a bulletin signed by Edward L. Kuykendall, president, last week drew a distinction between the aims of the forthcoming conference: a united front to outsiders, and establishment of fair trade practices within the industry.

Mr. Kuykendall doubted whether distributors would cooperate as fully as intimated in internal fair trade agreements: He said: "The easy alibi of the risk of anti-trust prosecution if they (the distributors) cooperate with each other to end industry abuses, and improve the business, is readily available for those who want to avoid responsibility."

He then added: "We have been trying to bring about negotiations with the distributors for many years, with varying success."

He also warned: "The whole approach to solving our difficulties by joint negotiation must be on the basis of good business, and an honest desire to build a better industry, not to hang onto unfair advantages, nor to grab something away from the other fellow. . . . MPTOA exhibitors await with much interest a definite indication that the major distributors will give organized cooperation to a trade practice program at this time. A favorable response, now or in the future, is all that is needed."

THEATRES ADOPTING "TEEN-AGE" PRICES

Independent exhibitors in Philadelphia have inaugurated a "teen-age" admission scale for school youngsters, permitting a reduced adult admission to those of in-between ages under 20. Theatres adopting the policy include Henry Friedman's Lansdowne, Herb Elliott's Fern Rock, Luke Gring's Erlen and the William Goldman independent circuit.

The plan calls for those qualifying for the teen-age admission to fill out an application, which calls for verification of age. Those qualifying are presented with membership cards in a Students Club, which when presented at the box-office, allows the recipient the reduced admission.

Majors Forcing Shorts, Is Allied Unit Charge

The forcing of shorts, contrary to the consent decree, was charged against the major distributors by Eastern Pennsylvania Allied at a meeting Thursday in Philadelphia. A resolution was also passed attacking the interlocking scheme of the distributors, mentioning Paramount specifically, of withholding the sale of one block of pictures until the exhibitor has bought the preceding block. Plans, not disclosed, were formulated to combat these discrepancies.

The Allied Theatre Owners of Iowa and Nebraska will discuss anti-consent decree legislation similar to that in Minnesota, it was predicted this week, before the convention, next Monday and Tuesday, in Des Moines. Other subjects to be discussed will be uniform fire regulations, an anti-ASCAP law, action against portable 16 mm circuits.

Circuits may be admitted to membership, by action at the meeting.

MGM "Exhibitor Forum" In Columbus Next Week

Approximately 600 exhibitors are expected at MGM's "Exhibitor Forum" to be held at the Deshler-Wallick Hotel, Columbus, Ohio, Tuesday, with opening remarks by Henderson M. Richey, MGM's director of exhibitor relations, and Governor John W. Bricker, of the state.

He will be introduced by Martin Smith, Toledo, president of the Independent Theatre Owners of Ohio. Visitors, who will be introduced by Mr. Richey, who also will outline the purpose of the forum, will be welcomed by Edwin M. Booth and Frank D. Drew, MGM managers in Cincinnati and Cleveland, respectively. "Good Newspaper Advertising" will be the subject of an illustrated address by William A. Greene, New York, representing the Bureau of Advertising, American Newspaper Association. A floor discussion and inspection of advertising aid displays will precede the 1 P.M. luncheon by MGM.

"Ideas That Work" will be dwelt upon by William R. Ferguson, MGM exploitation manager, at the opening of the afternoon session, after which Edward Salzberg, a Bluefield, W. Va., exhibitor, is scheduled for an address, "An Exhibitor Speaks."

The forum will conclude with an inspection of "The Show Builder," Metro's new mobile exhibitor aid unit, in charge of Ken Prickett.

The following Metro representatives are expected to attend: E. K. O'Shea, central division manager; John J. Maloney and Harris Wolfberg, district managers, and the following exploiteers: C. C. Deardourff, Cleveland, Charles Baron, Pittsburgh, William A. Slee, Detroit, Jack Gilmore, Buffalo, Irving Waterstreet, St. Louis, John E. Watson, Cincinnati, Ted Morris, Indianapolis. Todd Ferguson, Memphis, James Burge, Oklahoma City and Claude Morris, Kansas City.

The Independent Theatre Owners of Ohio annual banquet will be held in the evening, with the organization's ninth annual convention opening the following day.

New Haven Allied Affair December 9th

Plans are progressing for the first annual movie dinner-dance, to be sponsored by Connecticut MPTOA, December 9th, at the Hotel Taft, New Haven. The party will begin at 7:30 p.m. with cocktails in the Ball Room, followed by dinner at 8:00, a floor show and dancing. George H. Wilkinson, Jr. of Wallingford is general chairman, Samuel Seletsky, Republic manager, treasurer, Herman M. Levy, secretary, Lou Schaefer, Paramount Theatre manager, chairman of entertainment, Harry F. Shaw, Loew Poli division manager, in charge of decorations, lighting and music, Lou Brown, Loew-Poli publicity chief, in charge of publicity. Film men and their friends from all parts of the state are expected to attend.

Officers, Directors Elected By Indiana Theatre Owners

The annual convention of the Associated Theatre Owners of Indiana, Allied unit, in Indianapolis, Monday and Tuesday, resulted in election of directors, as follows: Alex Manta, Maurice Rubin, H. Lisle Kreighbaum, Douglas Haney, A. H. Borkenstein, Roy Kalver, Marc J. Wolf, William Studebaker, J. M. Dixon, Leonard Sowar, P. H. Dickson, Sam Neall, Abe Kaufman, J. B. Sonce, Stanley Cooper, Walter Easley, Roy Harrold, Trueman Rembusch, S. J. Switow, Oscar Fine, Harry Kornblum, H. H. Johnson, H. P. Vonderschmitt, A. B. Thompson, Dudyey Williston, Fred J. Dolle and Carle Niesse.

In addition to Jack Kirsch, Illinois Allied president, whose speech is referred to earlier in this story, other speakers were Claude Lee, director of exhibitor relations for Paramount; Henderson M. Richey, the same for MGM; and George B. Loy, Indianapolis chief for the U. S. Secret Service;

Abram F. Myers, Allied general counsel, was the principal speaker at the convention. Mr. Myers mummarized the events of the past year, as they affected the industry and particularly stressed results of the consent decree. He questioned current selling methods, saying that much was being experienced under the new system which was no more satisfactory to him than it was to distributors. The Allied counsel also warned against additional taxation, pointing out that exhibitors are in an exposed business and that there is grave danger of increased levies.

All ATOI officers were re-elected for the coming year, at the close of the convention. Roy E. Harrold of Rushville, begins this third term as president. Other officers are H. H. Johnson, Madison, vice-president; Marc J. Wolf, Indianapolis, treasurer; Don Rossiter, executive secretary, and Christine Kirk, secretary.

SCREEN NEEDS 'MESSAGE' FILMS, SAYS KANIN, BRINGING ATTACK BY COWAN

Director, Now in Army, Tells National Board of Review Views on Present Films; Quincy Howe New President

"The movies are doomed if they insist upon producing only entertainment." Such was the statement delivered publicly, last Friday, by Garson Kanin, Hollywood director, who was drafted for the U. S. Army last Summer, rose to the rank of sergeant of the Signal Corps' motion picture training films center at Fort Monmouth, N. J., and is now with the information division of the Office of Emergency Management. Mr. Kanin delivered his remarks at the National Board of Review conference in New York last Friday.

"The recent Senate investigation was a farce because the producers, instead of producing too many pictures which might have propaganda value, have in reality done nothing in the interests of national defense," Mr. Kanin said.

Editor's Note: Exhibitors are invited to comment on the stand taken by Mr. Garson Kanin that the motion picture is doomed if it depends only on entertainment. Address the Editor, Motion Picture Herald, Rockefeller Center, New York.

At the Saturday session of the conference Lester Cowan, producer and former executive secretary of the Academy of Motion Picture Arts and Sciences, attacked the position taken by Mr. Kanin. "The movies cannot take any particular side in the controversy now going on in this country," he said, "but we will produce any movie which has entertainment value."

Mr. Kanin said: "The movie producers have the means to reflect what is going on in the country today, but because they refuse to be aware of the crisis in this country, they continue to release the same type of movie they were making five years ago.

The last film directed by Mr. Kanin before he entered the army was "Tom, Dick and Harry," RKO Radio.

Films Should Revive Hope

Pointing out that the motion picture could be a perfect medium for keeping the public informed, he said: "The movies could be this medium if the producers would become aware themselves of the conflicts in the world today. It is in the hands of the producers to release films which revive hope in this country. There should be many pictures in the theatres today which would remind people of the fine traditions of our country. The producers should realize that if they make pictures which tell the story of our contemporary history, they will be doing a great favor for national defense."

The motion picture will disappear "as completely as miniature golf," Mr. Kanin prophesied if it does not follow what he asserted was the example of the American stage—"become a part of American life which educates and inspires the audience into an understanding of human nature.

"The producers have been apathetic and uninformed," he continued. "The artists and writers are "eager to do all they can, but their hands are tied."

Mr. Cowan in an answer to Mr. Kanin the following day said: "Garson Kanin, in his criticism of movie producers, was indulging in the favorite pastime of taking a potshot at those in charge of production and blaming all the faults of the movies on them."

He said the basic blame should rest on the writers. "A producer will always make a movie," he said, "that has the quality and substance of good story and audience appeal.

"If a message is contained in the entertainment value of a film, so much the better, but it is not up to the movies to lecture or to preach," Mr. Cowan concluded.

Speakers who addressed the National Board of Review three-day conference included: Julian Bryan, James Shelley Hamilton, Louis Nizer, Dr. Frederick M. Thrasher, Elizabeth Hawes, Dr. Russell Potter, Bosley Crowther, New York *Times* motion picture critic, Morris Ernst, and many others.

A special screening of "Swamp Water," Twentieth Century-Fox, was held at the home office last week for the delegates.

At the final luncheon meeting of the conference on last Saturday election of Quincy Howe, executive of Simon and Schuster and WQXR commentator, to the presidency of the National Board of Review was announced.



By Staff Photographer

QUINCY HOWE, newly elected president of the National Board of Review, with Dr. A. A. Brill, the retiring president.

Sportcast Productions Signs Bob Elson

Bob Elson, sports broadcaster for Station WGN, Chicago, and the Mutual Broadcasting System, has signed contracts as the star and voice of a new series of sports films to be produced in Chicago by the Sportcast Productions. The company is a subsidiary of the Teletone News Corporation, headed by E. M. Glucksman, who produced the Mentone musical shorts released by Universal several years ago.

It is planned to produce 52 reels yearly for which national distribution is now being arranged. First subject is expected to be released early in January.

Screen Obligation in Democracy Told by Martin Quigley

The contribution of wholesome public entertainment to the ideal of democracy was discussed by Martin Quigley in an address to a session of the Seventh National Catechetical Congress devoted to the subject of motion pictures in Philadelphia last Sunday, November 16th.

The presiding officer of the session was Most Rev. John T. McNicholas, Archbishop of Cincinnati and head of the Legion of Decency.

"The ideal of democracy," said Mr. Quigley, "based on the concept of the dignity of man and the subordination of the state to man's natural and supernatural purposes, demands strict and unswerving maintenance of right moral standards in public entertainment.

"Wholesome entertainment ennobles and strengthens a people. Vicious entertainment corrupts and weakens. People who give themselves to diversions which violate decency, honor and morality are in danger of losing even their national power. Entertainment based on right moral standards constitutes a bulwark of democracy.

"The organized motion picture industry in the United States has recognized the existence of the moral influence of the film and has accepted the attendant responsibility. There is to be found in that record an attitude and an accomplishment that is unique in the history of business.

Moral Standards Cited

"When in 1930 the industry entered upon a systematic program of maintaining right moral standards in its entertainment, it was the first time in the age-old history of theatrical entertainment that any such responsibility was so recognized and so provided for.

"The goal of good motion pictures—good in moral character and good in entertainment value—is not easily obtainable. It can be reached by no simple fiat despite much that has been said to the contrary. Good pictures must be supported, because if good pictures are not supported they will not be made. Alongside of the political axiom that a people gets the kind of government it deserves, it may also be stated that a people gets the kind of public entertainment it deserves."

St. Louis Symphony Opens

The St. Louis Symphony Orchestra, under the direction of Vladimir Golschmann, opened its sixty-second season last weekend. The orchestra frequently plays to capacity houses during the season. The Little theatre, directed by Gordon Carter, likewise inaugurated its season over the weekend with "Man From Cairo."

NO SUBSTITUTE FOR ENTERTAINMENT, EVEN IN WAR TIMES, SAYS GRIERSON

Canadian Wartime Film Head Calls It Prime Ingredient of All Films; Warns U. S. on Requirements for War

by MARTIN QUIGLEY, JR.

The strength of the motion picture industry derives solely from its value as entertainment, and wartime films, even those sponsored by the Government for specific purpose, must observe this precept first if they are to succeed in their mission, John Grierson, Canadian Film Commissioner, told the American film industry this week.

Mr. Grierson, who planned and set up the machinery which adapted the Canadian motion picture industry to the necessities of war, warned Americans that after realization of this basic truth, the second requisite was a separate Government department equipped to give professional attention to film matters and to facilitate cooperation among all factions.

As he was speaking, at the National Board of Review conference at the Hotel Pennsylvania, New York, Congress was taking final action on amendment of the Neutrality Act.

His talk was well received by 150 clubwomen present at the Board of Review meeting and there was polite applause at the conclusion, but few present indicated a realization that his experiences might become significant as tested standards for this country.

Defines Basic Policy

At the beginning of his speech Mr. Grierson defined the basic policy:

"The first and main plank in the film policy of the Canadian Government is a very simple one. We take the film industry as it is. We don't try, because there is a war on, to build some other kind of film industry.

"We take it the way it is: as a showmen's industry dedicated to showmanship and commanding the attention of a Canadian audience of two and a half million people who happen to be interested in and happen to need showmanship.

"We believe that the strength of the film industry lies precisely in the fact that it is an entertainment industry. What is most valuable to the state in time of war, as in time of peace, is that it commands a vast audience who go spontaneously for the emotional stimulus which the movies give them."

The Government wants to keep the audience in that mood and do nothing to drive that audience out of the theatre, he emphasized.

"The Canadian government did not wish to disturb the essential workings of the industry as an instrument of entertainment. In fact we pledged ourselves that whatever we might ask the theatres to carry in the way of public information would have to measure up to the normal standards of interest, entertainment and emotional stimulus, or we would ourselves be the first to jerk it."

The theory behind this position, the speaker said, is that in time of war information is not the most vital thing.

"There is no end of information. It comes along from a million and one quarters, in quantity and persistence and complexity enough to bewilder the soul."

What is desired, according to Mr. Grierson, is to help the people "to a simple pattern of thought and feeling." And he concluded that this required dramatic action and "the normal dramatic approach of the cinema is the right and most potent approach in times of war.



By Staff Photographer

JOHN GRIERSON

"We put our work on a normal entertainment basis, and use that as a measuring stick of our success in public information," the Canadian Film Commissioner continued with marked emphasis. The monthly war series "Canada Carries On" is not given away but sold commercially because if it wasn't good enough to sell commercially the Canadian Government was no more interested in it than the film industry would be," he said.

Understanding Needed

The success of that policy was attested by facts mentioned by Mr. Grierson. "The series is going commercially to more theatres in Canada than any series ever did before—to about 90 percent of the theatres." It is a box office success at home and even outside of Canada, he commented.

The series has not been distributed in the United States, "because, we have been a bit diffident about operating down here," he added, and with an attempt at humor which did not meet with audience response; "We thought you might think we were trying to do something to you—or something—and we wouldn't hurt you for the world."

Summing up Mr. Grierson said, "It is essential that the Government should understand your industry and how to fit its needs and purposes to yours. In other words it must master the art of cooperating with you in your own terms of interest and entertainment.

"The cardinal sin in employing the entertainment industry as a vehicle of public information is to bore the people away from it. "No one is served.

"The public is not served; the industry is not served: and the Government is defeated in the very purpose it set out to fulfill.

The second basic principle for the relation between the Government and film industry in time of war, after the industry is accepted as an entertainment industry with an audience of millions that seek amusement and relaxation, is that the Government must "also know its own mind," in the words of Mr. Grierson.

He said his most difficult job as Film Commissioner was not keeping the industry in line but explaining to the various departments howling for screen space that the amount of screen time was strictly limited.

"The Canadian government's film interests are operated by a board called the National Film Board, a separate department which plans a common policy from all requirements of the various government departments.

"The main point is that the departments are not allowed to hive off on their own; they can't go to the industry and clamour for this favor or that, and weary a complex business with piecemeal, amateur and catch-as-catch-can requests," he pointed out.

"On our side," he continued, "we do what we can to help the trade in all their problems which involve processes of Government or facilities or sometimes the use of the Government's authority and prestige."

"Minimum Number of Channels"

Although Mr. Grierson emphasized that he was making no suggestions to the United States, his comments appeared to have some relation to the reported jurisdictional disputes between American Government agencies supervising certain aspects of the motion picture. See the MOTION PICTURE HERALD, October 11, page 15.

"It is the duty of the Government," Mr. Grierson said, "to coordinate its requirements and speak, if possible, through a single channel, or at least through a minimum number of channels. What must be avoided is the confusion of a hundred and one public relations departments shouting for film attention: rivalling each other, duplicating and overlapping each other's efforts and operating in different and contradictory and non-professional lines of approach. That way you can only achieve utter confusion in which the poor industry, with all the best will in the world, cannot be expected to do a good job for its country."

Although an attempt of unification of the Government's film relations was made in England, the results have not been too successful, according to Mr. Grierson, "While the Ministry of Information initiates some fine films, like 'London Can Take It' and 'Target for Tonight,' the bad ones it does on pressure from the various Government departments, pull its standard down and make the Ministry of Information no great shakes on a credit title."

"Must Have Definite Policy"

The Government in its war relations with the motion picture industry should have a definite policy and ideas, Mr. Grierson concluded. "But it will be wise to leave a great deal of initiative to the industry itself and while motivating the industry and exercising proper controls in the national interest, the Government should, in general, leave it to operate that business of production and distribution which, one may presume, it knows by experience far better than anyone else.

"The contacts between a Government at war and the film industry are not to be solved by government order or by blueprint or by a purely governmental or academic approach but the contacts must be intimate, and they must be co-operative, and they must be continuous, and they must be creative," he concluded.

An occasional word or expression during his talk stamped Mr. Grierson as a native of the British Isles. He was born in Scotland but his university education was completed at Chicago. For years he was a leader in the documentary film movements. Since 1939 he has been directing the Canadian government's motion picture activities.

LATE REVIEW

For other Showmen's Reviews see Product Digest Section, page 87

Keep 'em Flying

(Universal)

Louder and Funnier

They're back again by public demand.

It was only last January that Bud Abbott and Lou Costello marched into the hearts of the public and exhibitors alike with "Buck Privates." They stayed there with "In the Navy" and "Hold That Ghost." Now they're on the spot again.

But enough of that. What you want to hear is that the boys are still terrific; still the answer to a box office's prayer. They are all that and more. If they have been funnier than in "Keep 'em Flying" then by all means get a repeat booking. For "Keep 'em Flying" is a laugh test, a great big dose of merriment designed to wear out the audience—but happily.

There are so many scenes that are so completely funny it is difficult to pick any for special mention. In one, a telephone booth sequence, Costello carries on a conversation with William Gargan that had the reviewers and guests at the screening clinging to their seats.

While the Abbott and Costello team consumed most of the footage, and naturally so, there are other embellishments which would do justice to any production about the air corps. The story has a romance and a songstress in Carol Bruce, a foil to Abbott and Costello in Martha Raye playing a dual role, the best thing she has done, a hero in Dick Foran, and some stirring aerial photography.

Glenn Tryon, the associate producer and Arthur Lubin director can take credit for a job well done.

Seen at a special screening in the Universal projection room in New York.—PAUL C. MOONEY, JR.

Release date, Nov. 28, 1941. Running time, 80 minutes.. PCA No. 7709. General audience classification.

Blackie Benson.....Bud Abbott
Heathcliff.....Lou Costello
Barbara Phelps }
Gloria Phelps } .....Martha Raye
Linda Joyce.....Carol Bruce
Craig Morrison.....William Gargan
Dick Foran, Charles Lang, Truman Bradley, Loring Smith.

25 Features in Color Listed

Twenty-five color feature pictures are now in release, awaiting release, in production or in preparation—a record breaking number, Technicolor reported this week. In the above categories Paramount has nine; Twentieth Century-Fox has six; Walt Disney, for release through RKO, has three; Metro-Goldwyn-Mayer, two; Warners, two; Hal Roach, two, and Alexander Korda, one. The pictures follow:

Currently released: "Aloma of the South Seas," Paramount; "Belle Starr," Twentieth Century-Fox; "Blossoms in the Dust," Metro-Goldwyn-Mayer; "Dive Bomber," Warners; "Dumbo," Walt Disney; "Moon Over Miami," Twentieth Century-Fox; "Shepherad of the Hills," Paramount; "Smilin' Through," Metro-Goldwyn-Mayer; "The Reluctant Dragon," Walt Disney, and "Week-End in Havana," Twentieth Century-Fox.

To be released: "Bahama Passage," Paramount; "Fiesta," Hal Roach; "Captains of the Clouds," Warner Brothers; "Louisiana Purchase," Paramount, and "Reap the Wild Wind," Paramount.

In production: "Jungle Book," "Alexander Korda; "Malaya," Paramount; "Mr. Bug Goes to Town," Fleischer-Paramount; and "Song of the Islands," 20th-Fox.

In preparation: "Bambi," Walt Disney; "Cubana," Hal Roach; "Forest Ranger," Paramount; "For Whom the Bell Tolls," Paramount; "My Gal Sal," and "To the Shores of Tripoli," 20th-Fox.

"Thin Man" Released For Thanksgiving

"Shadow of the Thin Man," the MGM film starring William Powell and Myrna Loy, will be the Thanksgiving week attractions in 42 key city situations, with engagements started in Seattle and Portland, Ore., on Wednesday, and on Thursday in 27 other spots. The new "Thin Man" film is scheduled to start runs in Omaha and Denver on November 26th, and in Tulsa, Canton, Reading, Harrisburg, Houston, Nashville, Atlanta, Memphis and Wilmington, on November 27th.

"Sergeant York," the Warner-Jesse L. Lasky production, will open in Boston on November 28th, at the Metropolitan Theatre. Two days prior to the premiere date, Warners will give a press showing for Boston critics and editors. Phil Engel, eastern field publicity representative for the company, left New York for Boston on Tuesday, to work with a group of Warner field men on the campaign.

"York" will play two weeks at the Metropolitan and then will play two weeks at both the Fenway and Paramount, giving it six weeks of consecutive first run playing time in the Hub. Within three weeks after the Boston premiere, the picture will open in 10 key Mullin and Pinanski houses.

Arthur Van Dyck Elected

Arthur Van Dyck, manager of the Industry Service Section of the RCA Laboratories, has been elected president of the Institute of Radio Engineers. The Institute has more than 7,000 members in 74 countries.

Danziger Leaves MGM

William Danziger has resigned from MGM's advertising department, in New York. He had been with the company seven years.

Army Flies for Universal's New 'Keep 'em Flying'

With national defense as its theme, Universal held a pre-release "world premiere" of Abbott and Costello's "Keep 'Em Flying," in Detroit, Wednesday, preceding a proclamation by the United States Army Air Corps of a nationwide "Keep 'Em Flying" program, beginning November 27th. Both Army and city officials aided the Detroit program.

Detroit entertained Hollywood notables, among them Bud Abbott and Lou Costello, Carol Bruce, Dick Foran, Arthur Lubin, Maria Montez, and others.

Mayor Jefferies proclaimed "Keep 'Em Flying Day" in Detroit, and the activities began with a "Keep 'Em Flying" rally on the steps of City Hall. Speakers represented labor, management and the United States Army. A parade up Woodward Avenue to the Fox Theatre, where the premiere was held, followed.

Air Force Participates

The Detroit City Council approved the display of an Army plane in Cadillac Square opposite City Hall, in cooperation with the Army Recruiting Service. The City Council also approved the hanging of a "Keep 'Em Flying" banner on City Hall.

At noon, Wednesday, Selfridge Field staged a mass flight over the city, "bombing" it with leaflets supplied by Universal.

Mutual Broadcasting set a broadcast from the lobby of the Fox Theatre on the night of the premiere, in which distinguished guests participated.

Detroit newspapers set "Keep 'Em Flying" special sections of cooperative ads.

The Ford Motor Company took the Hollywood guests and press correspondents on a tour of their plants, followed by a luncheon. Ford also took pictures of the tour to be planted with the various photo syndicates and to be sent out on the regular Ford mat service to papers throughout the country.

Headed by Dan Thomas, publicity chief of Universal studios, a staff of studio exploitation men, including Bob Moak, Tommy McLeod and John Baker worked with Dave Idzal, manager of the Fox Theatre in Detroit.

"Pulham" in Boston

The world premiere of MGM's "H. M. Pulham, Esq., will be held in Boston, locale of the J. P. Marquand novel, on December 4th, at Loew's State and Orpheum theatres. Hedy Lamarr, Robert Young and Ruth Hussey share starring honors in the film which was directed by King Vidor.

Warner Brothers' Technicolor short subjects, "The Gay Parisian," and "Spanish Fiesta," starring the Ballet Russe de Monte Carlo, will be press previewed at a cocktail party on December 2nd, at Fefe's Monte Carlo in New York. The company is preparing a feature picture press book for the Ballet two-reelers and is planning a portfolio of special material which will be distributed through public and private schools, colleges, dancing, music and art schools in 75 leading cities.

Norman Moray, short subjects sales manager, reported that on his recent trips to company exchanges, theatre men requested the first of the two shorts be released in December to be available for Christmas-week programs.

HERE'S ONE LITTLE BIRD



THAT'S GONNA FEATHER YOUR NEST !

Paramount Pictures


"There's a little bit of skylark in every good little girl!"
"Only a skylark could love two men at a time... and have them both love it!"
CL
RAY
Sky
A HIT! as The Saturday Evenir
Post serial "Streamlined Heart"!
A HIT! as the stage sensatio
that toured the nation!
NOW! the season's funniest scree
romance, with a triple-threat cas

Paramount presents

"Claudette skylarks first ... and thinks later!"



IDETTE COLBERT
LLAND · BRIAN AHERNE

lark

A Paramount Picture with

BINNIE BARNES · WALTER ABEL

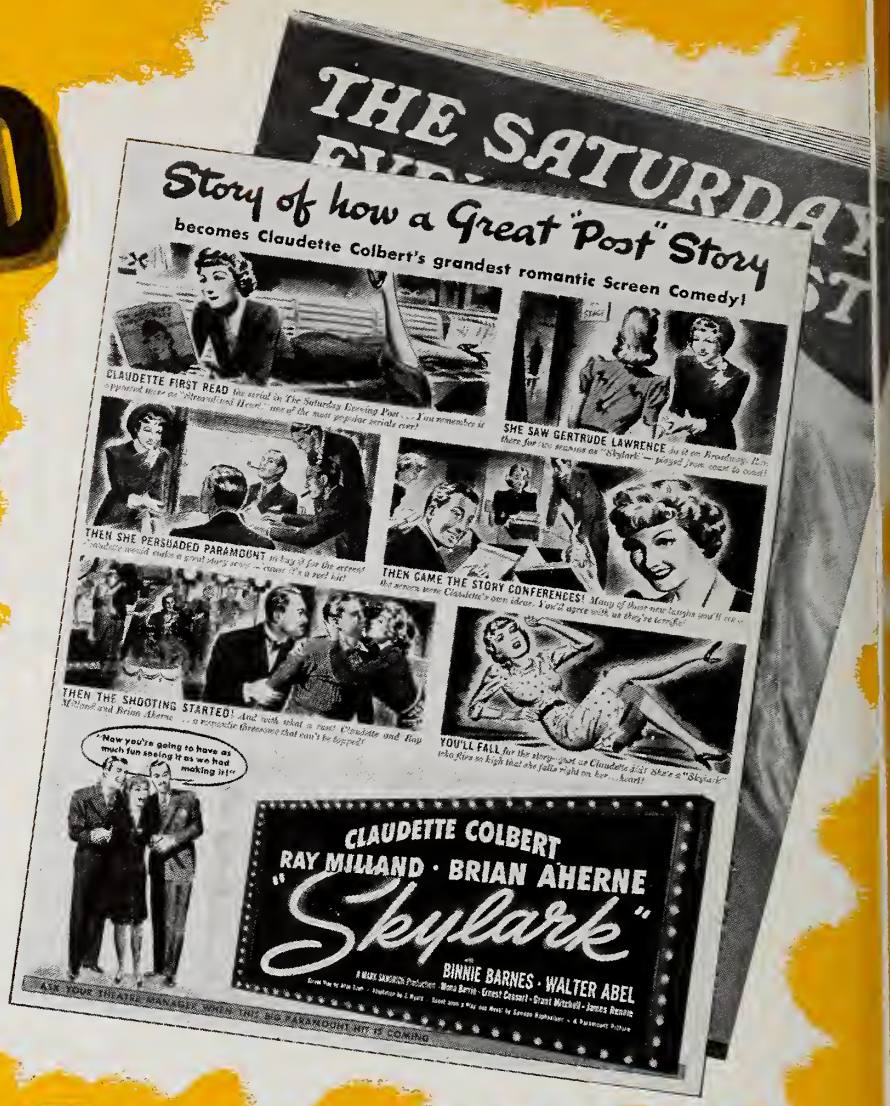
MONA BARRIE
ERNEST COSSART
GRANT MITCHELL
JAMES RENNIE
A MARK SANDRICH Production



Screen Play by Allan Scott · Adaptation by Z. Myers · Based upon a Play and Novel by Somers

PRE-SOLD

to the 12,412,076 readers of The Saturday Evening Post who read the serial, "Streamlined Heart"... and to the same millions who will read this powerful advertisement!



PRE-SOLD

to the millions in these 55 cities who have seen and cheered "Skylark" as one of the most successful road shows in theatrical history!

SEASON 1939-1940—Princeton, N. J. • Pittsburgh, Pa. • Cleveland, O. • Buffalo, N.Y. • New York (opening)

SEASON 1940-1941—Los Angeles, Cal. • San Francisco, Cal. • Seattle, Wash. • Vancouver, B. C. Victoria, B. C. • Portland, Ore. • Boise, Idaho • Salt Lake City, Utah • Denver, Col. • Wichita, Kansas Kansas City, Mo. • Omaha, Neb. • Sioux City, Ia. • Des Moines, Ia. • Minneapolis, Minn. • Duluth, Minn. St. Paul, Minn. • Madison, Wis. • Milwaukee, Wis. • Rockford, Ill. • Davenport, Ia. • Indianapolis, Ind. Toledo, Ohio • Columbus, Ohio • Cincinnati, Ohio • St. Louis, Mo. • Memphis, Tenn. • Little Rock, Ark. Oklahoma City, Okla. • Tulsa, Okla. • Fort Worth, Texas • Dallas, Texas • Austin, Texas • San Antonio, Texas Houston, Texas • New Orleans, La. • Jackson, Miss. • Montgomery, Ala. • Atlanta, Ga. • Louisville, Ky. Birmingham, Ala. • Nashville, Tenn. • Dayton, Ohio • Chicago, Ill. • Baltimore, Md. • Johnstown, Pa. Wilmington, Del. • Boston, Mass. • Toronto, Can. • Washington, D. C.

WHITNEY GROUP PLEDGES LATINS "THE TRUTH ABOUT AMERICAN WAY"

Film Division of Rockefeller Committee To Combat Nazi Propaganda with "Authentic Picturizations" of Life in U. S.

"The truth about the American Way" is the aim of the motion picture program of Nelson Rockfeller's Office of Inter-American Affairs according to John Hay Whitney, head of the film division.

Mr. Whitney indicated that the Nazi attack in South America on the American Way was a charge of "Yankee exploitation."

"The 'American Way' is its own best ambassador and any future films sent to Latin America, as far as humanly possible, will be utterly truthful and authentic picturizations of American life and objectives. We will not combat false impressions with anything but facts," he said.

Mr. Whitney, Monday, in his first conversations with the press following his return from a two month tour of Latin America described an extensive program to interchange short subjects and documentary films between the United States and other Latin American republics. Accurate motion pictures, he told trade press editors and reporters, will best familiarize the peoples of the western hemisphere with each other.

Plans Educational Films

During his trip through South America, Mr. Whitney said, he conferred with government officials, educators, and businessmen in Brazil, Argentina, Chile, and other principal countries on the United States' plans to exchange educational films and insure accurate depiction of the countries in all motion pictures.

"Everyone, from President Vargas of Brazil down, expressed a great desire to see more of the United States' way of doing things," Mr. Whitney said, explaining the augmented Latin American film program, "we intend to show them, in unvarnished, straightforward, interesting documentary-type films how people in this country live, what they do to make a living, where they go to school, how they play and the other rudiments of the American way which are to us elemental, but which to the Latins are of great interest."

Hollywood will work out details of its cooperation in the program next week when executives of the major companies, in California for annual fall studio conferences, will meet with Mr. Whitney. They will discuss plans for the production of short subjects and 16 mm. product.

At a meeting with home office heads at the Links Club in New York last Wednesday Mr. Whitney described his tour of Latin America and Nelson A. Rockefeller outlined what Hollywood would be asked to do at the meeting next week to insure that both theatrical product and special short features should accurately depict the American Scene. Professional Hollywood talent would probably be asked to make special documentary pictures here and in South America, it was said.

Among executives expected to attend the Coast conference with Mr. Whitney are George Schaefer, Nicholas and Joseph Schenck, Harry M. and Jack Warner, Barney Balaban, Stanton Griffis, Harry and Jack Cohn, Walt Disney, M. J. Siegel, William C. Michel, N. J. Blumberg and John J. O'Connor. Studio heads, including Darryl F. Zanuck, Louis B. Mayer, Joseph Breen, and others will also meet with Mr. Whitney, to discuss making both 35 mm. and 16 mm product. United Artists representation had not been determined; the company this week was setting up a new regime. (See page 27.)

There is a great desire for American educational films throughout South America, Mr. Whitney said. He reported conversations with President Vargas and Roquette Pinto, Brazilian minister of education. They requested U.S.-made films for South American schoolrooms, he said. Chile's foreign minister, Juan B. Rosetti, likewise expressed a keen desire for wider exhibition of U. S. educational films and is setting up a special committee to cooperate with the Coordinator's office.

In most of the other South American capitals committees are being formed from members of the government, local educators and businessmen and members of the American colony and diplomatic staff to cooperate with the cultural program of the Office of Inter-American Affairs. Motion picture sub-committees will relay requests for films direct to Mr. Whitney, he indicated. In every instance his office will endeavor to supply the type of instructional picture requested, whether they are of general type or medical, scientific, classroom or other specialized nature.

100 Shorts Selected

Kenneth McGowan, 20th Century-Fox producer on loan to the coordinator's office, is supervising production of the 16mm pictures. To date he and his staff have viewed approximately 2,000,000 feet of film from the short subject vaults of the major producers and from specialized technical film libraries, Mr. Whitney said. Approximately 100 titles have been selected to date and are being translated and edited for export.

An initial program of about a dozen subjects has already been sent south, it was reported, with approximately 25 more pictures ready for distribution. Both new and reedited product will soon be ready in an uninterrupted stream, Mr. Whitney predicted.

CULTURAL PROGRAM DEPENDS ON TRADE

The promotion of cultural relations with Latin America, including the Government's motion picture program, will be to no avail unless this country maintains an uninterrupted flow of essential commerce to South America, Lieutenant Colonel R. B. Lord, assistant director of the Economics Defense Board, warned in New York on Tuesday.

"You can send all the books and moving pictures you want," he said, "but deny them goods or hold them up for exorbitant prices and it will be of no avail."

Colonel Lord spoke to a luncheon meeting of the Export Managers Club. He said that the "spirit of cooperation that now exists," with South America depended first on the uninterrupted flow of trade.

Distribution, wholly non-theatrical, will be handled through an organization being set up by Phil Reisman, RKO foreign manager, who has been lent "part-time" to Mr. Whitney's office by George J. Schaefer, president of RKO. Mr. Reisman's setup will handle distribution of 35 mm. Latin pictures reduced to 16 mm. form, in this country as well as the U. S. pictures in South and Central America.

Mr. Schaefer said that Mr. Reisman had been authorized to devote "all the time formerly required by his European activities" to forming the new South American distribution system.

Technical aides to help improve the quality of South American shorts made for United States distribution are being sent to Brazil, Argentina and Chile by his office, Mr. Whitney revealed. Another aspect of this same plan of technical help to the Latin American film industry, he said, was the Coordinator's cooperation in bringing to this country Jorge Delano, Jr., who will work in a Hollywood studio with the aim of taking back to Chile a knowledge of U. S. technique.

Mr. Delano is the son of Jorge "Coke" Delano, noted Chilean artist who made the first motion pictures in Chile. His family is related, through ancestors who emigrated from the United States, to the family of Hyde Park Delanos from whom President Franklin D. Roosevelt derives his "D."

Walter Wanger will succeed to the post recently vacated by Kenneth Thomson as executive secretary of the Motion Picture Society for the Americas, Mr. Whitney disclosed. This is the Hollywood group which works with the Whitney office on production. Mr. Thomson found it necessary to resign to devote more time to the Screen Actors Guild, of which he is executive secretary.

David Hopkins, a member of Mr. Whitney's staff, will join Mr. Wanger's group as special assistant to the Coordinator soon after January 1st, it was announced. Mr. Hopkins, the eldest son of Harry L. Hopkins, formerly was an account executive with Buchanan and Company, advertising agency, handling 20th Century-Fox and other film accounts.

His brother, Robert, formerly with the March of Time, is also in government service, a U. S. army volunteer assigned to the Signal Corps, with the rank of private.

Hawkinson to South America

R. K. Hawkinson, Latin American division manager for RKO, was scheduled to leave New York, November 21st, for a South American business trip. Besides Buenos Aires, his first stop, he will visit in Argentina, Brazil, Uruguay, Chile, Peru, Colombia and Panama. He will be gone about two months.

British Short Booked

"A Letter From Home," the short subject that was directed by Carol Reed and recently sent to this country from England, has been booked into the Radio City Music Hall in New York starting Thursday, November 27th. United Artists is releasing the film.

MGM Signs Eros Volusia

Eros Volusia, Brazilian dancer, has been signed by Metro Goldwyn Mayer and is now en route to this country for her film debut. She will dance for the first time for American audiences in "Rio Rita," which is on MGM's early production schedule.

LEGAL NOTICE OF

PARAMOUNT

(PARAMOUNT PICTURES INC.)

Published for the benefit of Exhibitors generally,

BRANCH	CITY	PLACE OF SCREENING	MIDNIGHT ANGEL	MR. BUG GOES TO TOWN	SULLIVAN TRAVELS	NO HANDS ON CLOCK	BAHAMA PASSAGE
ALBANY	ALBANY, N. Y.	20th CENTURY-FOX Screening Room 1052 Broadway	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 2 P.M.	THURS. DEC. 4 3:30 P.M.	FRI. DEC. 5 2 P.M.	FRI. DEC. 5 3:30 P.M.
ATLANTA	ATLANTA, GA.	PARAMOUNT EX. 154 Walton St., N.W.	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 12:30 P.M.	THURS. DEC. 4 2:30 P.M.	FRI. DEC. 5 10:30 A.M.	FRI. DEC. 5 12:30 P.M.
BOSTON	BOSTON, MASS.	PARAMOUNT EX. 58 Berkeley St.	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 2 P.M.	THURS. DEC. 4 3:30 P.M.	FRI. DEC. 5 2 P.M.	FRI. DEC. 5 3:30 P.M.
BUFFALO	BUFFALO, N. Y.	PARAMOUNT EX. 464 Franklin Street	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 2 P.M.	THURS. DEC. 4 3:30 P.M.	FRI. DEC. 5 2 P.M.	FRI. DEC. 5 3:30 P.M.
CHARLOTTE	CHARLOTTE, N. C.	PARAMOUNT EX. 305 S. Church St.	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 1 P.M.	THURS. DEC. 4 3 P.M.	FRI. DEC. 5 1 P.M.	FRI. DEC. 5 3 P.M.
CHICAGO	CHICAGO, ILL.	PARAMOUNT EX. 1306 S. Michigan Ave.	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 1:30 P.M.	THURS. DEC. 4 2:45 P.M.	FRI. DEC. 5 1:30 P.M.	FRI. DEC. 5 2:45 P.M.
CINCINNATI	CINCINNATI, OHIO	PARAMOUNT EX. 1214 Central P'kway	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 2 P.M.	THURS. DEC. 4 3:30 P.M.	FRI. DEC. 5 2 P.M.	FRI. DEC. 5 3:30 P.M.
CLEVELAND	CLEVELAND, OHIO	PARAMOUNT EX. 1735 E. 23rd St.	THURS. DEC. 4 11 A.M.	THURS. DEC. 4 2 P.M.	THURS. DEC. 4 3:30 P.M.	FRI. DEC. 5 1:30 P.M.	FRI. DEC. 5 3 P.M.
DALLAS	DALLAS, TEXAS	PARAMOUNT EX. 412 S. Harwood St.	THURS. DEC. 4 10 A.M.	THURS. DEC. 4 1 P.M.	THURS. DEC. 4 3 P.M.	FRI. DEC. 5 10 A.M.	FRI. DEC. 5 2 P.M.
DENVER	DENVER, COLO.	PARAMOUNT EX. 2100 Stout St.	THURS. DEC. 4 10 A.M.	THURS. DEC. 4 1:15 P.M.	THURS. DEC. 4 3 P.M.	FRI. DEC. 5 10 A.M.	FRI. DEC. 5 11:30 A.M.
DES MOINES	DES MOINES, IOWA	PARAMOUNT EX. 1125 High St.	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 1:30 P.M.	THURS. DEC. 4 3 P.M.	FRI. DEC. 5 12:30 P.M.	FRI. DEC. 5 2 P.M.
DETROIT	DETROIT, MICH.	PARAMOUNT EX. 479 Ledyard Ave.	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 2 P.M.	THURS. DEC. 4 3:30 P.M.	FRI. DEC. 5 2 P.M.	FRI. DEC. 5 3:30 P.M.
INDIANAPOLIS	INDIANAPOLIS, IND.	PARAMOUNT EX. 116 W. Michigan St.	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 1:30 P.M.	THURS. DEC. 4 3 P.M.	FRI. DEC. 5 1:30 P.M.	FRI. DEC. 5 3 P.M.
KANSAS CITY	KANSAS CITY, MO.	PARAMOUNT EX. 1800 Wyandotte St.	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 1:30 P.M.	THURS. DEC. 4 3 P.M.	FRI. DEC. 5 1:30 P.M.	FRI. DEC. 5 3 P.M.
LOS ANGELES	LOS ANGELES, CAL.	AMBASSADOR HOTEL THEATRE	THURS. DEC. 4 11 A.M.	THURS. DEC. 4 1:30 P.M.	THURS. DEC. 4 3 P.M.	FRI. DEC. 5 1:30 P.M.	FRI. DEC. 5 3 P.M.
MEMPHIS	MEMPHIS, TENN.	PARAMOUNT EX. 701 West Grand Ave.	THURS. DEC. 4 10 A.M.	THURS. DEC. 4 1 P.M.	THURS. DEC. 4 3 P.M.	FRI. DEC. 5 10 A.M.	FRI. DEC. 5 2 P.M.

TRADE SHOWINGS

in compliance with Section III of the Consent Decree.

BRANCH	CITY	PLACE OF SCREENING	MIDNIGHT ANGEL	MR. BUG GOES TO TOWN	SULLIVAN TRAVELS	NO HANDS ON CLOCK	BAHAMA PASSAGE
MILWAUKEE	MILWAUKEE, WISC.	PARAMOUNT EX. 1121 N. 8th St.	THURS. DEC. 4 10 A.M.	THURS. DEC. 4 1:30 P.M.	THURS. DEC. 4 3 P.M.	FRI. DEC. 5 1:30 P.M.	FRI. DEC. 5 2:45 P.M.
MINNEAPOLIS	MINNEAPOLIS, MINN.	WARNER BUILDING 1104 Currie Ave.	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 1:30 P.M.	THURS. DEC. 4 3 P.M.	FRI. DEC. 5 1:30 P.M.	FRI. DEC. 5 2:45 P.M.
NEW HAVEN	NEW HAVEN, CONN.	PARAMOUNT EX. 82 State Street	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 2 P.M.	THURS. DEC. 4 3:30 P.M.	FRI. DEC. 5 2 P.M.	FRI. DEC. 5 3:30 P.M.
NEW ORLEANS	NEW ORLEANS, LA.	PARAMOUNT EX. 215 S. Liberty St.	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 1:30 P.M.	THURS. DEC. 4 3 P.M.	FRI. DEC. 5 10:30 A.M.	FRI. DEC. 5 1:30 P.M.
NEW YORK	NEW YORK, N. Y.	20th CENTURY-FOX Screening Room 345 West 44th St.	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 2 P.M.	THURS. DEC. 4 3:30 P.M.	FRI. DEC. 5 10:30 A.M.	FRI. DEC. 5 2:30 P.M.
OKLAHOMA CITY	OKLA. CITY, OKLA.	PARAMOUNT EX. 362 So. Second Street	THURS. DEC. 4 10 A.M.	THURS. DEC. 4 1 P.M.	THURS. DEC. 4 3 P.M.	FRI. DEC. 5 10 A.M.	FRI. DEC. 5 2 P.M.
OMAHA	OMAHA, NEBR.	20th CENTURY-FOX Screening Room 1502 Davenport St.	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 1:15 P.M.	THURS. DEC. 4 2:30 P.M.	FRI. DEC. 5 1:15 P.M.	FRI. DEC. 5 2:30 P.M.
PHILADELPHIA	PHILADELPHIA, PA.	PARAMOUNT EX. 248 N. 12th St.	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 2 P.M.	THURS. DEC. 4 4 P.M.	FRI. DEC. 5 2 P.M.	FRI. DEC. 5 3:30 P.M.
PITTSBURGH	PITTSBURGH, PA.	PARAMOUNT EX. 1727 Blvd. of Allies	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 2 P.M.	THURS. DEC. 4 3:45 P.M.	FRI. DEC. 5 2 P.M.	FRI. DEC. 5 4 P.M.
PORTLAND	PORTLAND, ORE.	STAR Viewing Room 925 N.W. 19th Ave.	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 1:30 P.M.	THURS. DEC. 4 3 P.M.	FRI. DEC. 5 1 P.M.	FRI. DEC. 5 2:30 P.M.
ST. LOUIS	ST. LOUIS, MO.	PARAMOUNT EX. 2949 Olive St.	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 1 P.M.	THURS. DEC. 4 2:30 P.M.	FRI. DEC. 5 1 P.M.	FRI. DEC. 5 2:30 P.M.
SALT LAKE CITY	SALT LAKE CITY, U.	PARAMOUNT EX. 270 E. 1st South St.	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 1 P.M.	THURS. DEC. 4 2:30 P.M.	FRI. DEC. 5 1 P.M.	FRI. DEC. 5 2:30 P.M.
SAN FRANCISCO	SAN FRANCISCO, CAL.	PARAMOUNT EX. 205 Golden Gate Ave.	THURS. DEC. 4 10:30 A.M.	THURS. DEC. 4 1:30 P.M.	THURS. DEC. 4 3 P.M.	FRI. DEC. 5 1:30 P.M.	FRI. DEC. 5 3 P.M.
SEATTLE	SEATTLE, WASH.	PARAMOUNT EX. 2330 First Ave.	THURS. DEC. 4 11 A.M.	THURS. DEC. 4 1:15 P.M.	THURS. DEC. 4 2:45 P.M.	FRI. DEC. 5 1:15 P.M.	FRI. DEC. 5 2:30 P.M.
WASHINGTON	WASHINGTON, D.C.	20th CENTURY-FOX EXCHANGE N. J. Ave. & K St., N.W.	THURS. DEC. 4 10 A.M.	THURS. DEC. 4 2 P.M.	THURS. DEC. 4 3:45 P.M.	FRI. DEC. 5 2 P.M.	FRI. DEC. 5 3:45 P.M.

Introducing . . . . . .

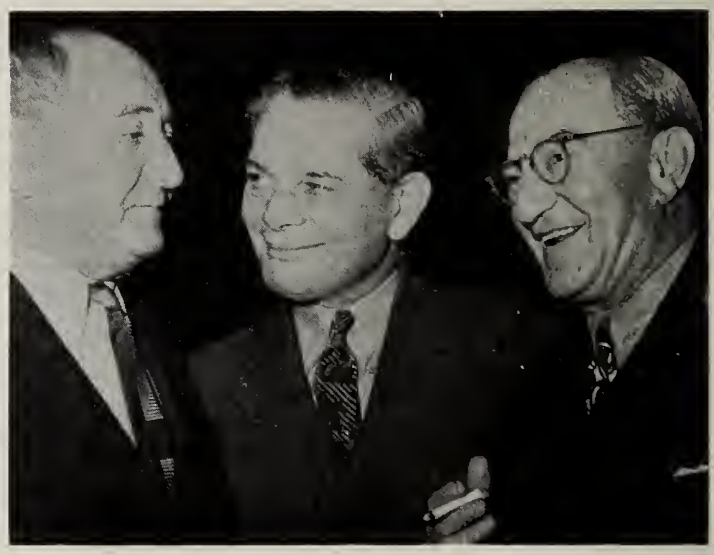


THE new executive management of United Artists was introduced at a cocktail party last week. Here are George L. Bagnall, chairman of the production committee; Laudy Lawrence, vice-president and executice coordinator; Gradwell Sears, vice-president and general manager; David O. Selznick, new partner; Edward Raftery, president, and Arthur Kelly, vice-president and chairman of the finance committee.

All pictures by Staff Photographer



Carl Leserman, left, a guest.



Joseph M. Schenck and Nicholas M. Schenck, shown here with Leo Spitz, came to offer congratu-. lations.



Mr. Raftery watches while Mr. Sears acknowledges the congratulations of L. Jack Schlaifer.

Mr. Selznick with Harry Buckley and John Hay Whitney.



SEARS, RAFTERY, KELLY, LAWRENCE, BAGNALL, HEAD NEW REGIME AT U.A.

Former Warner Sales Manager Becomes Vice-President in Charge of Distribution, Raftery Named President in Shift

Long pending, United Artists' new management was disclosed Monday afternoon, by David O. Selznick, who lately joined that company as a producer-partner, also after negotiations protracted and pregnant.

Mr. Selznick called the trade and newspaper press to his Waldorf Towers suite Monday afternoon; and, after they had been regaled with cocktails and attendant demi-sandwiches, and with informational tidbits from assembled United Artists executives, they were told officially, and by handouts from the company's publicity department, that the new executive lineup was as follows:

Gradwell Sears, vice-president and general manager of distribution.

Edward Raftery, president and general counsel.

Arthur W. Kelly, vice-president and chairman of the finance committee.

Laudy Lawrence, vice-president and executive coordinator.

George L. Bagnall, head of the production committee.

The order of the roster, naming Mr. Sears on top, is official and has been indicated as indicative of agreed corporate policy.

Sears Contract for Five Years

Until two weeks ago, Mr. Sears had been vice-president in charge of sales for Warner Brothers. His resignation there had been preceded, and followed, by reports he would join UA. His new contract runs five years, provides salary plus a percentage of UA earnings. He takes office Monday.

Mr. Raftery had been general counsel. He continues as that and will not relinquish his partnership in the law firm, O'Brien, Driscoll and Raftery.

Mr. Lawrence had been for many years manager of European operations for Loew's, and, recently, assistant to Mr. Selznick, a post he now resigns.

Mr. Bagnall had been general manager of Alexander Korda Films. He gives up that post.

Mr. Sears and the company are understood to have conducted their original negotiations, some weeks ago, with a view to establishing Mr. Sears as company president; Mr. Raftery had not been mentioned. Much of what happened subsequently is conjecture, but there was a report from Hollywood that UA producer-owner Charles Spencer Chaplin had ideas of his own as to who was to be UA president.

The new executive realignment may be followed by sales force realignments, not yet disclosed. In the meanwhile, UA let it be known the board of directors' former duties would in the main be assumed by an "executive committee," comprising Messrs. Raftery, Sears, Kelly, and Lawrence.

There will also be a "production committee," headed by Mr. Bagnall; this will comprise representatives from each of the four studios now composing the company's production mainstays: Selznick, Pickford, Chaplin, and Korda.

Daniel T. Shea, executive vice-president of the Selznick studio, has been appointed Selznick agent on this committee; others will be appointed this week and next.

This production committee, the company said Monday, will manage UA's financial interests in various productions. And it will also operate the new United Artists Productions, Inc., which is the "100 per cent" owner of Walter Wanger Productions, Inc.

In this connection, it was disclosed, the new UA production company owns "Sundown" in entirety, and also "To Be or Not to Be," being made by Mr. Korda, under the direction of Ernst Lubitsch, and with Carole Lombard and Jack Benny as stars.

Mr. Kelly's finance committee comprises himself, Mr. Raftery, Mr. Lawrence, and Harry J. Muller, the company's treasurer.

How many pictures UA will produce on its own in its new producing career, what money it will spend, and what sales policy will be followed, are to be determined by UA executives in consultation with Mr. Sears.

The company did state Monday that it would expand its picture schedule, increasing "the amount of independent product which it is presently handling."

The present lineup of independent producers includes Mr. Selznick, Miss Pickford, Mr. Chaplin, Mr. Korda, Edward Small, Hal Roach, Arnold Pressburger, Richard Rowland, and Harold Hurley.

In the Selznick Suite

The melee was heightened shortly there-knotted pine, spacious living room of the Selznick suite in the Waldorf Towers, in which his brother, Myron, also maintains an apartment. UA sales executives poured into this room and the adjoining foyer and serving room. When Mr. Sears and Mr. Raftery made their appearance the congratulations were effusive and overwhelming. There were many introductions as Mr. Sears met his new salesmen.

The melee was heightened shortly thereafter by the rapid arrival of numerous executives from other film companies and of exhibitor leaders: Joseph Schenck, former president of United Artists, and formerly chairman of the board of Twentieth Century Fox; Nicholas Schenck, president of Loew's, Inc.; Ned Depinet, vice-president in charge of sales for RKO; Harry Brandt, head of the Brandt circuit; John Hay Whitney, former partner of Mr. Selznick, and now head of the film section of the Nelson Rockefeller division of cultural relations between the American republics; Malcolm Kingsberg, of KAO; Charles Koerner, executive head of the RKO circuits; Sam Rinzler, of the Randforce circuit.

Mr. Sears said that afternoon there would be no shakeup in the UA home and field sales forces. Mr. Lawrence, who, it is understood, will supervise the foreign department, said Walter Gould would continue in charge, and there would be no changes at present.

Mr. Selznick praised the acquisition of Mr. Sears as distribution head, thus:

"Speaking for Miss Pickford, Mr. Chaplin, Mr. Korda and myself, I should like to say that I feel United Artists is fortunate indeed to acquire the services of Gradwell L. Sears, who in our opinion is the outstanding sales executive that the industry has developed. Mr. Sears brings to our company an experience and a reputation in distribution consistent with our objective of making United Artists the foremost releasing organization in the entire field, the natural outlet for the highest type of independent product, upon which we think the future of the industry to so large an extent depends."

Leo Spitz, Chicago lawyer, was Mr. Sears' counsel and negotiator in the deal with United Artists.

Mr. Sears is a native of Missouri, and an alumnus of its University. He entered the film industry while in high school—as a projectionist. After World War Service, and business experience with the Wells-Fargo express company, he became salesman for the World Film Company, under George Schaefer, now RKO president. He then was associated with Republic, Selznick, and Vitagraph, of which he became vice-president, and then president in 1939.

It was said Monday that Mr. Raftery's presidency was without contract, and to run for one year.

Presidency Vacant Five Years

United Artists' presidency has been vacant approximately five years. Its last tenant was Dr. A. H. Giannini. Temporary administrative heads since then have been Miss Pickford, George Schaefer, Maurice Silverstone, and Mr. Kelly. Rumor in recent weeks had mentioned Mr. Schaefer, Joseph Bernhard, and William F. Rodgers as likely to be appointed.

Carl Leserman, who resigned from Warner Brothers two weeks ago, with Mr. Sears, and was his assistant there, was among those present at the Monday announcement, which did not mention his name. However, it was bruited that Mr. Leserman might shortly be appointed to a UA sales post.

United Artists' new production plans, presumably requiring financing, is producing discussions with the Guaranty Trust Company and other banks, according to reports in New York Monday. Mr. Kelly said at the reception that the company had $1,200,000 in assets. He also added it would probably make eight to ten pictures per year, or be responsible for them.

Rumored a producer, shortly, for UA, is Charles R. Rogers, former Universal vice-president, and last a producer for Paramount.

Monroe W. Greenthal, United Artists director of advertising and publicity; David E. Weshner, exploitation director; and Albert Margolies, publicity director, flew to Hollywood this week to confer with United Artists producers on campaigns for a number of pictures, among them Alexander Korda's "The Jungle Book"; Arnold Pressburger's "The Shanghai Gesture"; Edward Small's "Twin Beds"; "Heliotrope Harry," and Charles Chaplin's new version of "The Gold Rush."

They were accompanied to Hollywood by Morris Helprin.

REPORT WANGER MAY RETURN

The return of Walter Wanger to the United Artists fold was reported possible in New York almost immediately after the announcement of the new company management. Mr. Wanger is due east in three weeks. It is said that he will then negotiate with Mr. Raftery and Mr. Sears for UA release of his pictures.

Urge Censorship

The Louisiana Methodist Conference, in Shreveport, this week, resolved in favor of censorship of films by the state board of education.

WALT DISNEY'S

CIRCUS OF FUN
in TECHNICOLOR

DU



Book now!

THE GREATEST SHOW ON EARTH



Now in its fifth sensational week on Broadway doing "Snow White" business.

Already set as the gala holiday attraction in more than 50 key cities coast to coast.

OR HOLIDAY PLAYING TIME!

Contact your RKO Exchange immediately

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

MGM's home office in New York postcards all to hurry and view its latest short subject, a super-shocker, from Edgar Allan Poe's "Tell-Tale Heart," to see how: "First of all I dismembered the corpse. I cut off the head and the arms and the legs. I then took up three planks from the flooring and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye could have detected anything wrong. There was nothing to wash out —no stain of any kind—no blood spot whatever. I had been too wary for that. A tub had caught all—ha! ha!"

▽

The RKO-Disney press agents at headquarters in New York insist that the press tell all about how Walter Elias Disney's cartoonists employed parachute troops and dive bombers to simulate old Mr. Stork to deliver the young of the many circus animals who rough and tumble through the new "Dumbo."

The "Dumbo" storks-for-elephants are no heavy-lidded, slowly-winging messengers, both RKO and Disney advise. "They streamline across the Florida skies, where the picture begins, and, 'peeling off' in vertical dives, pelt their bundles from heaven in parachutes down to the winter quarters of the circus," explains the RKO-Disney press document, adding:

"All this twentieth-century squadron stuff is done to the rhythm of a new crackerjack Disney tune, 'Look Out for Mr. Stork'."

▽

***No Comment Department*, being an announcement to the press from Universal in New York:**

"William A. Seiter, who directed 'Hired Wife,' will direct a sequel, 'Fired Wife'."

▽

There's a Cash town in South Carolina, a Cash Money in Florida, Coin in Arkonsos, Dollar in Oregon and Dime Box in Texos. Illinois hos its Buncombe.

We don't know what good it would do him, but if Will Hays wanted to, he could cite his native town of Sullivan, Indiana, as today's center of the country. The exact location, according to J. C. Capt, U. S. Census Director, is at Carlisle, only a hop, skip and jump from Mr. Hays' Sullivan. That is the spot upon which the United States would balance on a poll if it were a rigid plane without weight and the population were distributed thereon.

▽

Not even monkeys have protection against radio broadcasts these days. Dr. Frederick A. Fender, of Stanford University, makes incisions to place tiny radio receivers in the brains of monkeys to determine air-wave reactions. The Doc says the monks invariably register headaches.

▽

Aeting with the full blessing of his paying sponsor, Hollywood press agent Russell Birdwell waved his magic wand the other day while Professor A. J. Hagen-Smith, of the California Institute of Technology, brought forth a new and odorous perfume for Howard Hughes' new motion picture, "The Outlaw", as "The Outlaw's" Jane Russell stood by the good Professor "to inspire him," at the Posadena Flower Show, according to Mr. Birdwell's announcement.

THE FOREIGN DEPARTMENT of MGM at the home office in New York apparently believes that a glossary of those "little Americanisms" used by the distributing organization should accompany printed matter issued by the company for the edification of its exhibitor customers abroad.

Some place on the high Atlantic, we presume, tucked down in the hole of a ship in convoy, are copies of a new MGM sales bulletin to which Dave Blum, of the company's foreign department in New York, has tacked an Englishman's interpretation of slang and terms which Mr. Blum believes might be unintelligible to the overseas customers, the English interpreter being Richard Haestier. Mr. Haestier's glossary of MGM's "little Americanisms," specially prepared for MGM's British exhibitors, follows, in part:

A GRAND: 1,000 dollars. An abbreviation of the "grand feeling" induced by possessing so much money, or you would have if you did have.

A SKID ROAD BEANERY: A roadhouse where you "slip" in to have a cheap meal.

BIG SHOT: The boy who can fire you.

BARBECUE PIT: An alfresco cooking pit. Many a raw deal is prepared over a campfire.

CRAP GAME: Liable to give spots before the eyes and a bad liver.

CELLULOID HANGOVER: A sensitivity of nerves that makes the bubbling of health salts sound like a thunderstorm.

GRUNT AND GROAN BOUT: A wrestling match in which grunting and groaning make the pain more pleasurable.

LEGAL MOUTHPIECES: Lawyers. They speak for those who cannot speak for themselves.

NICKEL: One makes a waiter cross; two make a "dime", five a "quarter". Worth about 2½d. before the war.

PRETZEL BENDER: One who ties his opponent in knots. In the sense used in this it refers to wrestlers. A pretzel is a thin biscuit tied in a knot and baked hard.

RARE STEAKS: Not so rare as they should be, because they are, of necessity, underdone. Literally a raw deal. About the only sort of a raw deal an American likes.

STRAIGHT SHOOTER: An honest man. An ideal's his bull's-eye; a raw deal his black eye.

SECOND STORY MAN: A thief who can climb so high in his profession and no higher. A cat burglar who never goes on the tiles. American burglars, like Society, have their own level. A second story man never steals from any other floor. If he did, thieves might fall out—of skyscrapers.

TABLOID: A newspaper so small that it has room only for headlines.

TRIGGER MEN: Bodyguards. Nervous boys who shoot on fright.

WACKY WOMAN: A pleasantly crazy woman, inclined to nit-witticisms.

WHITE LIGHT DISTRICT: A misnomer for Broadway, which is more literally—but only literally—a red light district. But the censorial Hays Office would object to such a description.

Public Notice advertisement in the New York Times:

"THERE WILL ALWAYS BE AN ENGLAND"!

You may buy Pounds Sterling at a discount and lay it away. When the war is over it will undoubtedly come back to its old value. Write to Room 1207, 347 Fifth Avenue, New York City.

Bing Crosby collects broken-down golf balls. Fred MacMurray collects beer steins (empty) and Jackie Cooper saves toy banks. Orson Welles, of RKO and radio, collects tricks; he's quite a magician.

These sidelines and others of Hollywood stars, and singers and sportsmen are currently helping to sell furniture for the Sachs (dollar-down-and-a-dollar-when-they-catch-you) Furniture Store in New York, where the hobbies of great and near great are on display. There's a pipe collection of Edward G. Robinson, dolls of Jane Withers, fans (no saroungs) of Dorothy Lamour, etc., etc. The so-called 'star atraction' is a non-sense number called 'Woman Talking,' consisting of spools, pencils, rubber bands, hairpins and a cigar box. It accomplishes precisely nothing, especially at top speed.

▽

That fellow Pete Smith out on MGM's California production lot sure does move fast. Needing a certain type of female for a port in his new short subject, "What About Daddy?" Pete remembered a pretty airline stewardess he had seen on a recent plane trip. He located her by wire at Minneapolis, had her fly at night to the studio, rushed her the next morning without any breakfast, into a nurse's uniform and facial makeup, pushed her onto the sound stage and before the cameras, without any pre-filming test, and, within 32 hours of making the first contact, had her face and features on Metro's screen. All for "What About Daddy?"

▽

Will the newsreel editors please get their best ship-news cameramen ready to take pictures of a prize specimen which the zoo world is raving about. It's a monkey with a blue face, long golden hair and buff chest, caught in the wilds of Szechwan Province, in China, after leading tense zoological searchers a merry chase for three years.

▽

***Wanted*—Healthy man to read Shakespear and raise hogs. Box 4830, San Antonio Express.**

Calling Gene Tunney.

▽

"Remember Tomorrow" has been retitled (by Warners) "Dangerously They Live," while "Bridges Built at Night," which had acquired the "Dangerously They Live" title, has become "Steel Against the Sky"—amusement note in the New York Times.

▽

Hollywood writer Nunnally Johnson, in New York a few days ago, confessed to Mr. Hearst's Louis Sobol that he had the best time of his life recently while on a junket for fun in San Francisco. "I really hit it up," he admitted. "To give you an idea, one morning when I got into my hotel just before the sun came up, I heard one of the young assistant hotel managers praying: "Please, Lord, send back the American Legion and take away Nunnally Johnson."

▽

Detroit exhibitor Ray Schreiber, head of Midwest Theatres, is taking lessons to learn how to play the piano, dance the ballet and sing. He wants to learn everything about the theatre business.

ain't Funny, McGee...

's HOWLARIOUS!

Radio's Four Fun Aces...

Together for the First Time!



FIBBER McGEE AND MOLLY

—as Cupids to two stupids!



EDGAR BERGEN AND CHARLIE McCARTHY

—a pair of double dummies in love!

LUCILLE BALL

The luscious lovely whose wits and winning ways work wonders with women-shy Edgar

THEY'LL MOW-W-W YOU DOWN!..They're forty times as funny on the screen . . . that droopy drip from Wistful Vista and that willowy fugitive from a termite! . . . Four of the biggest names you ever had—in THE LAUGH LIFT OF THE YEAR!



Fibber McGEE & MOLLY

Edgar BERGEN

Charlie McCARTHY

and

Lucille BALL in

Look Who's Laughing

PRODUCED and DIRECTED BY ALLAN DWAN

STORY AND SCREEN PLAY BY JAMES V. KERN

RKO RADIO PICTURES

ARBITRATION COSTS OWNERS $58 A CASE, REPORTS STURGES OF AAA

Legal Adviser to Association Analyzes Film Arbitration for Law School Audience; Sees Relations Improved

Arbitration costs exhibitors about $58 per case according to Wesley A. Sturges, legal adviser to the American Arbitration Association and Sterling Professor of Law at Yale University.

The per case cost to exhibitors was calculated at $58.18 by Dr. Sturges from statistics on 40 representative cases selected from the 129 actions filed with the AAA up to October 25th. He delivered this first official public analysis of arbitration costs during a lecture at Northwestern University, Evanston, Ill. on Monday.

Dr. Sturges, a leading authority on arbitration law and a member of the motion picture arbitration administrative committee of the AAA delivered a Julius Rosenthal Foundation law invitation address at the Northwestern University Law School. Speaking on "Law Enforcement by Consent Decree and Arbitration in the Motion Picture Industry" he told an audience of law students and Chicago attorneys how the arbitration system set up by the consent decree has been used to settle disputes between distributors and motion picture theatre owners.

Attorney Fees Not Included

Based on the 40 representative cases the per case cost average of $58.18 to the complaining exhibitor has been distributed as follows: Filing cost $10.90; Arbitrator's fee, $11.64, and stenographic costs, $35.64. The average cost to the defending distributors has included a filing cost of $1.44; arbitrator's fees, $3.45; and stenographic costs, $24.75 or a total of $29.64. These do not include fees for attorneys, he reported.

Professor Sturges attributed the relatively few number of cases filed to date with the 31 regional tribunals of the AAA to the desire of both distributor and exhibitor to conciliate and to uncertainty by some exhibitors as to how much arbitration will cost them. To the question of "Why has there been so few arbitrations under the consent decree?" Dr. Sturges raised the opposing question of why should there be any more. He called pre-arbitration estimates of the number of complaints unfounded.

"It seems to be widely conceded that any complaints of exhibitors which might have materialized in a demand for arbitration under the decree have been settled by negotiation without arbitration. I have been told that it has become the general policy of at least some of the consenting defendants to endeavor to settle such complaints without going to arbitration. To the extent that this is true, apparently the arbitration system has performed an important stand-by service in aid of the provisions of the decree," he declared.

"Apparently, also, there are those exhibitors who prefer to 'deal' and 'bargain' for such advantages for themselves as they can get rather than invoke their 'rights' under the decree," he said. "This 'dealing' and 'bargaining' may be carried out singlehanded or by becoming allied with stronger units whether in a chain, group or otherwise."

"It also appears that some exhibitors will have nothing of the decree nor of the remedies with which it is implemented, either because of distaste for the decree, alleged fear of retribution if they invoke their rights or because they think that the remedies are too slow or too costly."

To aid the latter group, Professor Sturges remarked, "It may be hoped that the factors of time and expense of the remedies under the decree may be improved, if practicable, as further experience shall teach. It seems entirely clear, however, that neither the costs and expenses of the arbitrations under the decree have proved very onerous to the complaining exhibitors nor does it appear that the amount of time elapsing between the date of the demand for arbitration and the date of the award has proved adverse."

"As for those who plead poverty in the motion picture business, it must be remembered that that business as compared with other businesses, or, with the professions, seems to be found in the bankruptcy courts or in debtor-relief proceedings only rarely," he commented.

Of the 129 cases analyzed by him, Mr. Sturges said, an award had been given in 51, 27 in favor of the exhibitor and 24 in favor of the distributor; 28 were dismissed and 50 were still pending. There were 92 clearance complaints, 25 under Section 6 for "some run" and 12 were for clearance combined with other causes. The average time consumed on a case has been 86 days. The shortest one lasted 27

(*Continued on following page, column* 1)

Appeal Board Restores Clearance in Washington, Boston Complaints

The arbitration Appeal Board this week again amended the clearance reduction granted by an arbitrator. In its tenth decision the board held that the elimination of clearance granted the Apex theatre, Washington, D. C., by Louis M. Denit, arbitrator, was not warranted and ordered that the maximum clearance held by the Warner Uptown and Calvert theatres from MGM be cut only to five days after the run of whichever of the two theatres shall show a picture first. Fred S. Kogod and Max Burka operate the Apex.

The appeal ruling, while upholding the arbitrator's finding that present clearance over the Apex is unreasonable, asserted that the facts did not support the ruling that there was no competition between the Apex and the Calvert and Uptown and that any clearance was unreasonable.

The existence of any competition, even though slight, can warrant clearance, although it must be reasonable in time and area the board held. They wrote:

"Only in cases in which it is clear that there is no real competition would an arbitrator be entitled to abolish clearances as purely arbitrary. Where there is competition clearance must be fixed on a reasonable basis, as permitted by Section VIII of the Decree."

In setting the five day margin after the first of the two Warner theatres to play a picture the Appeal Board said:

"Where two theatres in the same competitive area are owned and operated by the same exhibitor and enjoy the same run they may properly be considered together in determining a reasonable clearance over any theatre enjoying a subsequent run."

The ninth decision of the Appeal Board, dated October 31st and released this week by the AAA, modified the dismissal by John Daly, arbitrator, of Boston's second case and granted the Garbose Brothers Capitol and York theatres in Athol, Mass., a run one day after the Shea and Fitchburg theatres, Fitchburg, Mass., and not later than 14 days after Boston. George A. Giles' Orpheum and Uptown theatres in Gardner, Mass., intervenors were granted the same availability after Fitchburg.

Mr. Daly in his decision in July dismissed the Garbose complaint, citing the clearance schedule of the motion picture code of the NRA as the basis for fair and reasonable clearance in the area. The Appeal Board declared that when competition is slight clearance to be reasonable must be short.

Loew's, 20th Century-Fox, Warners, and RKO were ordered to cut the Fitchburg margin and provide availability "not more than 14 days after Boston" as protection against delay by Fitchburg theatres in booking available product.

"Anything less than a one day maximum clearance would result in abolishing clearance entirely, which an arbitrator has no power to do under the Decree where the theatres involved are in the same competitive area and are in competition with each other. Of course the parties themselves by mutual agreement may abolish any maximum clearance fixed by an arbitrator," the Appeal Board wrote.

Costs were equally divided among all parties.

AAA Attorney Says Case Costs Now Average $58

(Continued from preceding page)

days and the longest one 178 days.

A major portion of Professor Sturges' 85 page lecture reviewed the history of the decree, its legal form, and the mechanics of its administration. To the audience of students and lawyers, some of whom have appeared in arbitration actions before the Chicago tribunal, Professor Sturges emphasized that he had attempted to draw no inference on the success of the film consent decree but to merely sketch its operation.

New York

An intervenor, the Wilbur Amusement Company, operator of the Alvin theatre, New Brunswick, N. J., this week appealed the award of Robert A. Bruce, arbitrator, in New York's ninth case. The Alvin protested against the reduction from 14 to seven days of its margin over the Colony theatre, operated in Sayreville, N. J., by M. L. Rothman.

New Haven

J. Lewis Cannon, Jr., president of the Grand Theatre Corporation, operator of the Grand Theatre, New Haven, has filed a clearance complaint against Loew's, RKO, Warners and 20th Century-Fox, New Haven's sixth arbitration case. The complainant states that clearances actually established and agreed upon have been revoked and the terms thereof violated, making its clearance of no use or protection. He also charges that prints have been arbitrarily withheld, although available. A clearance of not more than seven days after the Pequot, operated by Harry L. Lavietes, is sought, and it is also asked that prints be made available at once under current contracts.

Chicago

A complaint filed November 12th against the five consenting companies by Ray Jarman, operating the Don theatre, Downers Grove, Ill., claims that unreasonable clearance has been given over him to the Westmont theatre, Westmont, Ill., and Balaban & Katz' Tivoli theatre, Downers Grove, Ill. He asks that the maximum clearance between the theatres involved be "reasonably reduced." The case is Chicago's 11th.

A demand for clearance was filed November 13th my Benjamin and Albert Bartelstein, operating the Annetta theatre, Cicero, Ill., against the Big Five claiming that in licensing pictures to the Villas theatre, Cicero, operated by Lasker & Sons, and the Palace theatre, Cicero, operated by Schoenstadt & Sons, they have granted unreasonable clearance. It is the 12th Chicago case.

A declaration of intervention in case No. 9 was filed on November 12th by the A.J.B. Theatre Company, operating the Liberty theatre, Libertyville, Ill., in the Alcyon theatre, Highland Park, Ill., clearance case.

Case No. 8 the clearance complaint filed October 16 by the R & G Theatre Corporation, operating the Olympic Theatre, Cicero, Ill., has been withdrawn by request of the complainant.

Philadelphia

A fifth day of testimony was completed last Friday at Philadelphia in Case No. 11, the clearance complaint of A. M. Ellis' Parkside theatre, Camden. The hearing was continued until this Friday (21), when Judge Joseph J. Varbalow, intervenor, in behalf of his Victoria theatre in Camden, will examine witnesses.

It is expected that upon the completion of the case, all parties to the action will agree to have all the testimony applicable to Case No. 10, Mr. Ellis' clearance complaint in behalf of his Liberty Theatre, Camden. The situations are similar in both cases, involving Metro, Warners, RKO, Paramount and the Warner theatres. Robert J. Callaghan, Jr., local attorney, is the arbitrator for both complaints.

A decision is expected next week from Arbitrator Calvin H. Rankin in the third of Mr. Ellis' clearance complaints, Case No. 9, in behalf of his Broad theatre, Philadelphia.

Memphis

Memphis' third case, the some run action of the Cotton Bowl theatre, Lepanto, Ark., was withdrawn this week after one hearing. Warners, 20th Century-Fox, Paramount and the Strand theatre had been cited.

Portland

William F. Graeper this week settled and withdrew his clearance case against Paramount, MGM, RKO and 20th Century-Fox and the Fox West Coast circuit, and Hollywood, Oriental, Paramount, Orpheum and Liberty theatres. Terms were not revealed. The demand sought a reduction from 91 to 45 days clearance.

Detroit

The demand of Erving A. Moss for a specific run for his Parkside theatre immediately after downtown Detroit first runs developed into the most hotly contested case yet heard in Detroit as hearings on Monday before former governor Wilbur M. Brucker continued until almost midnight. Michigan Cooperative and United Detroit theatres registered bitter opposition to the demand.

Hearings in the clearance complaint of the Ritz theatre, Watervliet, Mich., were completed in one day, November 13th before arbitrator Paul Voorhies, former state attorney general. Mr. Voorhies will render his decision before December 23rd following receipt of briefs.

Honor Rubin, Manente

The Loew-Poli theatre staffs in New Haven and Bridgeport, Conn., as well as many friends will gather for a testimonial dinner and dance in honor of Nat Rubin and Frank Manente at Seven Gables Inn on the Milford Turnpike, Monday night, December 1st. Mr. Rubin, who started as usher at the Poli, New Haven five years ago, has just been promoted to the managership of the Lyric, Bridgeport, while Mr. Manente, former student assistant at the Poli, New Haven, is the new assistant at the Globe, Bridgeport. Bob Russell, Loew-Poli manager, under whom both worked, is chairman of the event, assisted by Bob Portle, manager of the College, and Ted Teschner, manager of the Bijou.

Fire Destroys Theatre

The Sawn theatre, owned by George Goodwin, was almost completely destroyed by fire at Bastrop, La., recently which caused $16,000 damage to the house which was partly insured. Mr. Goodwin said he plans to rebuild at an early date.

Resident Agent Changed

Filed with the Indiana secretary of state's office is a notice of change of resident agent of the Rensselaer Theatre Corp., Rensselaer, Ind., to Burkert Friedersdorf, also of Rensselaer.

Mill Workers Theatre

E. E. Wade, who owns and operates theatres in Belmont, N. C., is equipping a building for a film theatre for textile mill workers at North Belmont, N. C.

AMPA Shorts Luncheon Honors Mrs. Besa Short

The short subject film was singled out for attention last Thursday at the Hotel Edison in New York, by the Associated Motion Picture Advertisers, who drew 500 film industry leaders to one of the sprightliest affairs ever achieved in AMPA history.

Mrs. Besa Short, head of the short subject department of Interstate Circuit of Texas, was the guest of honor. Mrs. Short traced the history of the department, citing the maxim set down by R. J. O'Donnell, circuit chief, "If short subjects are worth producing they are worth buying, and if they are worth buying they are worth selling." She explained the extensive and well-planned 16-cardinal-point program inaugurated eight years ago which made selling short subjects to the Southwest successful, and termed the double bill the worst enemy of shorts. Mrs. Short emphasized that the day of the deadly line on theatre programs, "also selected short subjects" was gone with the wind in the Southwest, and she expressed the hope that exhibitors throughout the country would learn, as other theatre managers have in her territory, that shorts are vital to good program-building.

Sees Full Program

"Short subjects," she said, "properly selected and exploited can comprise a full two-hour film program without the presence of a feature picture." Interstate Circuit, she added, stands practically alone in the field in that double features have not become a policy in its theatres and that some two-hour shows consist entirely of short subjects, with many such programs breaking records as money-makers. Only by giving shorts the same kind of advertising and publicity campaigns as features was this accomplished, she said. In certain instances, Mrs. Short pointed out, shorts were billed over feature pictures.

Interstate started with one shorts department head and one assistant and now has four booker-secretaries giving personal attention to each of the 462 changes of program in 165 theatres operating in 35 cities and towns in Texas and New Mexico, Mrs. Short reported.

Robert Benchley, actor and creator of the famous-funny series of shorts, was master of ceremonies and keyed the luncheon to the proper pitch of entertainment which AMPA set with community sings, door prizes, souvenirs and colorful decorations.

Short subject sales managers of the majors, seated on the dais were: Norman Moray, Warner Bros.; Oscar Morgan, Paramount; Bernard Kreisler, Universal, Max Weisfeldt, Columbia; Harry Michalson, RKO and William Clark, Twentieth Century-Fox.

John Kieran, of "Information Please," Graham McNamee, of Universal's newsreel, Grantland Rice, Craig Wood, Don Baker, Don Terry, Juanita Juarez, Ed East and Polly of Colombia's "Kitchen Quiz," Jack L. Warner, were among the other dais occupants. Vincent Trotta, AMPA president, was chairman and Abbott and Costello drew appreciative applause following five-minutes of their well-known baseball-confusion routine.

William S. Hart, who is in New York in connection with Warner Bros.' "One Foot in Heaven", received a rousing ovation from the industry executives and personnel present, when asked by Mr. Benchley to "take a bow." Earle W. Hammons, introduced as "the father of the short subject" also was present.

RKO RADIO PICTURES, INC.
TRADE SHOWINGS
OF THREE TIM HOLT WESTERN PRODUCTIONS

EXCHANGE CITY	PLACE OF SHOWING	ADDRESS	LAND OF THE OPEN RANGE		COME ON DANGER		THUNDERING HOOFS	
			Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Proj. Rm.	1052 Bway.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Atlanta	RKO Proj. Rm.	191 Walton St. N. W.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Boston	RKO Proj. Rm.	122 Arlington St.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Buffalo	Fox Proj. Rm.	290 Franklin St.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Charlotte	Fox Proj. Rm.	308 So. Church St.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Chicago	RKO Proj. Rm.	1300 So. Wabash	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Cincinnati	RKO Proj. Rm.	1634 Central Pkway.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Cleveland	Fox Proj. Rm.	2219 Payne Ave.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Dallas	Fox Proj. Rm.	1801 Wood St.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Des Moines	Fox Proj. Rm.	1300 High St.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Detroit	Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Indianapolis	Fox Proj. Rm.	326 No. Illinois St.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Kansas City	Paramount Proj. Rm.	1800 Wyandote St.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Los Angeles	RKO Proj. Rm.	1980 So. Vermont Ave.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Memphis	Fox Proj. Rm.	151 Vance Ave.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Milwaukee	Fox Proj. Rm.	1016 No. 8th St.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Minneapolis	Warner Proj. Rm.	1104 Currie Ave.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
New Haven	Fox Proj. Rm.	40 Whiting St.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
New Orleans	Fox Proj. Rm.	200 So. Liberty St.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
New York	RKO Proj. Rm.	630 Ninth Ave.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Oklahoma City	Fox Proj. Rm.	10 No. Lee Ave.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Omaha	Fox Proj. Rm.	1502 Davenport St.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Philadelphia	RKO Proj. Rm.	250 No. 13th St.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Pittsburgh	RKO Proj. Rm.	1023 Blvd. of Allies	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Portland	Star Proj. Rm.	925 W. 19th St.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
St. Louis	S'Renco Proj. Rm.	3143 Olive St.	Tues. 12/9	9:30 A.M.	Tues. 12/9	10:40 A.M.	Tues. 12/9	11:48 A.M.
Salt Lake City	Fox Proj. Rm.	216 E. 1st So. St.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
San Francisco	RKO Proj. Rm.	251 Hyde St.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Seattle	Jewel Box Preview Rm.	2318 2nd Ave.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Sioux Falls	Theatre Supply Proj. Rm.	220 W. 10th St.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.
Washington	Fox Proj. Rm.	932 New Jersey Ave. N. W.	Mon. 12/8	11 A.M.	Mon. 12/8	12:10 P.M.	Mon. 12/8	1:18 P.M.

THE HOLLYWOOD SCENE

L. A. Letter

Esteemed Editor:

As you doubtless guessed, those Eastern press reports of havoc wrought by a tremblor in these parts last weekend were exaggerated in conformity with custom. Some candelabra swerved enough to establish doubt of liquor in the minds of cafe customers, there was some rattling of window panes, but no damage to studio premises, equipment or personnel occurred.

The Torrance theatre, in the hamlet of that name downstate a way, was the only cinema property affected by the disturbance. Up to now not even one press agent has built up a story about the narrow escape of his client, which gives you an idea. Only literally was it an event of earth-shaking importance.

More important to the personnel of the community just now than anything else save possibly the next picture and next year's taxes are a number of matters which group readily under the broad heading of charity.

The annual Community Chest Campaign, under chairmanship of Dr. A. H. Gianinni and with Louis B. Mayer in charge of the motion picture division, is well ahead of last year's mark, at this point, with a new all-time high confidently in view. Attainment of this objective will bring the total of the film colony's contributions to the Chest and its 88 beneficiary institutions to well over $2,500,000 for the period of its participation in the undertaking.

The Motion Picture Relief Fund progressed another step toward realization of its Country House ambition, an $800,000 project, when at weekend Mary Pickford, President Emeritus of the Fund, donated a cottage to be named in memory of her mother. Miss Pickford's is the twelfth bungalow pledged to the Fund, others having been donated by Barbara Stanwyck and Robert Taylor, Otto Kruger and daughter Ottillie, Y. Frank Freeman, Mr. and Mrs. Edward Arnold, Jean Hersholt and Osa Massen, Billie Burke and Ralph Morgan, John Stahl, the late Louisa Closser Hale, Charles Feldman, the Artists Managers Guild and the Screen Directors Guild.

This week Friday Hollywood Boulevard becomes Santa Claus Lane, in its annual metamorphosis, with nightly paradings of screen personalities atop such a sleigh as only Hollywood can dream up for the kiddies and, of course, the shopkeepers. Likewise denoting the approach of the Yuletide in a community where slacks and sports shirts are still standard for daytime wear, MGM's Fred Quimby is demanding space on all Clipper planes for conveyance of his "Night Before Christmas," Technicolor cartoon, to all the foreign countries still open to American product and the Spirit of Christmas.

Activity in connection with the practical side of the community's endeavors is noted in a product-report appended hereto.

Activity of a different sort animated the Burbank studios of Warner Brothers immediately following the return of S. Charles Einfeld, director of publicity and advertising, after a two-months' stay in the East. Implementation of a reorganization designed to increase company cooperation with exhibitors required addition of personnel, reassignments and other changes.

Close collaboration with exhibitors in behalf of individual pictures is the major objective of the new Einfeld plans, which contemplate expansion of field forces and an increase in the staff of exploitation and publicity men who will tour the continent in behalf of exhibition success for Warner films.

Focal point of interest on the local box-office scene continues to be the run of "Citizen Kane" at the Hawaii, where the queues form nightly at dinner time and await with patience their turn. Still advertised in the Hearst papers simply as "Big Screen Attractions," the picture is being talked about, by the professionals who will do the balloting, as a candidate for some of the Academy Awards. Just how the Hearst press across the nation would handle the annual "must story" of the Awards, if "Citizen Kane" happened to figure in it, is, shall we say, a matter of fascinating speculation.

—W. R. W.

▽

George Stevens, having completed direction of "The Woman of the Year" for MGM, has taken up quarters at Columbia studio in preparation for directing "Mr. Twilight," in which Cary Grant and Jean Arthur will co-star.

PARAMOUNT PIONEERS POST-PREVIEW CASTING

Casting history is to be made by Paramount when it screens its ten-year-old "Mrs. Wiggs of the Cabbage Patch" in post-view, so to speak, at the Paramount theatre in downtown Los Angeles for the purpose of inviting the customers to select a cast for the 1941-42 *remake of the subject.*

Patrons will be supplied with cards on which they will be asked to name the players whom they wish to see play the roles which Pauline Lord, W. C. Fields, Zasu Pitts, Donald Meek, Virginia Weidler and Edith Fellows played in the original version.

Up to now only Carolyn Lee has been cast for the new "Mrs. Wiggs", which John Fante is scripting and Ralph Murphy will direct.

Product Tie

Twentieth Century-Fox and Metro-Goldwyn-Mayer were tied at weekend in the production race (a purely hypothetical contest) with eight pictures in shooting stage at each studio.

RKO-Radio was in second position with six films before the cameras and Warners third with five.

The data:

COMPLETED

MGM
Joe Smith, American
Monogram
Freckles Comes Home
Boy of Mine
Riot Squad
Paramount
Dr. Broadway
RKO-Radio
Sing Your Worries Away
Mexican Spitfire at Sea
Republic
Born to the Saddle
Small
Heliotrope Harry
Universal
'Frisco Lil

STARTED

Korda
To Be or Not to Be
MGM
Out of the Past
I'll Take Manilla
Rio Rita
Paramount
Out of the Frying Pan
Roach
Brooklyn Orchid
Universal
Mississippi Gambler

SHOOTING

Columbia
Martin Eden
Man Who Returned to Life
Shut My Big Mouth
Lawless Plainsman
MGM
Mrs. Miniver
China Caravan
Born to Sing
I Married an Angel
We Were Dancing
Paramount
This Gun for Hire
True to the Army
RKO-Radio
Mayor of 44th Street
Falcon Takes Over
Tuttles of Tahiti
Magnificent Ambersons
Syncopation
Valley of the Sun
Republic
Lady for a Night
20th-Fox
Tales of Manhattan
To the Shores of Tripoli
Gentleman at Heart
You Can't Always Tell
Song of the Islands
Roxie Hart
On the Sunny Side
Son of Fury
Universal
Temporary Bride
Wolf Man
Warners
In This Our Life
Night Before Christmas
Juke Girl
Always In My Heart
Arsenic and Old Lace

▽

Arnold Pressburger's "Shanghai Gesture" is off the shooting stages and in the cutting room, with censors and public still to be convinced that it's enough unlike the original to satisfy today's standards and still enough like it to do business under the original title, but Producer Pressburger is confident of the outcome to the extent of signing Joseph Von Sternberg to direct a picture a year for the next three years and Ona Munson to act in four more of Pressburger's independent productions. United Artists is releasing "Shanghai Gesture."

M-G-M TRADE SHOWINGS

CITY	PLACE ADDRESS	DAY, DATE AND HOURS OF SCREENING (A) The VANISHING VIRGINIAN and (B) DR. KILDARE'S VICTORY	(C) JOHNNY EAGER and (D) BABES ON BROADWAY	(E) MR. AND MRS. NORTH and (F) THE BUGLE SOUNDS
ALBANY	20th-Fox Screen Room 1052 Broodwoy	TUES. 12/2 11 A.M.	TUES. 12/9 11 A.M.	TUES. 12/16 11 A.M.
ATLANTA	RKO Screen Room 191 Walton St., N.W.	TUES. 12/2 10:30 A.M.	TUES. 12/9 10:30 A.M.	TUES. 12/16 10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	TUES. 12/2 10 A.M. & 2:15 P.M.	TUES. 12/9 10 A.M. & 2:15 P.M.	TUES. 12/16 10 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Fronklin Street	TUES. 12/2 1:30 P.M.	TUES. 12/9 1:30 P.M.	TUES. 12/16 1:30 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	TUES. 12/2 1:30 P.M.	TUES. 12/9 1:30 P.M.	TUES. 12/16 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wobosh Ave.	TUES. 12/2 1 P.M.	TUES. 12/9 1 P.M.	TUES. 12/16 1 P.M.
CINCINNATI	Poloce Theotre Screen Rm. 16 Eost Sixth Street	TUES. 12/2 1 P.M.	TUES. 12/9 1 P.M.	TUES. 12/16 1 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Poyne Avenue	TUES. 12/2 1 P.M.	TUES. 12/9 1 P.M.	TUES. 12/16 1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	(A) *only* TUES. 12/2 10:30 A.M. (B) *only* TUES. 12/2 2:30 P.M.	(C) *only* TUES. 12/9 10:30 A.M. (D) *only* TUES. 12/9 2:30 P.M.	(E) *only* TUES. 12/16 10:30 A.M. (F) *only* TUES. 12/16 2:30 P.M.
DENVER	Poromount Screen Room 2100 Stout Street	TUES. 12/2 1:15 P.M.	TUES. 12/9 1:15 P.M.	TUES. 12/16 1:30 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	TUES. 12/2 1 P.M.	TUES. 12/9 1 P.M.	TUES. 12/16 1:30 P.M.
DETROIT	Mox Blumenthol's Sc. Rm. 2310 Coss Avenue	TUES. 12/2 1:30 P.M.	TUES. 12/9 1:30 P.M.	TUES. 12/16 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 North Illinois Street	TUES. 12/2 9 A.M.	TUES. 12/9 9 A.M.	TUES. 12/16 9 A.M.
KANSAS CITY	Vogue Theotre 3444 Broodwoy	TUES. 12/2 1 P.M.	TUES. 12/9 1 P.M.	TUES. 12/16 1 P.M.
LOS ANGELES	20th-Fox Screen Room 2019 South Vermont Ave.	(A) *only* TUES. 12/2 10:30 A.M. (B) *only* TUES. 12/2 2:30 P.M.	(C) *only* TUES. 12/9 10:30 A.M. (D) *only* TUES. 12/9 2:30 P.M.	(E) *only* TUES. 12/16 10:30 A.M. (F) *only* TUES. 12/16 2:30 P.M.
MEMPHIS *	20th-Fox Screen Room 151 Vonce Avenue Poromount Screen Room 362 South Second Street	TUES. 12/2 1 P.M.	*TUES. 12/9 1 P.M.	→ TUES. 12/16 1 P.M.*
MILWAUKEE	20th-Fox Screen Room 1016 North 8th St.	TUES. 12/2 1:30 P.M.	TUES. 12/9 1:30 P.M.	TUES. 12/16 1:30 P.M.
MINNEAPOLIS	Screen Room Worner Bldg. 1104 Currie Avenue	TUES. 12/2 1 P.M.	TUES. 12/9 1 P.M.	TUES. 12/16 1 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	TUES. 12/2 10 A.M.	TUES. 12/9 10 A.M.	TUES. 12/16 10 A.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	TUES. 12/2 1:30 P.M.	TUES. 12/9 1:30 P.M.	TUES. 12/16 1:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	TUES. 12/2 9:30 A.M. & 1:30 P.M.	TUES. 12/9 9:30 A.M. & 1:30 P.M.	TUES. 12/16 9:30 A.M. & 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	TUES. 12/2 9 A.M.	TUES. 12/9 9 A.M.	TUES. 12/16 9 A.M.
OMAHA	20th-Fox Screen Room 1502 Dovenport	TUES. 12/2 10:30 A.M.	TUES. 12/9 10:30 A.M.	TUES. 12/16 10:30 A.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	(A) *only* TUES. 12/2 11:00 A.M. (B) *only* TUES. 12/2 2 P.M.	(C) *only* TUES. 12/9 11 A.M. (D) *only* TUES. 12/9 2 P.M.	(E) *only* TUES. 12/16 11 A.M. (F) *only* TUES. 12/16 2 P.M.
PITTSBURGH	M-G-M Screen Room 1631 Blvd. of Allies	TUES. 12/2 1 P.M.	TUES. 12/9 1 P.M.	TUES. 12/16 1 P.M.
PORTLAND	B. F. Sheorer Screen Room 1947 N.W. Keorney St.	TUES. 12/2 1 P.M.	TUES. 12/9 1 P.M.	TUES. 12/16 1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	TUES. 12/2 1 P.M.	TUES. 12/9 1 P.M.	TUES. 12/16 1:30 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	TUES. 12/2 1 P.M.	TUES. 12/9 1 P.M.	TUES. 12/16 1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	TUES. 12/2 1:30 P.M.	TUES. 12/9 1:30 P.M.	TUES. 12/16 1:30 P.M.
SEATTLE	Jewel Box Preview Theotre 2318 Second Ave.	TUES. 12/2 1 P.M.	TUES. 12/9 1 P.M.	TUES. 12/16 1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	TUES. 12/2 1 P.M.	TUES. 12/9 1 P.M.	TUES. 12/16 1 P.M.

"The Vanishing Virginian"—*Frank Morgan, Kathryn Grayson* . "Dr. Kildare's Victory"—*Lew Ayres, Lionel Barrymore*
"Johnny Eager"—*Robert Taylor, Lana Turner, Edward Arnold* . "Babes On Broadway"—*Mickey Rooney, Judy Garland*
"Mr. and Mrs. North"—*Gracie Allen* . "The Bugle Sounds"—*Wallace Beery*

NEW PRODUCT CAST ASSIGNMENTS SHOW EMPHASIS ON NAME VALUE

Three Roles Each Set for 8 Top Actors; 18 Stars of Tomorrow Given Important Parts in Features in Work

by VANCE KING
in Hollywood

Seventy-five name value players cast in a total of 116 assignments in two and a half months—that's Hollywood's score in continuing its drive for casts which give exhibitors dynamic material for their marquees. And at the same time, the development of the younger players into boxoffice attractions has increased in intensity.

Since the MOTION PICTURE HERALD's preseason casting roundup (Aug. 16, 1941) which showed 139 stars and featured players cast in a total of 342 roles, studios have cast eight top actors and actresses in three assignments each; 24 in two assignments each; and 42 in one assignment each. Some of the old and some of the new roles have already been completed; some of the former assignments have been temporarily set aside in deference to the newly announced parts.

"Stars of Tomorrow" Cast

Of the 25 top ranking "stars of tomorrow" in the MOTION PICTURE HERALD's poll of exhibitors, 18 have received new duties in the last month, five getting two roles each and the remaining 13, one apiece.

The eight stars receiving three new roles each are Ronald Colman, Olivia DeHavilland, Brian Donevy, Judy Garland, Cary Grant, Bob Hope, Raymond Massey and Ginger Rogers.

Colman's next picture will be "Mr. Twilight," at Columbia, in which he will co-star with Jean Arthur and Grant. Then he will do "Random Harvest" with Greer Garson at MGM and a Howard Hawks production at RKO.

Miss DeHavilland since August has finished "The Male Animal" at Warners and is working in "In This Our Life" and will do "Miss Willis Goes to War" at the same studio.

Donlevy, having been given a new contract at Paramount last week, has made "South of Tahiti" at Universal, and is working in "Twin Beds" for Edward Small—United Artists now. He next will do "Trinidad" at Columbia.

Coming up for Miss Garland at MGM in recent assignments are "Very Warm for May," "Girl Crazy," and "The Youngest Profession."

In addition to the "Mr. Twilight" role, Grant is working in "Arsenic and Old Lace," being produced and directed by Frank Capra at Warners, and will co-star with Miss Rogers in Gabriel Pascal's "Arms and the Man" for RKO.

Hope has, in addition to his other pictures, "Treasure Chest," for Samuel Goldwyn, with release unset; and two Paramount pictures, "Road to Moscow" and "Road to Morocco," both of the latter to be with Bing Crosby.

Having finished "Dangerously They Live" at Warners and working in "Arsenic and Old Lace," Raymond Massey will next go into "Ethan Frome" at the Burbank studio.

Plus her role in "Arms and the Man," Miss Rogers is now working in "Roxie Hart" at 20th Century-Fox, and has a commitment at Paramount to do "The Crystal Ball."

The name players assigned to two roles each since the start of the new season, and their pictures, some of them finished, some of them in work, and others to come, are:

"DUMBO'S" N. Y. PERFORMANCE

Since Walt Disney's fantasy of the flying elephant, "Dumbo," opened in New York four weeks ago, at the Broadway Theatre, it has grossed $108,068, *playing to* 211,000 *persons including* 45,000 *children. The Disney film, released through RKO, is appealing to more adults than children, it was pointed out at both RKO and Disney offices this week. Figures for last Sunday support the contention; of the* 9,576 *patrons at the theatre,* 1,925 *were children.*

A break-down of "Dumbo's" gross receipts at the Broadway, is as follows: for the first three weeks it played, $14,352; *the first week,* $31,841; *second week,* $32,034 *and third week,* $29,841.

With mezzanine reservations filled at the Broadway for all shows on Thanksgiving Day and for this weekend, the theatre expects a record attendance by school children home for the holidays. "Dumbo" has been playing continuous performances since it opened.

ABBOTT and COSTELLO: "Pardon My Sarong"; radio mystery story, both Universal.
GEORGE BRENT: "Twin Beds," Small-U.A.; "In This Our Life," Warners.
BING CROSBY: "Road to Moscow," "Road to Morocco," Paramount.
BETTE DAVIS: "In This Our Life," "Ethan Frome," Warners.
HENRY FONDA: "Tales of Manhattan," "Rings on Her Fingers," 20th Century-Fox.
PRESTON FOSTER: "Heliotrope Harry," Small-U.A.; "American Empire," Sherman-Paramount.
KAY FRANCIS: "Always in My Heart," "Miss Willis Goes to War," Warners.
GREER GARSON: "Mrs. Miniver," "Random Harvest."
VERONICA LAKE: "This Gun for Hire," "I Married a Witch," Paramount.
PRISCILLA LANE: "Arsenic and Old Lace," Warners; "Saboteur," Lloyd-Universal.
BELA LUGOSI: "Spooks Run Wild," Monogram; "Destiny," Universal.
JOEL McCREA: "Tales of Manhattan," 20th Century-Fox; "The Palm Beach Story" (Preston Sturges picture with Claudette Colbert), Paramount.
RAY MILLAND: "The Lady Has Plans," untitled W. Somerset Maugham story with Zorina, both Paramount.
THOMAS MITCHELL: "Song of the Islands," 20th Century-Fox; "One Hour of Glory," Warners.
PAT O'BRIEN: "Trinidad," "He's Your Old Man," Columbia.
TYRONE POWER: "This Above All," "The Gentleman from Carolina," 20th Century-Fox.
EDWARD G. ROBINSON: "A Night Before Christmas," Warners; "Tales of Manhattan," 20th Century-Fox.
CESAR ROMERO: "Highway to Hell," "A Gentleman at Heart," 20th Century-Fox.
MICKEY ROONEY: "Girl Crazy," "Andy Hardy Goes to College," MGM.
ANN SHERIDAN: "Juke Girl," "Miss Willis Goes to War," Warners.
RANDOLPH SCOTT: "To the Shores of Tripoli," 20th Century-Fox; "The Spoilers," Lloyd-Universal.
SPENCER TRACY: "Tortilla Flat," "This Strange Adventure," MGM.
LANA TURNER: "They Live by Night," "Nothing Ventured," MGM.
JOHN WAYNE: "Lady for a Night," Republic; "The Spoilers," Lloyd-Universal.
WARREN WILLIAM: "Wild Bill Hickok Rides," Warners; "Destiny," Universal.

New One Picture Assignments

The new one picture assignments follow:
DON AMECHE: "My Gal Sal," 20th Century-Fox.
EDWARD ARNOLD: "Johnny Eager," MGM.
JEAN ARTHUR: "Mr. Twilight," Columbia.
RALPH BELLAMY: "Destiny," Universal.
CONSTANCE BENNETT: "Wild Bill Hickok Rides," Warners.
JOAN BENNETT: "Twin Beds," Small-U.A.
JACK BENNY: "To Be or Not to Be." Korda-U.A.
INGRID BERGMAN: "Keys of the Kingdom," Selznick-U.A.
JOAN BLONDELL: "Lady for a Night," Republic.
CHARLES BOYER: "Tales of Manhattan," 20th Century-Fox.
BRUCE CABOT: "Wild Bill Hickok Rides."
JUDY CANOVA: "Miss Jesse James," Republic.
MADELEINE CARROLL: "My Favorite Blonde."
MARLENE DIETRICH: "The Spoilers," Lloyd-Universal.
RICHARD DIX: "American Empire," Sherman-Paramount.
MELVYN DOUGLAS: "We Were Dancing," MGM.
JOAN FONTAINE: "This Above All," 20th Century-Fox.
GLENN FORD: "Martin Eden," Columbia.
CLARK GABLE: "Somewhere I'll Find You," MGM.
JOHN GARFIELD: "Dangerously They Live," Warners.
PAULETTE GODDARD: "The Lady Has Plans," Paramount.
SONJA HENIE: "Iceland," as first on her new 20th Century-Fox contract.
MIRIAM HOPKINS: "Heliotrope Harry," Small-U.A.
WALTER HUSTON: "Always in My Heart," Warners.
KAY KYSER: "My Favorite Spy," Harold Lloyd RKO.
HEDY LAMARR: "The Gentleman from West Indies," MGM.
CAROLE LANDIS: "Highway to Hell," 20th Century-Fox.
CHARLES LAUGHTON: "Tales of Manhattan," 20th Century-Fox.
CAROLE LOMBARD: "To Be or Not to Be," Korda-U.A.
PETER LORRE: "Arsenic and Old Lace," Warners.
FRED MacMURRAY: "No Time for Love," Paramount.
JACK OAKIE: "Song of the Islands," 20th Century-Fox.
WALTER PIDGEON: "Mrs. Miniver," MGM.
GEORGE RAFT: "He's Your Old Man," Columbia.
BASIL RATHBONE: "Paris Calling," Universal.
MARTHA RAYE: "Keep 'em Flying," Universal.
ROSALIND RUSSELL: "My Sister Eileen," as first on her new Columbia contract.
ANNE SHIRLEY: "Mayor of 44th Street," RKO.

(Continued on page 40, column 1)

WORD - OF - MOUTH!



The success of a single short subject series, John Nesbitt's "PASSING PARADE," produced by M-G-M, is doing this industry more good than reams of editorials and testimonials.

To have good pictures they must be supported. To do fine things on the screen requires the co-operation of the theatres. All credit to the exhibitors of America for their judgment in booking and supporting the "PASSING PARADE" series.

The public has indicated its absorbing interest in these shorts that tell of the little events that make living an exciting experience. The sincerity of their production, the sound manner of their exposition in the best magazine tradition, the span of their source material across the by-ways of life make them subjects of extraordinary human appeal.

To those thousands of showmen who have already taken John Nesbitt's "PASSING PARADE" to their hearts, we are grateful. To others who have not yet given their audiences the opportunity to experience the warmth and inspirational thrill of these brilliant little entertainments, we urge an immediate booking. Try them once and you will become an enthusiast for one of the best offerings the screen affords.



GROWTH!
Percentage increase in circulation since start of
JOHN NESBITT'S "PASSING PARADE"

For instance, these John Nesbitt gems:

Just released:
"STRANGE TESTAMENT"

On the way:
"WE DO IT BECAUSE—"

Recent "Passing Parade" Hits:
"Hobbies" • "Willie and the Mouse" • "Out of Darkness" "This is the Bowery" • "Whispers"

Cast Assignments Give Emphasis to Star Name Value

(Continued from page 38)

ROBERT TAYLOR: "The Gentleman from West Indies," MGM.
FRANCHOT TONE: "Eadie Was a Lady," Columbia.
CLAIRE TREVOR: "Martin Eden," Columbia.
ROBERT YOUNG: "Joe Smith, American," MGM.

The five who each received two assignments recently among those placing in the first 25 of the MOTION PICTURE HERALD'S "stars of tomorrow" poll of exhibitors are, in alphabetical order, Betty Field, Kathryn Grayson, Rita Hayworth, Dennis Morgan and Ronald Reagan.

Their assignments, which are in addition to those listed in the MOTION PICTURE HERALD of Oct. 25, 1941, follow, with the figure in parenthesis showing their order in the exhibitors' vote:

BETTY FIELD (24): "Blues in the Night," Warners; "Mr. and Mrs. Cugat," Paramount.
KATHRYN GRAYSON (15): "Rio Rita," "Tulip Time in Michigan," MGM.
RITA HAYWORTH (2): "Tales of Manhattan," "My Gal Sal," 20th Century-Fox.
DENNIS MORGAN (9): "In This Our Life," "Robinson Crusoe," Warners.
RONALD REAGAN (5): "Juke Girl," "Kickoff," Warners.

The "stars of tomorrow" which received one assignment apiece since the published checkup follow, with the figure in parenthesis showing their order in the showmen's tabulations:

LUCILLE BALL (16): "Passage from Bordeaux," RKO.
EDDIE BRACKEN (13): "Out of the Frying Pan," Paramount.
JOHN CARROLL (17): "Rio Rita," MGM.
JACKIE COOPER (10): "Growing Pains," RKO.
LARAINE DAY (1): "China Caravan," MGM.
BONITA GRANVILLE (20): "Growing Pains," RKO. (Last month the actress was signed to an RKO term contract.)
LOUIS HAYWARD (11): "Brighton Rock," Lester Cowan, with release not set.
WILLIAM HOLDEN (12): "Out of the Frying Pan," Paramount.
RUTH HUSSEY (3): "The Gentleman from West Indies," MGM.
NANCY KELLY (18): "Highway to Hell," 20th Century-Fox.
JOHN PAYNE (6): "To the Shores of Tripoli," 20th Century-Fox.
ANN RUTHERFORD (8): "Tulip Time in Michigan," MGM.
GENE TIERNEY (21): "Rings on Her Fingers," 20th Century-Fox.

RKO Plans Bomber Film

The story of the men in the Army air service who operate the secret bomb-sights and drop the bombs on targets from bombing planes will be filmed by RKO. The title will be "Bombardier," and will be produced by Reeves Espy, with the full cooperation of the United States Army.

Mainstreet Theatre Reopens

The Mainstreet theatre in Kansas City, Mo., has reopened after being closed for several years. This is the second largest theatre in the city and the new program will include a combination stage show and first run films.

Woods with MGM

Henry Woods is the new MGM checking supervisor in New Haven, Conn., succeeding Frank Mullen, resigned.

Regents Board Passes John Steinbeck's Film

The New York State Board of Regents on Friday, November 14th, overruled the ban of the State Board of Censors on the John Steinbeck film, "The Forgotten Village." The regents promptly granted the picture—with the scenes of childbirth and a nursing mother—a license for public exhibition.

The picture, produced by Pan American Films, Inc., is a documentary of rural Mexico. The censors contended that the scenes showing primitive childbirth and the nursing were "indecent, immoral and tended to corrupt morals." Herbert Kline produced the film from John Steinbeck's book, and Mayer-Burstyn are the distributors.

Stage Shows Booked

Harry Fried's Anthony Wayne Theatre in suburban Philadelphia has been converted into a legitimate house for Mondays and Tuesdays. The house has been leased for the two days each week to Nat Burns and Henry Harris, who last summer gave a season of stock productions at the Yardley Theatre, Yardley, Pa. "Philadelphia Story" was presented by the stock company for its opening production, and for subsequent shows, the producers plan to bring in screen players such as Josephine Dunn, Fay Wray and Michael Whalen. Screen shows continue to prevail at the theatre for the remainder of the week.

Drive Leaders Announced

First week's standings in the annual Comerford Circuit Theatres Managers drive as a salute to Frank Freeman were announced by the Comerford home office in Scranton, Pa. Leaders in the six divisions are: Group A—Gregory Beck, Capitol Theatre, Williamsport, Pa.; Group B—Jack Mahon, West Side Theatre, Scranton, Pa.; Group C—Walter Yanovich, Lyric Theatre, Honesdale, Pa.; Group D—Robert Schmidt, Temple Theatre, Berwick, Pa.; Group E— Charles Collins, Columbia Theatre, Bloomsburg, Pa.; Group F—Lewis Hartman, Rialto Theatre, Sunbury, Pa.

Capitol Theatre Sold

The Capitol theatre building in Milford, Conn., has been sold to I. J. Hoffman of New Haven. The property houses the Capitol theatre, seating 800, two stores, offices and lodge rooms, Berk & Krumgold, theatre realty specialists of New York, handled the negotiations for the sale of the building.

FWC Signs Altec Service

Altec service has been appointed to service a large group of Fox West Coast first run and preview theatres in the Los Angeles, Pasadena and Long Beach, Cal., areas. Included in the group also are first run houses in Arizona and in the San Joaquin valley.

Zanuck Plans "Valley" Sequel

Darryl F. Zanuck, production head of Twentieth Century-Fox, has announced that he is planning a sequel to "How Green Was My Valley." Richard Llewellyn, who wrote the novel from which the film was made, has been engaged to write the sequel under the title, "Men of the Valley."

Ascap Resumes In Washington

An agreement reached last week between Attorney General Smith Troy of the state of Washington, and the American Society of Authors, Composers and Publishers, paves the way for ASCAP to resume licensing of Washington theatres, radio stations and other music users and to collect fees accrued to the Society since 1937. John G. Paine, general manager for ASCAP, and Herman Finkelstein, attorney, met with Mr. Troy in Seattle to complete the agreement.

It is estimated that about $250,000 in fees is due the Society for the last four years when the Washington anti-ASCAP law became effective. About half of the amount is due from radio, and a good portion of the remainder from theatres.

To Pay Back Fees

Under the agreement, ASCAP will file a list of its compositions with the secretary of the state, as required by statute, and it will drop its appeal to the U. S. Supreme Court of the Federal statutory court's decision upholding the validity of the 1937 state law, which provided for such filing of ASCAP songs. Since the law was enacted, Washington theatres and radio stations have paid no ASCAP fees. Under the new agreement, however, they must obtain licenses and also will have to make agreements with ASCAP on payments for music used by them during the four-year period.

ASCAP officials met with exhibitors of the state in Seattle last Friday to work out agreements on license fees. A compromise payment was expected.

Meanwhile, in New York, station WQXR, the city's station of recorded "good music," signed with ASCAP last Thursday, after imposing the ASCAP-ban since January 1st, along with NBC and CBS, who settled their music-squabble three weeks ago. WMCA, WHN, WNEW and WOV, New York independent stations, have been using the Society's catalog during the last ten months. The ASCAP ranks among the city's independents are now solid, except for station WEVD.

Increase Urged in Canada

ASCAP, through the Canadian Performing Rights Society, Ltd., and BMI Canada, Ltd., proposed an increase last week of fees to be collected in 1941 from radio, and exhibitors, according to the Canadian *Gazette*. During 1941, PRS was permitted to collect $107,612 and the proposed schedule for 1942 calls for $203,660.

A semi-annual fee of $20 also was suggested by PRS, to be paid for each portable sound producing and motion picture projector and an annual fee of $10 for coin phonographs. BMI proposed that for 1942 a levy of $38,792 from radio, as compared with $13,451 paid for 1941. BMI, however, made no proposals for increasing fees other than those from broadcasting. The BMI request is equivalent to one-third of $116,377, which amount is computed on the basis of eight cents for each of the 1,454,717 radio sets licensed in Canada on March 31st.

Those who have objections to the new fees must file particulars with the secretary of state before November 30th, it was reported.

Broadcast Music, Inc., announced on Monday a new eight-year contract to succeed the current one which expires on March 12, 1942. Under the new contract, BMI's license fees will continue to be based upon a sliding scale related to the gross income of the station.

BMI is the music publishing company set up by the broadcasters when radio put the ban on ASCAP music last January 1st. Continuance for BMI was provided for in the recent peace-pact between ASCAP and NBC and CBS.


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and LOVES
of an
EXCITING
Woman!

HER MOST ENTHRALLING PORTRAYAL





ROSING
her heart glowed...



DAVIO
consternation...



ROGER
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Based on a novel by Lady Eleanor Smith • Screen play by Frederick Kohner, Michael Wilson, Paul Trivers • Dire

Loretta Young

as the irresistible Lina...who loved dangerously and paid the price! Her story may shock most men... but every woman will understand it... and every showman will hail it!



OR

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THE MEN IN HER LIFE

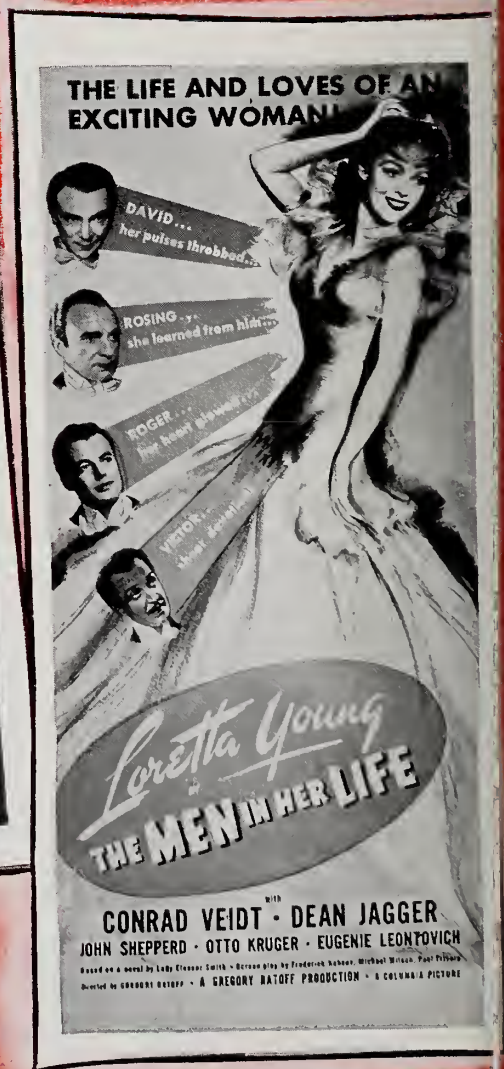
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COLUMBIA PICTURES

More of what the Exhibitor has to say About most Everything

THE MOTION picture exhibitors in this current flow of expression, now being presented in weekly installments, express many and divergent points of view about many aspects of the screen, but they do agree most emphatically that they are in the amusement business—that the product is important, regardless of all other considerations in the world, only if it sells seats.

The motion picture industry in this free America has to make its own living, working for the people who turn to the box offices to buy entertainment. The exhibitor who enjoys no glories of publicity pontificating about "social messages" and preachments on issues, can be rewarded and kept at work only with merchandise that enables him to pay himself off. That is what he is saying in this flood of responses to Motion Picture Herald's invitation to speak his mind, in letters, signed or unsigned, as his situation may require. Everyday's mail brings more and more exhibitor expression in the inquiry. There has never been another manifestation quite like it. But always, it is the Herald where the exhibitor may be found having his say. —THE EDITOR

¶ When "Buck Privates" proved such a great hit, I expected Hollywood to produce many war comedies. As yet they seem to be pushing sophisticated comedies and big action stories. I believe that most patrons, at the present, would prefer some war-time slapstick features. When Metro made the "Great Waltz," it made one of the greatest money-makers for Canadian Theatre. This feature was played many times in one year to capacity audiences. The Strand Theatre, in Toronto, showed it seven times in one year, and did exceptional business at every showing. Why haven't they brought the stars of this feature back in another hit?—*AL PERLY, Community Theatre, Hamilton, Ont., Canada.* (*Circuit*)

¶ Get away from slightly clad females in pictures. This seems to be getting out of hand again and is going to give the churches a good dig at the industry. Why does a studio permit tremendous salaries be paid to employees and executives? Don't the people who attend theatre read these articles and don't they hurt our industry? (*Wisconsin circuit*)

¶ Mr. Leonce C. Belanger, Box 141, Cape Cottage, Maine, would like to see a good movie for a change. He claims that so far this season (1941) all the movies have laid an egg (not a pigeon egg, either). (*Army theatre*)

¶ Good pictures. Less selling to exhibitors and use this money to make better pictures. "Less selling" means circulars and other advertising intended for exhibitors. We are not paying for entertainment. The public is the one who pays—so sell them. (*Texas circuit*)

¶ Fewer pictures. (*Washington circuit*)

¶ We want right to buy the particular pictures we need, on their unit merits. Pictures are worth 25 per cent here, no more. Give Western and serial makers a boost. Theatres would be 100 miles apart, except for the oats operas. But, dang it, we still love the business. —*J. R. PATE, Assistant Manager, Royal Theatre, Samson, Ala.* (*Circuit*)

¶ I would like to see the blocks-of-five plan discontinued, with some new plan devised to make distributors deliver all product announced for a given season. Also would like to see a 20% elimination become policy of all companies. *S. JACKSON, Jackson Theatre, Flomaton Ala. (Circuit)*

¶ Pet annoyances: The poor type of "B" pictures that the public must sit through in order to see the feature "A" picture. Also the turning of the "most interesting business in the world" into department stores by give-aways.

Pet hope: The elimination of "double bill" programs which we are forced to play. Exhibitors spoiled the public by getting them used to two or three pictures for a small admittance charge, but I'm sure many exhibitors would welcome a change back to single bills only.—*JOHN C. SPERDAKE, Monkland Theatre, Montreal, Que.* (*Circuit*)

¶ Smaller standardized press sheets. Metro is showing the way with the later releases. What is more annoying than these over-sized, stiff-paper press books constructed like a Grecian labyrinth that you have to spread all over two desks in order to find anything. (*New York circuit*)

¶ One of the things that I believe is the chief annoyance of the movie going public is all talking pictures. To be more exact, the pictures cluttered with *"All gab and no go"*. The next in line for a large share of the general complaint are the stories, where do they get them. It will always be a source of amazement to me that it is simple to find a good book, but never simple to find a good picture. Once in a while we find that some producer has read a good book, but it is a cinch the writers that rewrite a book into script form never did, in fact one often wonders if they can read. *UELA McMINN, Beacon Theatre, Superior Wis. (Circuit)*

¶ Producers must stop releasing films for countryside free shows. This is our greatest opposition. (*Wisconsin circuit*)

¶ Cut out present form of buying and selling. 5-5 is no good. Give us the old way. (*Texas circuit*)

¶ The people seem to enjoy most pictures of common every-day people like "Kitty Foyle," people they seem to know and understand. They seem to like pictures with good laughs in them. They like pictures with heart-stirring scenes, but with a happy ending; singing, dancing; pictures that are entertaining and don't leave them feeling sad. We need more pictures with this in them. (*Rio Theatre, Wharton, Texas. (Circuit)*

¶ If the studios would make a variety of pictures and stop running any particular scenes on the ground the patron would realize movies are the source of variety as well as of entertainment. (*Texas circuit*)

¶ *Greater care in casting. Major studios should stop duplicating each others' successful pictures. All exhibitors can say on duplication is—"Greater than 'So and So,'" which is definitely unfair to producers of original hit and is generally a lie, anyway. "A" and "B" pictures are bad enough. Leave off the "C" and "D"!—J. I. DENHAM, Port Lavaca, Tex.* (*Circuit*)

¶ I believe every company should make some streamline features to play with long features. It is important that a feature should not be too talkative and more action. People come to be entertained, and therefore it's a good policy not to confine local in one or two sets but should move about as much as possible to the seashore, out in farm, in the woods, in the mountains, to picturesque streams, real street scenes and many other places too numerous to mention. *V. MARTINO, Rialto, Albion N. Y. (Circuit)*

¶ Better production heads a la Thalberg. Less war propaganda and more red-blooded American stories of which there are plenty.—*JACK LYKES, Toledo, Ohio.* (*Circuit*)

¶ I believe that the Quigley Awards are wonderful, but I think M. P. H. could do a lot for managers if they would drop a line to the bosses of these struggling managers and call their attention to these little articles that mean so much to these boys. If the gags are good enough to appear in the M. P. H. Maybe the bosses will notice, also, that these guys are getting out and working.

Also, I believe its up to the film companies to fight these 16 mm-35 mm jackrabbits, as they are called. You can't even fight them with the fire laws, for they are using safety film. (*Iowa Circuit*)

¶ Thanks for this space. Just want to say that when those brass hats in the production end of the picture business learn that when the average theatre patron reaches Junior High they know more about pictures, stars and release dates than the average exhibitor.

Am just the hired man, but just as long as

(*Continued on page 48*)



THE CONVO
YOU

UNITED ARTISTS

HERE IS THE ORDER OF DELIVERY



WALTER WANGER *presents*

SUNDOWN starring GENE TIERNEY

BRUCE CABOT • GEORGE SANDERS • HARRY CAREY • JOSEPH CALLEIA
Reginald Gardiner • Carl Esmond • Marc Lawrence • SIR CEDRIC HARDWICKE

Directed by Henry Hathaway • From the Saturday Evening Post story "Sundown" and screenplay by Barre Lyndon • A Henry Hathaway Production



Your Big Christmas Attraction

EDWARD SMALL *presents* ALEXANDRE DUMAS'

THE CORSICAN BROTHERS

starring DOUGLAS FAIRBANKS, Jr.
with RUTH WARRICK • AKIM TAMIROFF

Directed by Gregory Ratoff • Screenplay by George, Bruce and Howard Estabrook



CHARLIE CHAPLIN in
THE GOLD RUSH

WITH WORDS AND MUSIC!



EDWARD SMALL *presents* The Famous Stage Farce!

GEORGE BRENT and JOAN BENNETT in

TWIN BEDS

with
GLENDA FARRELL • MISCHA AUER • ERNEST TRUEX • UNA MERKEL

Directed by Tim Whelan • Screenplay by Stephen Morehouse Avery

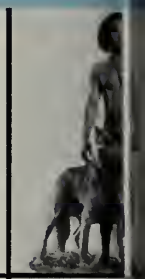


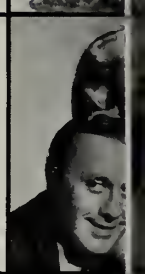
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THE SHANGHAI GESTURE

starring
GENE TIERNEY • WALTER HUSTON • ONA MUNSON • VICTOR MATURE

By John Colton • Directed by Josef Von Sternberg











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RUDYARD KIPLING'S
THE JUNGLE BOOK *(In Technicolor)*
with SABU and a cast of thousands
Adapted by Laurence Stallings • Directed by Zoltan Korda

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CAROLE LOMBARD • JACK BENNY in
TO BE OR NOT TO BE
Directed and Produced by ERNST LUBITSCH

LESLIE HOWARD in
PIMPERNEL SMITH
Produced and Directed by Leslie Howard

EDWARD SMALL *presents*
MIRIAM HOPKINS • BRIAN DONLEVY • PRESTON FOSTER in
ALIAS HELIOTROPE HARRY
Directed by Edwin Marin

EALING STUDIOS *presents*
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Thousands of Planes, Thousands of Players
Thousands of Thrills!



DAVID O. SELZNICK
now has in preparation his greatest line-up of important productions, full details of which will be announced shortly to the box-offices of the world!

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STREAMLINED FEATURES

TANKS A MILLION
NIAGARA FALLS
ALL AMERICAN CO-ED
MISS POLLY
FIESTA (in Technicolor)

To be followed by:
"Hayfoot"—"Dudes Are Pretty People"—"Brooklyn Orchid"—"Strawfoot" and "Cabana" (in Technicolor)

any great pictures at one time!

"Give us Practical Selling Campaigns"

(Continued from page 45)

the producers try to shove such pictures as "Bowery Blitzkreig" and "Flying Bind," and a lot of others that I have played recently, they are going to have trouble with exhibitors.

My beef is due to the fact that I work on a percentage and when they make a picture that has no possibilities they want so much for it that does not take care of the dark brown taste left in the patron's mouth from the last great $7.50 boxoffice wow that they sold you for $35.

Thanks again for the space; just opening the show to try and sell another one of the lower class group. (*Texas circuit*)

¶ *To better this industry: stop giving out the stories to screen magazines so the public can read them before they see the picture.*

Give us more American actors and actresses, so the public can understand what they are saying, as it is hard for some people to understand the movies without listening to some foreigner try to mumble out something we cannot understand, and, above all, this would-be foreign "glamour" of which I believe every one is getting sick of. In short, give us some good wholesome, down-to-earth pictures that are true to life, then let the public read them after they have seen them, and we will get some dough in the boxoffice.—LEO STEPHANY, Music Hall Theatre, Newport, Ky. (*Circuit*)

¶ **Make less "C" & "D" pictures. It is not the big pictures that cost exhibitors money, it's the small pictures that can't make house expenses or overhead. Big gross pictures even 50% ones are the ones that make money for exhibitors.** ***(Utah circuit)***

¶ It seems to me that in every picture they are making nowadays that somewhere in the picture they take the camera and just swing it around and around, not letting it rest on any one thing in particular. And with that they have 3 or 4 settings on different things on the screen at the same time. You never know just what you are looking at for sure. These two things, I think we can get along very well without.—*CHARLES HEMENWAY, Mgr., Ritz Theatre, Booneville, Ind.* (*Circuit*)

¶ Eliminate double features in all class houses. (*Texas circuit*)

¶ The public to pay as much attention to the advertising on a picture you will positively play, as they do to one that has been taken out through no fault of yours, and blame you for the substitution. When they wouldn't have come to see "the other" picture even if we had played it.—*FARNELL STANCIE, Centerville, Ala.* (*Circuit*)

¶ Our theatre (a chain house) is located in a town with less than 1,000 population. We depend mainly on rural patronage and I can safely say that 90 per cent of our customers prefer westerns. The other 10 per cent make up our sophisticated group who come only to see Betty Davis or Joan Crawford. Naturally we can't run a western every day because of the shortage of product, but I am satisfied that if we did run this type of show our business would start climbing.

We keep the house open every night weekly, playing the super-colossal dramas of love, grand operas, etc. Five days of hard work that doesn't gross as much as our 1 to 11 shows on Saturday!

What's to do about it? Oh, yes, occasionally we get a Bob Hope or Abbott and Costello show that will gross, but along comes Gene Autry and Bob Steele and pushes these guys into the background. My suggestion is for the producers to stop ignoring a gold mine and give these folks of the soil what they want. —*CECIL G. WINSTEAD, Piquant Theatre, Angier, N. C.* (*Circuit*)

AGAINST:

"B" pictures
War pictures
Sermon pictures
Super-length pictures
Dual features
Controversial issues in films
Stars without good stories
"Highbrow" stories
Drawing-room drama

FOR:

Higher admissions
Old buying methods
Protection to single-house booker
Entertainment
Improvements in theatre plant
More "Will Rogers" and "Marie Dresslers"
Producer-exhibitor co-operation on product
Good two-reel comedies
Single features
Ticket-selling titles
Musical pictures
Action pictures
Less dialogue
An educational program addressed to public

¶ A good serial, or continued story, to be played weekly in the A house. Such a picture can be made by eliminating cliff hanging and railroad beheadings, by substituting elements that are directed toward an adult mind—mystery, suspense, romance in a more dignified manner than the usual serial formula. Story similar to "The Door," which would be ideal.—*F. WILSON, Waco, Texas.* (*Circuit*)

¶ Our pet annoyance is Metro's sliding scale. Another annoyance is the exchange's continuous demands for short subject standing orders. Another pill are various drives. (*North Carolina circuit*)

¶ *In my opinion, the theatre industry could profit by having better pictures and by making these pictures run shorter than they do now. When the film companies make a good picture it is usually too long to really enjoy. Also double features should be cut out.—W. H. WOODLEY, Ritz Theatre, Hickman, Ky.* (*Circuit*)

¶ Limit size of film cans to three double (2,000 feet) reels. Eliminate double features. Exchange paste labels inside all film cans, giving accurate running time. Exchanges should have accessories ready before picture is completed so that first runs may have use of them before playdate. (*Florida circuit*)

¶ There is too much money spent by the producers in selling and advertising product to the exhibitors, when that money could be spent to a better advantage by directing said advertising at the show-going public. (*Texas circuit*)

¶ Stop this war propaganda and make good down-to-earth attractions at a fair price. Do away with dual bills. (*Illinois circuit*)

¶ Lack of cooperation on the part of the producers and exchanges in helping the exhibitor to sell high percentage pictures. (*Iowa circuit*)

¶ **Motion pictures that are more entertaining from a higher intellectual standpoint, are the crying need today. It has been said that the motion picture appeals to the moronic type, in past surveys. Today, we need to raise our standard to appeal to classes that are gradually being lost, for want of pictures, not classical pictures, but with greater "mental-meat" in them.** ***(Minnesota circuit)***

¶ What I want more than anything else from this industry is more constructive aid in the form of suggestions on selling pictures. For instance, when they make a picture why don't they get somebody in the publicity department who can and has once sold a picture in a big city and some one who has in a small city and work out practical selling campaigns, not a press agents dream, but a campaign that will actually sell theatre tickets. I think they should start out by giving you the selling points on that picture and then working out novel ideas such as heralds, teaser gags, trailerettes, lobby displays, street ballyhoos and the like, something with some "meat" in it. Put it all in the press book where a guy can get some ideas. It's hard for a man in a town of my size to campaign every picture (I play four and five a week) without some helpful suggestions from somewhere. My town has 5,000 people, a one-horse newspaper, no radio station, etc. I can't put on the same type campaign here that your Radio City boys can. Why don't those guys realize that? Why don't they give more attention to accessories and newspaper mats? Tell 'em to give us paper that cut-outs can be made from. I can't have photos blown up on pictures without sending them to New York. Put some of these big timers wise to such and a million other things, Terry; you can do it!—*FRED REID, State Theatre, Hendersonville, N. C.* (*Circuit*)

¶ Why is Chicago so far behind the national release date? The theatre I manage is located in a community where the people are able to afford summer and winter vacations and as a result each time these people return from either Florida or the North Woods, their complaint for weeks is that they have seen all the pictures I am running in some small town or village. This also prevents us from deriving any benefit from the national advertising campaigns put on for some pictures as it is some-

(Continued on page 51)



THE purpose of this advertisement is to tell you about an extraordinary picture!

Alexandre Dumas, master story-teller of all time, created its brilliant adventure, its stirring romance and its supremely fascinating theme of two brothers who by curious, subconscious forces, shared one soul.

More than 10,000 exhibitors have already signed contracts for the exhibition of this great picture. Therefore, the aim of this advertisement is to acquaint these exhibitors with the national advertising campaign of $100,000 which is being put ahead of this picture during the month of December in order to make it your most profitable Christmas attraction. A word to the wise showman is sufficient. You have contracted for an outstanding picture . . . why not play it while it is on the crest of a wave of national publicity and advertising destined to send the crowds to your box office.



SET YOUR CHRISTMAS DATE

Turn this page for reproduction of the opening ad in our $100,000. campaign . .

THE AMAZING STORY OF THE CORSICAN BROTHERS!



EDWARD SMALL presents

ALEXANDRE DUMAS' MASTERPIECE OF ADVENTURE AND ROMANCE

The CORSICAN BROTHERS

The giant entertainment triumph that dwarfs all previous achievements of the adventure screen! Twins—born as one, *separated* at birth—yet linked thru life by a mysterious bond that made the emotions of each instantly felt by the other! When one fought furiously with his sword, the other suffered the pain of his wounds. When one kissed a beautiful woman, the other—a thousand miles away—thrilled to the magic of her lips! Strange love, strange thrills! Awesome spectacle, slashing sword-play thundering across the screen with all the glory that only Alexandre Dumas, master story-teller of all time, could give it!

STARRING

DOUGLAS FAIRBANKS, JR.

WITH RUTH WARRICK • AKIM TAMIROFF
J. CARROL NAISH • H. B. WARNER • HENRY WILCOXON • JOHN EMERY • GLORIA HOLDEN
VEDA ANN BORG • DIRECTED BY GREGORY RATOFF
SCREENPLAY BY GEORGE BRUCE • FROM A FREE ADAPTATION OF THE DUMAS STORY BY GEORGE BRUCE AND HOWARD ESTABROOK • RELEASED THRU UNITED ARTISTS

Watch your Local Newspaper
for Announcement of the Opening Date of this Important Picture!

This is a reproduction of an ad on YOUR BIG CHRISTMAS ATTRACTION that will appear in Look (in full four colors) on newsstands December 16th, as well as a color ad in Life, on the newsstands December 19th—and then a whole barrage of two color ads in five additional national magazines!

PRINTED IN U.S.A.

"Better Advertising for the Small Town"

(Continued from page 48)
times three months before those pictures reach us. Illinois (*Independent*)

¶ We must have either—(1) elimination of double features or (2) higher admission at boxoffice or (3) lower cost for product. Also (4) divorcement of distributor and affiliated theatre. (5) forcing of unwanted product. Until the above is brought about the poor exhibitor is stuck behind the eight ball.—*OSCAR A. BROTHMAN, Avaloe Theatre, Chicago, Illinois* (*Independent*)

¶ When are the "chain" theatre operators going to quite glueing their eyes on the P. & L. sheets and the budgets and put a few of their better "Pipe Organs" back to work? There are hundreds of really excellent organs that could be made into a real asset again. But, I mean present it right, with a good organist and sell it with dollars, not 10c experimental policies. The cycle is due again. I have experimented right here in my own theatre and I'm sure I'm right.—E. STUTENROTH, Fox Theatre, Burlington, New Jersey (Indepenedent)

¶ We have a conviction that pictures made for the "Art Critics" have no place in small community theatres. Naturally every theatre operator is operating for a profit and there is no profit for him in a "class" picture due to limitations of people who enjoy such. I propose the industry avoid "Oscar" on a boxoffice basis, that is how theatre business is kept running. (*Independent*)

¶ It seems to me that the movies are tending to degenerate into the type of picture that caused a crisis back in 1938. Producers are being careless again. The scripts are depending on star appeal far too much and on extravaganza; the basis for a sound motion picture business is good scripts, good acting, good direction, and good production. There have been too few pictures with these lately. *Rhode Island* (*Independent*)

¶ The producers to watch their morals as well as the stars. The producers to give up their racing stables and stick to making pictures. Keep off the front page of newspapers with harmful publicity. True, they have the right to do with their money as they see fit, but the exhibitor is left holding the bag. Run commentators like Jimmy Fidler out of Hollywood. Exhibitors as a whole keep their shirts clean. *Illinois* (*Independent*)

¶ Opportunity for independent to purchase first run on open market against major theatre partner of major producers on a fair basis! *Noth Carolina* (*Independent*)

¶ *Don't make any more war and propaganda pictures. Also cut out the gangster melodramas. Good comedies, (sophisticated) are welcome in these dreary times. Historic westerns and adventures are best boxoffice.—JOSE SORODKA, Keaton Theatre, Portland, Oregon.* (*Independent*)

¶ Abolishing block-booking doesn't mean anything. Help the independent theatre owner. Stop chain theatre companies, absorbing the independents. Abolish screenings in block-bookings. No one attends them. The exhibitor can't leave his business daily to view these pictures if he lives several hundred miles from exchanges. Most exhibitors are buying pictures blind 1941-42. Block-booking has also made pictures higher for this year. *Ohio* (*Independent*)

I certainly enjoy and agree with most of the exhibitor comments you are compiling recently (including the one I sent you). The others are saying a lot of things I would have said if I had thought of them. I am having difficulties with decree selling, too. I certainly hope we can get rid of it. Keep up those comments as they really may do some good.

(*Independent, New York*)

¶ More institutional advertising by the industry as a whole. More intelligent advertising for tank towns where the "picture you play today must not be too much bigger and better than the other five you have to play the same week."

¶ More organization and a better understanding between independents in small towns. An "all-out" effort to make the arbitration system work. More contempt for the Fidlers and their like. An attitude of absolute indifference to popularity polls that spring from sources outside this industry. *Interstate Enterprises, Shaw Theatre, Quincy, Florida.* (*Independent*)

¶ More Technicolor, less propaganda pictures. A story should be for a story's sake, not for a purpose. New faces. *Arizona* (*Independent*)

¶ Pictures of 90 minutes or little more. More Technicolor pictures, acting, music and singing; no operattas. And for all exchanges to reestablish the handling of their own advertising including trailers. *Oklahoma* (*Independent*)

¶ Make fewer pictures, so each may run longer, and not make so many pictures per year of the same star, cut out the so-called cheap productions entirely. Get some improvement into the newsreels. Same old titles and music and same ideas of shots and eliminate the war stuff as the public doesn't believe what is being shown in newsreels from the war front. Give us some old fashioned slapstick, knock down, rough house, wild misfortunes in comedy either in shorts or even in features. (Independent)

¶ Clearances for subsequent runs to be based upon preceding run and not determined from closing date of first run. Second runs enjoy privilege of steady flow of product usually by clearance set-ups and this consistent flow, enabling run to overcome weak spots in break of product, should be passed on to all succeeding runs. *Oregon* (*Independent*)

¶ *We need pictures that do not break faith with the public. When a book is screened the finished product is so far from the story that I find the public is losing faith in the movies. We need the good will of all. If a book is worth buying for a story, then use that story. Great offenders in* 1941: *"Shepherd of the Hills," "Wild Geese Calling" and many others.*

¶ A sincere concentrated effort to abolish double features, which could be accomplished with the cooperation of producers, distributors, exhibitors and all others interested in the future welfare of the motion picture industry. This would also enable exhibitors to abolish the "B"s from their screens which in many cases should not even be made and make room for shorts which on the whole are good and exhibitors pay for and cannot use. *N. DEL ROSSO, Connecticut* (*Independent*)

¶ The old method of selling film with a 20 per cent cancellation clause. (*Independent*)

¶ In this part of the country (Oklahoma and Texas) we need more Western type pictures and out-door action. *Oklahoma* (*Independent*)

¶ I believe we need more shows which have a definite place in the modernization of our country, such as portrayals of interesting peoples' lives, along with the good comedy (without that annoying repetition of gags) and the musicals which show effort on the part of the producer. WILTON GRAHAM, assistant manager, Co-Ed Theatre, Fairfield, Iowa (Independent)

¶ Features should not exceed 90 minutes. Many a good production has been ruined through its length. *New Jersey* (*Independent*)

¶ Shorts built to take the place of some 400 pictures produced for double bills. The elimination of doubles. *Idaho* (*Independent*)

¶ Lighter and more entertaining story content. We have plenty of trouble in every-day life without carrying it into the theatre. What circus, night clubs or other forms of competition to the theatre, feature heavy black drama? *Texas* (*Independent*)

¶ Night ball games hurt most. People hear the plays on the radio, then don't care to go to the theatre to see the picture. If only few scenes were given on radio people would want to go and see the pictures. If the distributor would discontinue the percentage except on the first-run product we could all make a living and pay good wages, too. *Oklahoma* (*Independent*)

¶ *Fewer and more consistently good pictures. Too many features are made without a single new idea injected into them. I agree with some that the industry needs a Judge Landis. Also, there is much to be desired in the choice given exhibitors in the buying of pictures. Kansas* (*Independent*)

¶ If you prefer not to call them "propaganda" pictures, okay; but stop making hate-inspiring films of any nature. Denying it doesn't make it less true. Hold your hate films until there is no danger of them influencing lame-brained people. Give Roy Rogers the production values Autry gets and watch Rogers out-gross him nationally. Rogers has woman-appeal: only cowboy who's got it to any such degree. *Louisiana* (*Independent*)

¶ A fair and legitimate chance to make an honest living without the fear of the big octopus chain in your hair all the time. Give the small exhibitor a chance to buy his picture and not wait until the chain has milked it before it gets to a small town. *Louisiana* (*Independent*)

¶ Fewer film salesmen and cut the price of pictures. Checkers could stay home and the film companies could make more money than they are today (which is plenty). Checkers generally start out in a model "T" Ford and after several months on the road come home in a Cadillac. It's a wonderful life if one is on the inside. *F. W. FALKNER, Falkon Theatre, Tisdale, Sashkatchewan, Canada* (*Canadian Independent*)

(To Be Continued Next Week)

Hiller, Everett, Arthur Elected Variety Barkers

In Variety Club elections in the past week Joseph Hiller was elected chief barker of the Pittsburgh organization; H. M. Everett was chosen to head the Charlotte branch, and Harry C. Arthur, Jr., was reelected president of the St. Louis Variety.

At the elections held on Monday, November 17th, the following were elected to aid Chief Barker Hiller in conducting the Pittsburgh Variety: Brian McDonald, first assistant; Tony Stern, second assistant; James Alexander, treasurer; Al Weiblinger, secretary. The directors are: James Balmer, Peter Dana, Harry Feinstein, Mark Goldman, Harry Hendel and Byron Stone.

New Officers in Charlotte

The new officers of the Charlotte, N. C., Variety, announced at the recent first annual banquet of the local branch are: Mr. Everett, chief barker; Phil Longdon, first assistant; Lester Sipe, second assistant; H. F. Kincey, dough-guy; J. A. Bachman, property man. The directors are: Cy Dillon, Scott Lett, John Vickers, Thomas Little, Robert Simpson and George Roscoe.

At a special luncheon meeting held last week at the Coronado Hotel in St. Louis, the local Variety Club re-elected almost its entire 1941 crew of barkers, Harry C. Arthur, Jr., chief barker last year, was again chosen to head the organization. Louis K. Ansell also repeats for the forthcoming year as first assistant chief barker, while George Wiegand was promoted from dough-guy to second assistant chief barker.

Edward L. Murphy, comptroller and treasurer of Fanchon and Marco Service Corp., in St. Louis, was named dough-guy for 1942 by the organization, and Ray Nolan, RKO exchange manager, was elected property master.

Canvassmen for the 1942 season are: Fred Wehrenberg, Herb Washburn, Alvin Wolff, Sam Shucart, Clarence M. Turley, and Clarence D. Hill.

Delegates appointed to represent the Tent at the annual convention were: Louis R. Ansell and George Wiegand, while alternative delegates are Joseph C. Ansell and A. L. (Tony) Matrici. National canvassman is Louis K. Ansell.

Testimonials for Three

The testimonial banquet for Harry Kalmine, new general manager for Warner Brothers theatres, will be held November 24th, at the William Penn hotel, the Pittsburgh Variety announced, with more than 1,000 expected to attend the affair.

Committee chairmen for the testimonial were announced last week. Moe Silver and John H. Harris are honorary co-chairmen, C. C. Kellenberg is general chairman, assisted by Joe Feldman, I. Elmer Ecker, Ed Stirling, Joseph R. Silberstein and Jerry Deasy. Sub-committees are headed by the following:

Ticket, Ira H. Cohn; entertainment, Joe Hiller, Harry Mayer, Mike Cullen, co-chairmen; speakers, Joe Feldman; publicity, James Totman; menu, Jerry O'Neill, Harry Kramer, co-chairmen; seating arrangements, Harry Feinstein; reception, Bryan (Buck) Stoner; hotel reservations, Harold Lund, Bob Fiske, co-chairmen; gift, Tony Stern; finance, Ben Steerman, Dr. A. I. Wise.

M. A. Silver, former New York state zone manager for the Warner Circuit Management at Albany, will be honored at a testimonial dinner to be tendered by Tent Nine, Variety Club, in that city early in December.

Mr. Silver, who was promoted a few weeks ago to the post of divisional manager of Warner Theatres in the Pittsburgh area, succeeding Harry Kalmine, was unanimously selected as first chief barker by members of Tent Nine. Mr. Silver will shortly resign his post in favor of Louis R. Golding, Fabian Circuit divisional chief at Albany and present first assistant barker.

Members of the Variety Club met at Mr. Golding's Palace Theatre office in Albany to map plans for the Silver dinner. Up from New York for the meeting was Si H. Fabian, head of the Fabian Circuit and a canvasman in the Variety tent in Albany.

Philadelphia Showmen's Club tendered a testimonial dinner on Monday at the Warwick Hotel in honor of Jack Beresin, head of Berlo Vending Co. and president of the Loft Candy Co., to mark his charitable endeavors in the motion picture industry. The club's benefit vaudeville show the evening previous at the Fay's Theatre was a sell-out.

Other Club Activities

The Philadelphia Variety Club will hold its annual banquet on Sunday evening, December 14th, at the Bellevue-Stratford Hotel. The affair will be held for the relief of infantile paralysis locally and to assist in the President's Birthday Ball for the same cause nationally.

Many stars of stage, screen and radio, including June Preisser, Peter Lind Hayes, Cecelia Parker, Mary Healy, Anne Nagel, and others are expected to attend. James J. Walker, former mayor of New York City, will be master of ceremonies.

The purpose of the annual banquet is to honor the retiring officials. This year the retiring chief barker is Earle Sweigert and the former chief barker Dr. Leon Levy, who resigned in the middle of his term.

The board of directors of the Baltimore Variety Club has approved a memorial committee's proposal that a club furnish a room in the Sinai Hospital in that city in memory of its late chaplain, Rabbi Edward L. Isreal. The furnishings will include a sound-proofed floor, in addition to the usual furnishings.

The Cinema Club of Cincinnati will hold its annual election of officers November 22, in the Variety Club quarters. A lunch will be served preceding the balloting.

DELAY CANADA'S CEILING SCALES

The effective date of the "ceiling" on admission prices to motion picture theatres, set by the War Time Price and Trade Board, has been postponed from November 17th to December 1st, J. L. Isley, Minister of Finance, has announced in Ottawa.

The "ceiling" has been fixed at the maximum charged by any theatre during the period from last September 15th to October 11th.

Shooting Finished On Cuban Feature

by RAMON PEON

in Havana

"Musical Romance," first of a series of Cuban features to be produced by Octavio Romez Castro, is now in the laboratory and will be released in December. The film, which features radio artists, was directed by Ernesto Caparros.

▽

Pre-release showings by two American distributors in Havana have had considerable success. Twentieth Century-Fox's "Blood and Sand" has been held for a second week at the Fausto Theatre at an admission of 80 cents. The picture will not be generally released until 1942. Warner Brothers opened "Sergeant York" at the America theatre at $1.00 admission.

▽

Ramon Garcia, Havana branch manager for Universal, was given a testimonial dinner by his fellow employees last week.

Warners Set Screening Date for Next Block

Warners will trade show five features nationally on December 1st and 2nd, with final screening hours and locations to be announced shortly. The pictures which will be tradeshown are: December 1st, "The Body Disappears" and "They Died With Their Boots On." December 2nd, "All Through the Night," "Steel Against the Sky" and "You're In the Army Now."

"The Body Disappears" stars Jeffrey Lynn, Jane Wyman and Edward Everett Horton. "They Died With Their Boots On," saga of General Custer's last stand, stars Errol Flynn and Olivia de Havilland. Alexis Smith, Lloyd Nolan and Gene Lockhart top the cast in "Steel Against The Sky." "All Through The Night" cast is headed by Humphrey Bogart, Conrad Veidt, Peter Lorre and Frank McHugh. "You're In The Army Now" has Jimmy Durante, Jane Wyman, Phil Silvers and Regis Toomey in lead roles.

United Artists Realigns China Sales Organization

Alfred Katz has been named Shanghai branch manager for United Artists. Harry Odell will manage the Hongkong branch, and Genady Freyberg is manager in Tientsin, all under the supervision of Morey Marcus, newly appointed general manager for United Artists in China. The Marcus appointment completes the realignment by Walter Gould, foreign manager for the company, of the China territory.

Mr. Marcus, formerly Far Eastern manager for Metro Goldwyn Mayer, succeeds Joseph Goltz, who arrived recently for a vacation, and will be given another assignment. Mr. Marcus will leave shortly via Clipper and will make his headquarters in Shanghai.

Honor Edward Murrow

Edward R. Murrow, chief of the Columbia Broadcasting System's European staff, will be the guest of honor at a dinner at the Waldorf-Astoria in New York, December 2nd. The dinner will be given by William S. Paley, CBS president, and many Government officials, educators, publishers, editors, business men and radio personalities are expected to be present.

Directors Promoted

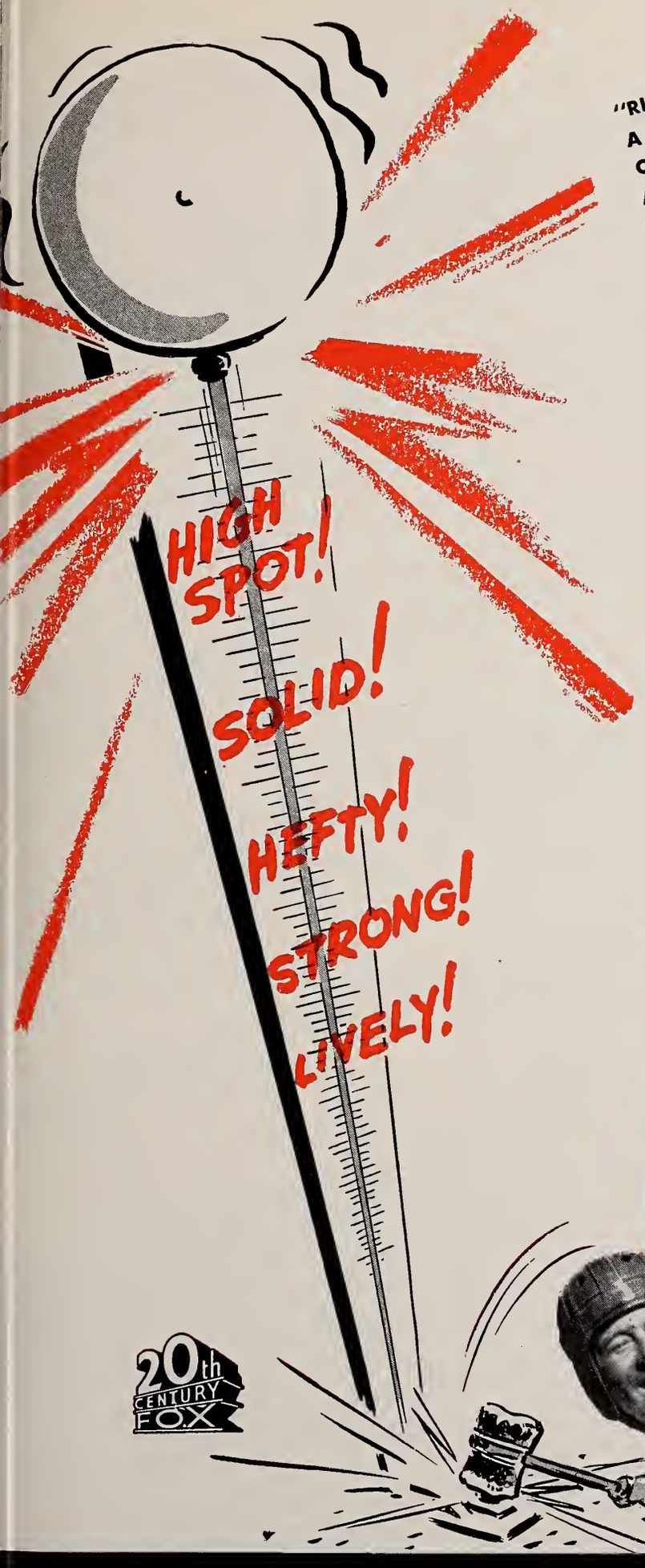
Metro-Goldwyn-Mayer is advancing three short subject directors to the feature classification. They are Frederick Wilcox, Frederick Zinneman and Jules Dassin. The latter's first feature assignment is "Out of the Past," formerly known as "Salute to Courage."

McManus with Exchange

Arthur McManus, head of the accessories department of the 20th Century-Fox exchange in St. Louis, has been added to the exchange's sales staff and will sell film in addition to his present duties.

Schwalm Reelected

John A. Schwalm, manager of the Northio Rialto, at Hamilton, Ohio, was reelected to the City Council in his home town. He has been a councilman since 1934.



"RISE AND SHINE" HITS A **HIGH SPOT!** CATCHY MUSIC, LOTS OF YOUTH AND LIFT! A FUN CAST THAT WOULD ATTRACT ATTENTION FOR ANY FILM! SHOULD HAVE AUDIENCE REELING!

—Boxoffice

"RISE AND SHINE" TOP SHOW! ADDS UP TO A **SOLID** HIT FOR JACK OAKIE AND A SHOWMANLY START FOR THE DEPENDABLE MARK HELLINGER!

—Hollywood Reporter

"RISE AND SHINE" HAS EVERYTHING TO COMMAND **HEFTY** PATRONAGE! . . . FUNNING, FOOTBALL, MUSIC, NONSENSE . . . COMEDY THAT HAS EVERYTHING!

—Daily Variety

"RISE AND SHINE" IS A TOUCHDOWN PARADE OF LAUGHS! LOADED FOR ***STRONG*** GROSSES EVERYWHERE! FILLED WITH MERRIMENT AND WILL SCORE!

—*The Film Daily*

"RISE AND SHINE" IS SPRIGHTLY, ***LIVELY*** AND TUNEFUL COMEDY WITH MUSIC . . . ELABORATE AND WELL-MOUNTED PRODUCTION . . . NAMES . . . SHOULD SUPPLY THE EXHIBITOR WITH CONSIDERABLE MATERIAL FOR EXPLOITATION!

—*Motion Picture Daily*

JACK OAKIE ★ GEORGE MURPHY
LINDA DARNELL
WALTER BRENNAN ★ MILTON BERLE
MARK HELLINGER'S

RISE and SHINE

SHELDON LEONARD • DONALD MEEK
RUTH DONNELLY • RAYMOND WALBURN
Directed by ALLAN DWAN • Produced by MARK HELLINGER
Screen Play by Herman J. Mankiewicz. Based on the Book "My Life and Hard Times" by James Thurber. Dances Staged by Hermes Pan

Robin and Rainger song hits!...

"RISE AND SHINE" RIDES THE AIR-WAVES! MARK HELLINGER AS GUEST OF FRED ALLEN'S PROGRAM ON CBS! LINDA DARNELL AS GUEST OF ILKA CHASE'S PENTHOUSE PARTY ON NBC! BOTH GUESTS OF THE "TREASURY HOUR" PROGRAM NOV. 25! MILLIONS OF LISTENERS FROM COAST TO COAST!

Theatre Operates On Split Policy

The first attempt in upstate New York to divide billing between motion pictures and a regular weekly stock performance was inaugurated in Hudson, city of 30,000, during the past week.

Harry Lamont, who operates the independent Strand Theatre there with Norman Pratt, booked the show for 10 weeks and may keep it all winter with a permanent cast. Mr. Lamont will show pictures Sundays, Mondays and Tuesdays, with the stage show taking over Wednesdays through Saturdays.

Lined up as leading lady is Jane Laurie of "Penny Wise" and William Sheehan of the "Henry Aldrich" radio program hour.

In Salem, Mass., an increasing use of vaudeville is the houses owned by the Salem Realty Company is planned, according to Philip D. Bloomberg, general manager.

The Paramount, a deluxe house of the firm which seats 2200 persons, recently booked in a Ted Lewis unit as a stage attraction and nearly 1000 persons were turned away during the two-day engagement. More bookings of this sort are planned. Bookings are being handled through Doc Breed of the RKO office in Boston. The Empire of the Salem Realty chain is using vaude on Fridays.

Argentine Distributor Named for Monogram

Norton V. Ritchey, vice-president of Monogram Pictures in charge of foreign operations, who at present is in Buenos Aires, has announced that he has entered into contract with Distribuidora Panamericana to distribute Monogram's current product in Argentina.

At the same time Mr. Ritchey has appointed Nat Liebeskind, RKO's former South American supervisor, to be the company's special representative in Argentina, Uruguay and Paraguay, with headquarters in Buenos Aires.

McClintic's Counter Claim Dismissed

Justice Ferdinand Pecora of the New York supreme court has dismissed a $50,000 counter claim against Paramount Pictures, Inc., Charles Frohman, Inc., and Gilbert Miller in connection with the suit of Guthrie Mc Clintic for $67,608 against Edward Sheldon and Margaret Ayer Barnes.

The counter claim was filed after Mr. McClintic sued claiming that he was entitled to 50 per cent of a recovery obtained by Mr. Sheldon and Miss Barnes against Loew's, Inc., for plagiarism of their play "Dishonorable Lady" in the MGM film, "Letty Lynton." The counter claim asserted that production of the play in Great Britain was backed by the respondents and Mr. McClintic without the playwrights' authorizations.

Ohio Outdoor Shows

Ed Ramsey, owner of the Plymouth theatre, Plymouth, O., who for the past several years has specialized in outdoor shows, has signed up nine situations for outdoor pictures during the summer of 1942. In addition to showing in Plymouth, he will conduct shows under various sponsorships in Seveille, West Salem, Tiffin, Shreve, Applecreek, New Washington, North Park and Mansfield, all in Ohio.

RKO Des Moines Changes

A number of changes have been made at the Des Moines, Iowa, RKO office with the promotion of Paul Leatherby, booker, to the RKO booking department at Indianapolis. Robert Leach, head of the shipping department, has been made booker and Irwin Godwin, assistant shipper, promoted to head of the shipping department, with Melvin Wiese assistant. Dallas Day, RKO booker, forced to leave last January on account of his health, is recovering slowly but it may be some time before he is well enough to return to his work.

Mexico City Theatre Circuit Underway

S. Charles Lee, architect, is at work on contracts to build the first two of a dozen houses in Mexico City.

Named the Teteyac and El Capitan, the theatres are to be 1200-seaters of Spanish colonial design with modern interiors. Refreshment rooms are to be included off the foyer to take care of the South of the Border off-hour eating habits. The theatres will be neighborhood houses, first to be built in Mexico City.

Affiliated Increases Board

The board of directors of Affiliated Theatres, Inc., which with the Y. & W. Management Corp., represents more than 80 theatres in small cities and towns in Indiana, has been increased in size from seven to 11. New directors are V. U. Young, Marc J. Wolf and Albert R. Blocher. The board elected the following officers: Tom Baker, president; Mr. Blocher, vice-president; Sam Eibeck, secretary, and Earl Herndon, treasurer.

Film Group Formed

A total of 14 New Haven, Conn., public schools now have Junior Motion Picture Councils and carry on movie study work, according to Donald A. Eldridge, director of Audio-Visual education in the schools there. Downtowns cooperate with these groups by lowering admission to 19 cents for students accompanied by an identified teacher, up to 6. P. M.

RCA Recorder for Ad Service

RCA Photophone film sound recording equipment has been purchased by the Motion Picture Advertising Service for use in their New Orleans Studios. In addition to RCA's ultra-violet light recording equipment, the Ad Service studios are getting an RCA instantaneous disc recorder for immediate playback tests on sound takes.

McGill in Naval Reserve

Neil N. McGill, manager of the Carolina theater at Charlotte, N. C., until November 1st, has left for Charleston, S. C., to join the intelligence department of the Naval Reserves. Mr. McGill was called early in October to report for duty.

Niles with 'Times'

Charles Niles has been appointed dramatic and movie editor of the Hartford, Conn., *Times*, succeeding Julian Tuthill, resigned. James Hague, formerly of the Bridgeport *Times-Star* will assist.

Altec Reports On Southern Deals

Recent Altec service activities in the South are highlighted by the following business deals, as reported by A. Fiore, Altec's Atlanta district manager. Altec service and maintenance agreements heve been signed with: the Palace and Ritz theatres in Guntersville, Ala; Princess theatre, Decatur, Ala.; the Col. Orr Circuit, Albertville, Ala.; The Joy theatre in Dardanelle, Ark.; the Best, England, Ark., and the Temple theatre in Fort Smith, Ark. In Florida the following have been signed: the Tarpon in Tarpon Springs; the Liberty in Miami. In Louisiana: the Star theatre in Cottonport; the Laurel, New Orleans. In Mississippi: the Varsity in Columbus, and the State and Booker Theatres in Jackson; the New in Canton. In North Carolina: the Louisburg in Louisburg; the Ansonia in Wadesboro; the Bryson in Bryson City; and the Gatlinburg in Gatlinburg. In South Carolina: the YMCA in Clemson. In Tennessee: the Harlem theatre in Chattanooga; the Ken-Ten in Pruden; Park in McKenzie; Metro in Old Hickory, and the Drive-In theatre in Jackson.

In addition to these service deals, new equipment installations were made in the following theatres by Altec in the Southeast: Coosa, Childersburg, Ala.; Craver, Montgomery, Ala.; Blue Heaven, Marianna, Ark.; Gem, Osceola, Ark.; Florida, Starke, Fla.; Co-Ed, Milledgeville, Ga.; West, Cedartown, Ga.; Palace, Bowdon, Ga.; Rex, Raceland, La.; Joy, Minden, La.; Madison, Madisonville, La.; Strand, Poplarville, Miss.; Dixie, Durant, Miss.; Royal, Gulfport, Miss.; Harlem, Biloxi, Miss.; American, Charleston, Mo.; State, Elkin, N. C.; Lyman, Lyman, S. C.; Slater, Slater, S. C.

Edmund Grainger Leaves Warners

Edmund Grainger, for the past two years a producer for Warner Brothers, has resigned from that company and will announce his future plans following a month's vacation in New York City.

Mr. Grainger's latest Warner feature, "International Squadron," opened at the New York Strand last week.

Agency Promotes Executives

Ruthrauff & Ryan, advertising agency, has promoted three executives to vice-presidencies, Frederick B. Ryan, president, announced on Wednesday. S. Heagan Bayles, assistant director of radio, Herschel V. Williams, daytime and Canadian radio director, and Frederick C. Bruns, account executive, are the new officers.

Erpi Charter Filed

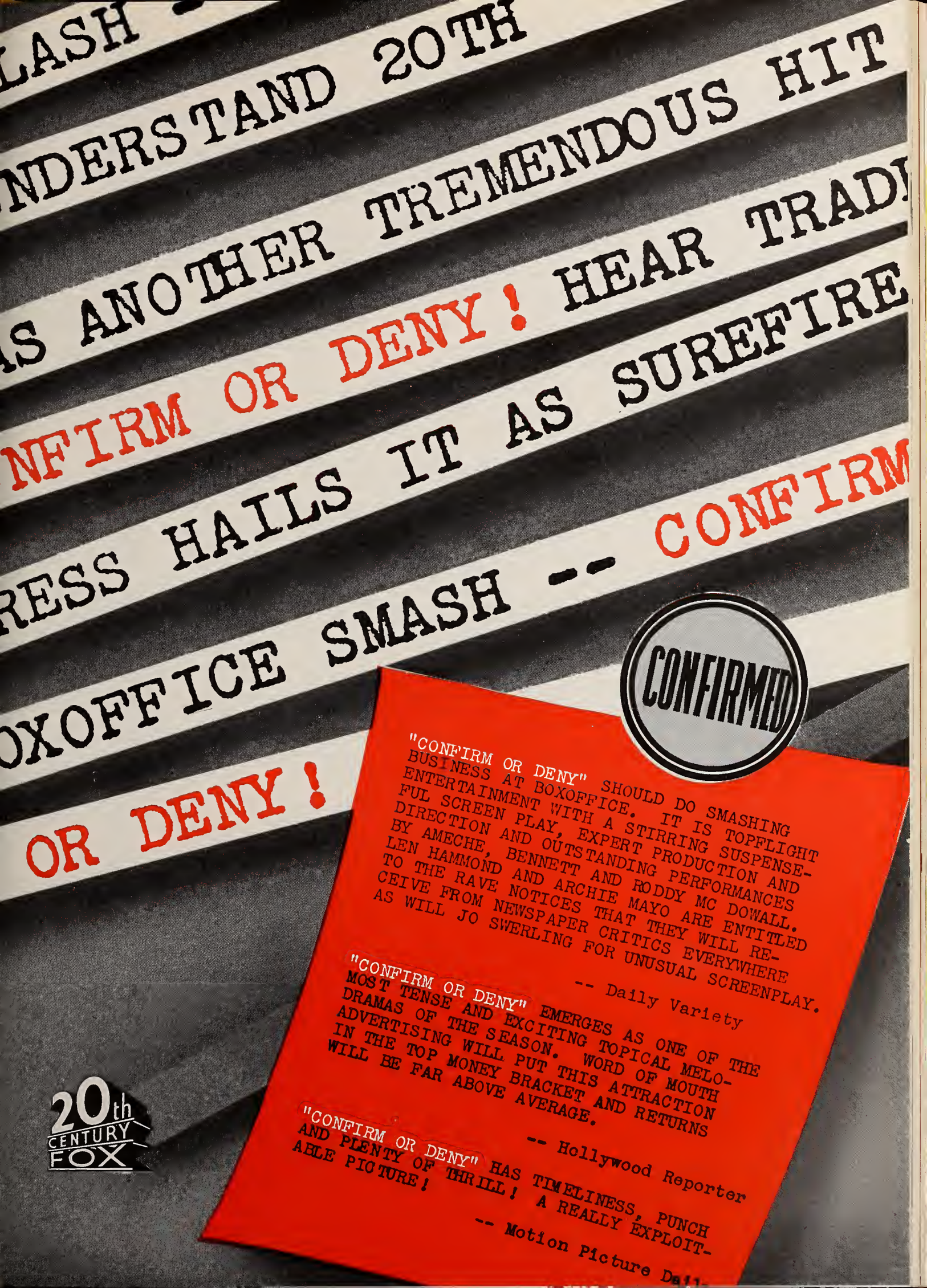
Electrical Research Products, Inc., has filed a charter with the corporation department of the secretary of state's office in Wilmington, Del., to deal in electrical instruments. The new company is capitalized at 200 shares of no par value.

Don Woods Transferred

Don Woods, former salesman of the Kansas City branch, has been made assistant manager of the Warner Bros. Chicago exchange. He succeeds Sid Rose, who has been promoted to manager of the Chicago office.

Keenan Acquires Peerless

William J. Keenan has taken over the Peerless Distributing Co., independent exchange in Philadelphia formerly headed by Murray Schwartz, who joined Clark Film Distributors in that city several months ago.


LASH
NDERSTAND 20TH
S ANOTHER TREMENDOUS HIT
NFIRM OR DENY! HEAR TRAD
RESS HAILS IT AS SUREFIRE
OXOFFICE SMASH -- CONFIRM
OR DENY!
CONFIRMED
"CONFIRM OR DENY" SHOULD DO SMASHING BUSINESS AT BOXOFFICE. IT IS TOPFLIGHT ENTERTAINMENT WITH A STIRRING SUSPENSEFUL SCREEN PLAY, EXPERT PRODUCTION AND DIRECTION AND OUTSTANDING PERFORMANCES BY AMECHE, BENNETT AND RODDY MC DOWALL. LEN HAMMOND AND ARCHIE MAYO ARE ENTITLED TO THE RAVE NOTICES THAT THEY WILL RECEIVE FROM NEWSPAPER CRITICS EVERYWHERE AS WILL JO SWERLING FOR UNUSUAL SCREENPLAY.
-- Daily Variety
"CONFIRM OR DENY" EMERGES AS ONE OF THE MOST TENSE AND EXCITING TOPICAL MELODRAMAS OF THE SEASON. WORD OF MOUTH ADVERTISING WILL PUT THIS ATTRACTION IN THE TOP MONEY BRACKET AND RETURNS WILL BE FAR ABOVE AVERAGE.
-- Hollywood Reporter
"CONFIRM OR DENY" HAS TIMELINESS, PUNCH AND PLENTY OF THRILL! A REALLY EXPLOITABLE PICTURE!
-- Motion Picture Dail
20th CENTURY FOX

McNicholas Cites Legion Objections

"Continued increase" in the number of films or scenes rated "objectionable" by the Legion of Decency was reported last weekend by the Most Rev. John T. McNicholas, O. P., Archbishop of Cincinnati, chairman of the Episcopal Committee on Motion Pictures, speaking before the annual general meeting of the Archbishops and Bishops of the United States, in Washington. It was noted, however, that there was a slight drop in features condemned.

Reminding the Bishops of the customary renewal of the pledge of the Legion of Decency in Catholic churches on Sunday, December 14th, Archbishop McNicholas urged that parents and pastors again be told that films rated as A-2, unobjectionable for adults, are not suitable for children.

A total of 521 feature pictures were reviewed by the Legion from November, 1940, to November, 1941. Archbishop McNicholas reported. Of these, he said, 267 films, or 51.25 per cent of the total reviewed, were placed in Class A, Section 1—unobjectionable for general patronage; 197 films, or 37.81 per cent, were placed in Class A, Section 2—unobjectionable for adults; 50 pictures, or 9.6 per cent, were in Class B, unobjectionable in part, and seven, or 1.34 per cent, were in Class C—condemned.

Archbishop McNicholas emphasized the necessity of strong diocesan organization of the Legion of Decency to implement the work of the national office for wholesome films. He expressed appreciation for cooperating with the Legion's work, to the Bishops and priests of the country, the film producers, the Catholic and secular press, and the motion picture department of the International Federation of Catholic Alumnae, which reviews pictures for the Legion.

The members of the Episcopal Committee on motion pictures are: the Most Rev. John T. McNicholas, O. P., Archbishop of Cincinnati, chairman; the Most Rev. John J. Cantwell, Archbishop of Los Angeles; the Most Rev. Hugh C. Boyle, Bishop of Pittsburgh; the Most Rev. John F. Noll, Bishop of Fort Wayne, and the Most Rev. Stephen J. Donahue, Auxiliary Bishop of New York.

National Decency Legion Classifies Eleven Films

Of the 11 motion pictures classified by the National Legion of Decency in its listing for the current week, five were approved for general patronage, two were found unobjectionable for adults, three were considered objectionable in part and one was condemned. The classifications follow:

Class A-1, Unobjectionable for General Patronage: "Billy the Kid's Roundup," "Land of the Open Range," "The Royal Mounted Patrol," "Sierra Sue" and "Spooks Run Wild." Class A-2, Unobjectionable for Adults: "Cadet Girl," "Weekend for Three." Class B, Objectionable in Part: "Escort Girl," "Man Who Seeks the Truth" and "Swamp Woman." Class C, Condemned: "Le Roi (The King)."

Niles Succeeds Tuthill

Charles Niles is the new dramatic and motion picture editor of the Hartford, Conn., *Times*, succeeding Julian Tuthill.

Legion Classification for 5 Years

Review classification comparisons of feature motion pictures by the Legion of Decency in the last five years were presented last weekend by Archbishop John T. McNicholas, O.P., of Cincinnati, to the Committee on Motion Pictures, at the annual meeting of the Catholic Archbishops and Bishops of the U. S., in Washington, as follows:

	Class A, Sec. 1 (Unobjectionable for General Patronage)		Class A, Sec. 2 (Unobjectionable for Adults)		Class B (Objectionable in Part)		Class C (Condemned)		Separately Classified		Total Classified
	No.	%	No.	%	No.	%	No.	%	No.	%	
Feb.-Nov. 1937.	780	61	380	30	98	8	13	1	0	0	1,271
1937-38	332	62	164	31	32	6	5	1	2	.37	535
1938-39	312	54	200	35	50	9	9	1.67	2	.33	573
1939-40	271	50	210	39	47	9	10	2	1	.18	539
1940-41	267	51.25	197	37.81	50	9.6	7	1.34	0	0	521

Fisher Reports Record Grosses In Singapore

Peak grosses at motion picture theatres in Singapore have surpassed all records with the increased war tension in the Far East, the only threat to a roaring prosperity, according to Joseph Fisher, operator of Singapore's largest theatre, the Capital.

Mr. Fisher, who is vacationing in the United States, said in New York last Friday, "During the two and one-half years of the war an influx of population in the Malay States, principally thousands of Indian, English and Australian troops, has resulted in the best theatre business in a decade, with independent and circuit houses sharing good box-office receipts with distributors of American-made films."

90 Per Cent U. S. Product

Mr. Fisher reported that the 71 theatres in Singapore and 40 houses in Siam, during the course of a year, played 90 per cent of American product and 10 per cent Chinese, Indian, British, Australian and South African films. "Gone With the Wind," ran 21 days at his Capital, on a 3-shows-a-day basis and broke all records in Singapore. "The Great Dictator," was next as a box-office smash hit. MGM's "Tarzan" pictures rate third as big-gross pictures and Dorothy Lamour's "Jungle Princess" is fourth on the list.

The Singapore theatre operator reported, that an average of 120 ocean-going steamers in and out of Singapore harbors daily have facilitated commerce and trade. "There has been no difficulty in getting film shipments from the United States," he said. "During the war, not one print was lost or delayed. Many prints, principally newsreels, arrive via Clipper not less than six days' time from America."

Singapore is truly "the cross-roads of the world," Mr. Fisher pointed out, with its 46 different nationalities, Indian, Chinese, Malayan, Japanese, American and European peoples. Of the 750,000 Singapore population, 450,000 are Chinese, with only about 12,000 Americans and Continentals. During the last three years, he said, the Japanese, who numbered a little more than 3,000 have gradually been evacuating, with hundreds being taken out within the last few weeks by Japanese steamers.

"Film tastes among these different nationalities," Mr. Fisher said, "are pretty much the same as elsewhere, with this exception. Johnny Weismuller in a Tarzan picture, is the biggest hit in the Malay States. The audiences love him and when one of his films is played, they refuse to go home." He predicted that Abbott and Costello, whose "In the Navy," produced by Universal, made the highest gross for Universal, at the Capital in Singapore—in seven years, would "top all records of other comedy teams such as Laurel and Hardy."

"Chinese pictures gross more than some American films," Mr. Fisher said, because of the huge Chinese population which flocks to the theatre whenever a picture from China is advertised. 'This Land of Freedom,' made in China, brought in $3,000 a day when it played at the Capital."

Asked whether or not his Government planned to impose "frozen asset" restrictions on American distributors, Mr. Fisher replied in the negative. "The Government," he said, "is very much in favor of the people being kept constantly entertained, and wants to do everything possible to encourage increased importation of pictures. Moreover, the American film industry has cooperated splendidly in our defense efforts by making available the kind of pictures which tend to boost civilian and military morale."

Singapore, which never had an income tax imposed before, has one now, Mr. Fisher reported. War taxes on amusements, he said, have been absorbed by the public "without any difficulty." The tax schedule on admissions is as follows: 1c on 25c admissions; 3c on 50c admissions; 10c on $1.00 admissions and 25c on $2.00 or anything over.

Mr. Fisher said the film industry in the Malay States had been in constant touch with the British Ministry of Information. "As a result," he said, "practically every motion picture theatre has cooperated by playing a reel or a short dealing with Britain's war activities.

Has 16 mm Films

When Mr. Fisher came to the United States in August, 1940, he had planned to remain only three months, but so much interest was evinced in his 16 mm films that he has spent his time showing his pictures on the West Coast and in other section of the country. He has shot thousands of feet of film in Kodachrome. One picture, showing the Indian troops in action in Singapore, was made with 14 different language sound tracks and was played throughout the Far East. Another, depicts a complete flying trip around the world, from London to Singapore. It took him four months to arrange for permits for these from the authorities of the various countries over which he flew. He has pictures showing Britain's defense preparations in the Far East and particularly the building of naval stations in Singapore. Other reels depict native religious dances and the "indescribable" Hindu ceremonies of high torture; the firewalkers of Singapore, religious devotees, walking through fire, and a reel of a 32-foot python killing and eating a live goat.

He has shown them or is scheduled to show them under the auspices of the Pacific Geographic Society, the National Geographic Society, the Detroit Museum of Natural History and others.

Legal Notice of Trade Showings of
WARNER BROS. PICTURES



CITY	PLACE OF SHOWING	ADDRESS	"THE BODY DISAPPEARS"		"THEY DIED WITH THEIR BOOTS ON"		"ALL THRU THE NIGHT"		"STEEL AGAINST THE SKY"		"YOU'RE IN THE ARMY NOW"	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Warner Scr. Rm.	79 No. Pearl St.	Mon. 12/1	12:00 noon	Mon. 12/1	1:15 P.M.	Tue. 12/2	12:00 noon	Tue. 12/2	1:30 P.M.	Tue. 12/2	2:45 P.M.
Atlanta	20th Cent.-Fox Sc. Rm.	197 Walton St. N.W.	Mon. 12/1	10:30 A.M.	Mon. 12/1	2:30 P.M.	Tue. 12/2	9:30 A.M.	Tue. 12/2	11:00 A.M.	Tue. 12/2	2:30 P.M.
Boston	20th Cent.-Fox Sc. Rm.	115 Broadway	Mon. 12/1	2:00 P.M.	Mon. 12/1	3:30 P.M.	Tue. 12/2	10:30 A.M.	Tue. 12/2	2:00 P.M.	Tue. 12/2	3:30 P.M.
Buffalo	Paramount Sc. Rm.	464 Franklin St.	Mon. 12/1	2:00 P.M.	Mon. 12/1	3:15 P.M.	Tue. 12/2	11:00 A.M.	Tue. 12/2	2:00 P.M.	Tue. 12/2	3:15 P.M.
Charlotte	Paramount Proj. Rm.	307 S. Church St.	Mon. 12/1	10:00 A.M.	Mon. 12/1	2:00 P.M.	Tue. 12/2	10:00 A.M.	Tue. 12/2	11:30 A.M.	Tue. 12/2	2:00 P.M.
Chicago	Warner Scr. Rm.	1307 So. Wabash	Mon. 12/1	11:00 A.M.	Mon. 12/1	2:00 P.M.	Tue. 12/2	11:00 A.M.	Tue. 12/2	2:00 P.M.	Tue. 12/2	3:15 P.M.
Cincinnati	RKO Scr. Rm.	Palace Th. Bldg. E. 6 St.	Mon. 12/1	7:00 P.M.	Mon. 12/1	8:15 P.M.	Tue. 12/2	4:00 P.M.	Tue. 12/2	7:00 P.M.	Tue. 12/2	8:30 P.M.
Cleveland	Warner Scr. Rm.	2300 Payne Ave.	Mon. 12/1	10:00 A.M.	Mon. 12/1	11:15 A.M.	Tue. 12/2	11:00 A.M.	Tue. 12/2	2:00 P.M.	Tue. 12/2	3:15 P.M.
Dallas	Fox Scr. Rm.	1803 Wood St.	Mon. 12/1	9:30 A.M.	Mon. 12/1	10:45 A.M.	Mon. 12/1	1:30 P.M.	Mon. 12/1	3:00 P.M.	Mon. 12/1	4:15 P.M.
Denver	Paramount Scr. Rm.	21st & Stout Sts.	Mon. 12/1	8:00 P.M.	Mon. 12/1	9:15 P.M.	Tue. 12/2	7:00 P.M.	Tue. 12/2	8:30 P.M.	Tue. 12/2	9:45 P.M.
Des Moines	Paramount Scr. Rm.	1125 High St.	Mon. 12/1	12:45 P.M.	Mon. 12/1	2:00 P.M.	Tue. 12/2	10:30 A.M.	Tue. 12/2	12:30 P.M.	Tue. 12/2	1:45 P.M.
Detroit	Film Exch. Bldg.	2310 Cass Ave.	Mon. 12/1	9:30 A.M.	Mon. 12/1	2:00 P.M.	Mon. 12/1	10:45 A.M.	Tue. 12/2	9:30 A.M.	Tue. 12/2	10:45 A.M.
Indianapolis	Paramount Scr. Rm.	116 W. Michigan	Mon. 12/1	10:00 A.M.	Mon. 12/1	11:30 A.M.	Mon. 12/1	3:00 P.M.	Mon. 12/1	4:30 P.M.	Mon. 12/1	5.45 P.M.
Kansas City	20th Cent.-Fox	1720 Wyandotte	Mon. 12/1	10:30 A.M.	Mon. 12/1	1:30 P.M.	Tue. 12/2	10:00 A.M.	Tue. 12/2	1:30 P.M.	Tue. 12/2	3:00 P.M.
Los Angeles	Warner Exch. Scr. Rm.	2025 S. Vermont Ave.	Mon. 12/1	2:00 P.M.	Mon. 12/1	3:30 P.M.	Tue. 12/2	10:30 A.M.	Tue. 12/2	2:00 P.M.	Tue. 12/2	3:30 P.M.
Memphis	20th Cent.-Fox	151 Vance Ave.	Mon. 12/1	10:00 A.M.	Mon. 12/1	11:15 A.M.	†Tue. 12/2	10:00 A.M.	†Tue. 12/2	11:30 A.M.	†Tue. 12/2	2:00 P.M.
Milwaukee	Warner Thea. Dept.	212 W. Wisconsin Ave.	Mon. 12/1	9:00 A.M.	Mon. 12/1	10:15 A.M.	Mon. 12/1	1:30 P.M.	Mon. 12/1	3:00 P.M.	Mon. 12/1	4:15 P.M.
Minneapolis	Warner Scr. Rm.	1104 Currie Ave.	Mon. 12/1	10:30 A.M.	Tue. 12/2	10:30 A.M.	Mon. 12/1	11:45 A.M.	Mon. 12/1	2:00 P.M.	Mon. 12/1	3:15 P.M.
New Haven	Warner Thea. Proj. Rm.	70 College Street	Mon. 12/1	9:30 A.M.	Mon. 12/1	11:00 A.M.	Mon. 12/1	2:30 P.M.	Tue. 12/2	9:30 A.M.	Tue. 12/2	11:00 A.M.
New Orleans	20th Cent.-Fox	200 S. Liberty St.	Mon. 12/1	10:00 A.M.	Mon. 12/1	1:00 P.M.	*Tue. 12/2	10:00 A.M.	*Tue. 12/2	12:30 P.M.	*Tue. 12/2	1:45 P.M.
New York	Home Office	321 W. 44th St.	Mon. 12/1	10:00 A.M.	Mon. 12/1	2:30 P.M.	Tue. 12/2	10:00 A.M.	Tue. 12/2	12:00 noon	Tue. 12/2	3:00 P.M.
Oklahoma	20th Cent.-Fox	10 No. Lee Ave.	Mon. 12/1	10:00 A.M.	Mon. 12/1	1:00 P.M.	Mon. 12/1	3:00 P.M.	Tue. 12/2	2:00 P.M.	Tue. 12/2	4:00 P.M.
Omaha	20th Cent.-Fox	1502 Davenport St.	Mon. 12/1	10:00 A.M.	Mon. 12/1	11:30 A.M.	Mon. 12/1	2:00 P.M.	Tue. 12/2	2:00 P.M.	Tue. 12/2	3:15 P.M.
Philadelphia	Vine St. Scr. Rm.	1220 Vine St.	Mon. 12/1	10:00 A.M.	Mon. 12/1	11:15 A.M.	Tue. 12/2	10:00 A.M.	Tue. 12/2	11:30 A.M.	Tue. 12/2	2:30 P.M.
Pittsburgh	20th Cent.-Fox Scr. Rm.	1715 Blvd. of Allies	Mon. 12/1	1:00 P.M.	Mon. 12/1	2:15 P.M.	Tue. 12/2	10:00 A.M.	Tue. 12/2	1:00 P.M.	Tue. 12/2	2:15 P.M.
Portland	Jewel Box Thea.	1947 N. W. Kearney St.	Mon. 12/1	9:00 A.M.	Mon. 12/1	10:15 A.M.	Mon. 12/1	2:00 P.M.	Mon. 12/1	3:30 P.M.	Mon. 12/1	4:45 P.M.
Salt Lake	20th Cent.-Fox Scr. Rm.	216 E. First So.	Mon. 12/1	9:30 A.M.	Mon. 12/1	10:45 A.M.	Mon. 12/1	1:00 P.M.	Mon. 12/1	2:30 P.M.	Mon. 12/1	3:45 P.M.
San Francisco	Republic Scr. Rm.	221 Golden Gate Ave.	Mon. 12/1	1:00 P.M.	Mon. 12/1	2:15 P.M.	Tue. 12/2	10:30 A.M.	Tue. 12/2	1:00 P.M.	Tue. 12/2	2:15 P.M.
Seattle	Little Victor Thea.	2422 Second Ave.	Mon. 12/1	1:30 P.M.	Mon. 12/1	2:45 P.M.	Tue. 12/2	11:00 A.M.	Tue. 12/2	1:30 P.M.	Tue. 12/2	2:45 P.M.
St. Louis	S'renco Scr. Rm.	3143 Olive St.	Mon. 12/1	9:30 A.M.	Mon. 12/1	10:45 A.M.	Mon. 12/1	1:30 P.M.	Mon. 12/1	3:00 P.M.	Mon. 12/1	4:15 P.M.
Washington	Earle Thea. Bldg.	13th & E Sts. N.W.	Mon. 12/1	10:00 A.M.	Mon. 12/1	11:15 A.M.	Tue. 12/2	10:00 A.M.	Tue. 12/2	11:30 A.M.	Tue. 12/2	2:30 P.M.

†*Dec. 2nd Screenings in Para. Scr. Rm. — 362 So. Second*

**Dec. 2nd Screenings in Para. Rm. — 215 S. Liberty St.*

LETTERS FROM READERS

"POLL EXHIBITORS ON STORY MATERIAL"

DEAR MR. QUIGLEY:

Many times we in the exhibition field have sincerely remarked, "Wish I was in Hollywood, I'd know what stories to produce for the American public."

With this thought in mind please allow me to make this suggestion to your popularly recognized and authoritative publication to act as a contact between the producer and the exhibitor—that the producers observe a nation-wide poll, taken by MOTION PICTURE HERALD, of the exhibitors' selection of story material for future production.

For instance, my present choice for immediate production would be, "Little Shepherd of Kingdom Come" by John Fox, Jr., author of "The Trail of the Lonesome Pine." I believe the American theatre patron at this time will receive whole-heartedly this simple true American theme, in contrast to the everyday stories of a world at war.

If it can be arranged to have a perforated coupon inserted in the HERALD for the exhibitor to express his selection and return his written preference, and why he believes it would make an outstanding box-office attraction.

Each week for a period of one month MOTION PICTURE HERALD would then in turn tabulate and publish the number of votes given to the first 24 popular selections. It would then become quite obvious to the producer just what is going on in the minds of the exhibitors, because the exhibitor would naturally be contacting his patrons to get their viewpoints, and Hollywood would realize the ultimate success of definitely receiving invaluable data.

I have a deep affection for this great business of ours to the extent that, now, more than ever before in its history, it is being given the opportunity to act as a permanent leader in building progressive community life throughout the nation.

With every kind wish for continued success to you and the staff members of your immensely valuable trade publication,

W. P. SMITH, Manager,
Apex Theatre,
Washington, D. C.

"SELL THE PICTURE AS YOU HAVE BEEN SOLD"

TO THE EDITOR OF THE HERALD:

In the reading of an editorial in your June 28 magazine, I became deeply interested in your urging to shake the doldrums out of every showman. This, in my opinion, is correct. Show business is entirely enthusiasm. The business must be getting big to the showmen for even they are beginning to accept the responsibilities of pulling the business out of the hole. He must sell himself on pictures that have been turned down in New York, Chicago, Kansas City, Denver, or San Francisco; and sell to the American public.

Recent experience of it is here in the Strand theatre in Salina. Salina is a town of 21,000 people. Up to four weeks ago the Strand had advertised only by newspapers and display windows. Then I started an experiment of selling pictures by illustrations, putting it in such a place that everyone entering the theatre would see it. I tried in these displays to put different angles of approach to the people. For my first display which was a jungle setting I used a small colored boy. My second display was a football gridiron. The third was a patriotic display with the American flags. The fourth display will include a western style where the theatre and lobby are to be filled with guns and other western effects. My whole idea of this experiment is to sell the people as I have been sold. I actually believe it is not in selling the public as it is in first selling the showman who sells the public.

Every week and sometimes twice a week men, women, and children seat themselves in the same 15,000 theatres of this nation and let their imaginations send them to new worlds, new places, and completely new environments. For all of them the screen has been and will be the source of entertainment.

The American people want the facts and that is what we are giving them. Show business does affect the nation and some of the facts could never get to the American people if it was not for the screen. The motion pictures' magic appeal to the eye and ear, it plays on them, on human emotion, its vividness and vitality makes it a formidable instrument that builds or destroys, persuades or dissuades as it entertains. The American screen portrays and idealizes American life and reveals by pictures accounts of the struggles and sacrifices that our forefathers went through. The screen deals realistically with modern social problems, crime and human maladjustments. By stories of success it not only glorifies accomplishments, but tells of the equality of opportunity that all enjoy in American life.

Abroad the American screen plays a very important part. A motion picture can have a national conception and an international one too. Abroad it expresses national outlook, traditions, and philosophies of life in an American democracy. Because of the American screen the American life is known the world over. Political and social ideas are diffused to all corners of the world and American principles and ideals filter through international barriers.

With the show business influencing 80,000,000 of our people weekly in all the above-mentioned ways it can easily be seen that it is of very great importance, a force in our lives, and the lives of the people throughout the world.

With the showmen there are left, it is our responsibility to sell ourselves first and in turn sell pictures to do their job as it has never been done before for the good of a United America.

D. H. ALLDRITT, Manager,
Fox Strand Theatre,
Salina, Kansas.

New Company Formed

Vigor Motion Picture Corp. has been incorporated by Michael F. Walsh, Secretary of State, in Albany on papers filed by the Continental Lawyers Albany Service, 305 Broadway, New York.

Directors are Sanford Greene, Jerome Edwards and Lillian Schwarz, all of 1450 Broadway, New York. Capital stock set-up provides for 200 shares, no stated par value.

Papers of dissolution have also been filed by Williston Theatre, Inc., Brooklyn, originally filed by Edwin Stephen Schweig, 51 Chambers Street, New York, and by Washton Amusement Corp., New York, originally filed by Edmund Souhami, 214 West 42d Street, New York.

Levy with Universal

Harold Levy, formerly with Columbia's New York City branch, has joined Universal as third booker in Detroit in an expansion of the booking department.

Films Important in Publishing, Says Turner

Exploring the subject of "what the movies do for books and vice versa," John B. Turner, writing in the November National Board of Review magazine, emphasizes "the vast part the movies play in increasing the interest in books and in expanding their circulation." Mr. Turner, book reviewer and translator, is a member of the Board's committee on exceptional photoplays.

Citing figures for "Gone With the Wind" as the best example, Mr. Turner reported, "After a sale totalling 1,000,000 copies of this novel in the regular edition, more than 1,072,000 copies of popular-priced motion picture editions were printed by the publishers. The first printing of 350,000 copies of the film-edition was exhausted 10 days after it was put on sale, directly after the first showing of the picture in Atlanta and New York. This is easily the most historic example of the power the screen has to bring additional audiences to a book."

340,000 "Wuthering Heights"

Just how widely film production of a classic can stimulate the sale of 25-cent and 39-cent books, published by such firms as Pocket Books, Inc. and Triangle Books, which cater to drug stores, magazine stands, the so-called five-and-ten cent chain stores and other outlets, is demonstrated by the number of copies of "Wuthering Heights" sold in the course of the two and one-half years following the film release—340,000 copies—in the Pocket Book edition alone. "Pride and Prejudice" issued a year later in this same inexpensive format, Mr. Turner pointed out, sold 163,000 copies.

The Pocket Book edition to date has sold some 285,000 copies of "Lost Horizon," and Felix Salten's novel, "Bambi," has already had a pre-sale in this edition of 119,000 copies, "although the film is not scheduled for release until January." Further figures offered by Mr. Turner to prove his point are: "Hold Back the Dawn," written by Ketti Frings which had a sale of only 3,000 copies in its original edition, sold 30,000 copies in a 39-cent edition in one month.

"A rare experiment," said Mr. Turner, is being tried out by Triangle Books in bringing out "Reap the Wild Wind," by Thelma Strabel, in an original edition at 39-cents, "though the author received offers from other reputable publishers to issue her book at the regular trade-price of a new novel, (usually $2.50); but the fact that the film from her story is now nearing completion and will soon be ready for release led both the reprint publisher and the author to consider this a more profitable means of distributing the book to a wide audience. At all events, it is an experiment of considerable importance to those novelists whose work has been sold to Hollywood prior to its book publication."

On the other side of the record, the author pointed out that the average yearly total of story-sources for feature-length pictures derived from published materials was approximately 35 per cent. These figures were computed recently from tabulations in *Film Facts,* issued annually by MPPDA. The material represents novels, biographies, plays and short stories in published form, as against the average annual 65 per cent for original, unpublished screen stories.

Analysis of the listing of annual "ten best" film selections made by the National Board of Review, from 1936 to 1940, shows that between 50 and 60 per cent of those films chosen for the year were based on published material.

EXHIBITORS IN BRITAIN MAP FIGHT ON FLAT RENTS, QUOTA PERCENTAGE

Cutting of Transit Facilities During Winter Months Feared as Threat to Attendance; KRS To Debate Rental Problems

by AUBREY FLANAGAN
in London

With two of his major headaches to some extent alleviated, though not necessarily removed—the threat of a wholesale callup of projectionists and theatre staffs, and the no less sinister threat of an early curfew—the British exhibitor has now settled back to lesser problems. Lesser though they may be in their immediate urgency, they are problems which, nevertheless, are likely in the immediate future to cause some concern.

Not least important of the questions which may possibly be raised in the course of the next few months is the perennial one of film hire. Recent discussions in the distributor group, with further and more intensive discussions foreshadowed, bring the likelihood of an onslaught upon flat rentals and a further consolidation of the percentage system.

Transportation Is Problem

The other matter which is causing the picture theatre owner some concern is the question of transport, which, by reason of its abbreviation during the Winter months, may well prove the undoing of much of the good done by the Home Secretary's appeal for a 10 p.m. closing of cinemas at the earliest.

No less urgent than either of these is the question of the Quota. The shortage of British films, with the narrowing of the market, has made it certain that many exhibitors this year will be defaulters in regard to the legal percentage of British films shown. The Cinematograph Exhibitors Association will continue to press for a cut in the percentages until the Act is adjusted or amended in some way as to make it possible for them to meet their legal commitments and to do so commercially.

Discussions within the distributor group, the Kinematograph Renters' Society, have arisen again over the question of flat rentals versus percentages. They have been stimulated by the adamantime attitude of one theatre circuit over the question of film hire, being provoked further by the fact that many distributors admittedly are going against the K.R.S. policy of percentages only and selling their films on a flat rental basis. The matter is scheduled for intensive and unequivocal discussion at an early meeting of the K.R.S.

Percentage Selling Only

A general policy exists in the K.R.S. circle, to which individual members are expected to adhere, that films should be sold only on a percentage basis. It is a well known fact, and has been known for some time, that the rule is observed in the spirit rather than the letter. Not only smaller individuals but some of the larger circuits have been and are booking films on a flat basis.

The question now arises whether K.R.S. members should be called upon to implement K.R.S. policy, or whether they should be allowed to let individual consideration over-ride the principles and policy of the K.R.S. organization.

Individual renters have, in some instances, found the flat rentals a good policy, found that they paid better with certain exhibitors in certain spots, than percentages. Some of these have agreed that they would be willing to depart from this breakaway system of selling on a flat rate, would, even at the cost of lost business, be prepared to adhere to the general K.R.S. policy of percentages only. The problem which is likely to arise within renter circles is how far the K.R.S. is able to ensure that this policy should be observed without exception. It is claimed by some of the smaller renters, for whose good the KR.S. exists ostensibly no less than for the larger members, that they are being browbeaten by certain groups and individual theatres with the demand that they either sell on a flat basis or forsake any business at all.

It is not likely that the C.E.A., as a body, will take kindly to any further implementing of the percentages only system, will claim that individual cases call for individual treatment, may even point out that it has always been the K.R.S. contention, as a Society, that it cannot dictate the business terms of its individual companies.

How far the new raising of this question is likely to lead to a CEA-KRS dispute it is not at this moment easy to foresee; that the situation has within it the germs of a minor battle would, none the less, seem to be the fact.

Discontent Over Hours

Considerable discontent exists in certain exhibitor groups currently with the transport position in relation to opening or closing hours. The recent statement of the Home Secretary, already recorded in these columns, appealing to authorities not to impose closures earlier than 10 P.M., emphasizing the recreative value of entertainment to war workers and men and women in the Services, was accepted as the virtual killing of the recent attempt on the part of certain police authorities and Regional Commissioners to impose a curfew as early as 7 P.M. The effects of such a curfew on business would have been more than disastrous; it would obviously have been completely fatal.

A close examination of the situation throughout the country makes it clear that in many districts exhibitors will not be able to reap the box office harvest which Mr. Morrison's benison would seem to have foreshadowed for the simple reason that in many places there will not be enough transport to get people to and from the picture houses of a late evening The proposed early curfew was raised in the first instance at the behest of the transport authorities, was envisaged for the purpose of easing the running of busses, trams and trains during the more blacked-out months of the year. The continued opening of cinemas until 10 or 11 P.M. would not necessarily make the transport situation any worse, but the limits on late transport will certainly not make picture house trade any better or improve the receipts at the Box office.

In London, in the provincial cities, in country towns, and indeed all over the country, buses, trams, trolleys and trains are cut to a minimum after, approximately, 7 o'clock. In many instances the last bus from the centre of towns is as early as 8 o'clock, in few later than 9 o'clock. To meet this difficulty many districts have voluntarily arranged staggered closures. In the heavily blitzed town of Southampton, for instance, cinemas in the centre of town close at 7:30 or 8; in the suburbs, depending mostly on local patronage, the closing hour is 9:15 to 9:30. The hours are entirely voluntary and have been agreed by the local picture houses. In Bradford staggered closures exist, with cinemas shutting down between 9:25 and 9:45; and in the suburbs at 10. Here the closing has been arranged to meet the last bus which leaves the centre of town at 9:30 and the last tram at 10. In Brighton, on the South Coast, a town subject to many military restrictions, as many cinemas as possible close at 9:45. At Birkenhead, on Merseyside, cinemas and public houses keep in step and shut at 9:30. These conditions are infinitely better than the 7 P.M. curfew which was threatened for Birmingham, one of the heaviest industrial areas of Britain, with millions of people employed there on armaments, who, if the 7 P.M. curfew had been enforced, would have been deprived of any recreation or entertainment whatsoever during the week.

Discussion Brings Action

It is believed in enlightened circles in the industry here that Mr. Morrison's step was taken not merely as a result of personal whimsy, but as a direct result of discussion of the matter within the Cabinet itself. The Cabinet probably know full well the recreational needs of the millions of war workers and Service men and women throughout the country, no less well that any drastic or anti-social action of the kind envisaged in Birmingham might have provoked a political crisis with repercussions upon their own heads.

Meanwhile the transport authorities, with little petrol to play with, are not likely to do anything to assist the situation. They have indeed, in some districts, told the exhibitor sections that, unless they bear in mind the limits to, and work hand in hand with local transport, they will find their patrons left high and dry standing in the streets.

PAPER RESTRICTION HITS BRITISH HOUSES

English film houses have been severely hit by new restrictions on the use of paper. The new ruling limits poster use to 10 for each film program. It is based on a demand for a reduction of 50 per cent from the amount currently used. Throwaways and other advertising media also will have to be seriously curtailed.

Arkansas Companies

The Fort Theatre Corporation of Fort Smith, Ark., has been incorporated at Little Rock. Capital stock is listed at 500 shares of $10 par value each. Incorporators are Forrest Dunlap, Dallas, Tex., George Simpson, Temple, Tex., and Charles Brent, Fort Smith.

The Rogers Amusement Company, Inc., Rogers Ark., has also been incorporated with a capital stock of 50 shares at $100 par value each. Incorporators are Marvin Carroll of Rogers, B. B. Busby, Little Rock, and G. W. Jones, Lonoke.

New Lasky Film Planned

Hal B. Wallis, associate executive in charge of Warner production, has assigned Jesse L. Lasky to produce a film based on the history and work of the Boy Scouts of America.

Picture forecast— PROFIT VISIBILITY



BUD ABBOTT and LOU COSTELLO in

"KEEP 'EM FLYING"

with

MARTHA RAYE • CAROL BRUCE

WILLIAM GARGAN • DICK FORAN

CHARLES LANG • SIX HITS

Screenplay by True Boardman, Nat Perrin, John Grant
Original Story by Edmund L. Hartmann

Directed by ARTHUR LUBIN

Associate Producer GLENN TRYON

UNLIMITED !

• ALL OVER THE COUNTRY EXHIBITORS ARE MAKING ROOM TO LET THOSE ABBOTT AND COSTELLO GROSSES ZOOM!



COUNTRY-WIDE EXCITEMENT!

BRILLIANT PREMIERE!
Abbott & Costello and other stars in person in Detroit pre-release opening . . with coast-to-coast broadcast!

KEY CITY ADVANCE MEN!
Road men with special material to hit all top opening dates for publicity in all territories!

PERSONAL APPEARANCES!
Day and date appearances of stars in key cities!

SPECIAL PUBLICITY!
Special newspaper art, roto and feature stories personally planted by advance men!

POSTER CAMPAIGN!
Thousands of posters all over the country in special tie-up with picture!

A UNIVERSAL PICTURE

NATIONAL RELEASE

NOV. 28th

PROFITS REPORTED FOR FOX, RKO; SEC LISTS FILM STOCK DEALINGS

39-Week Figure for 20th-Fox Is $1,549,164; RKO Has $664,774; Paramount Stock Changes Reported by SEC

Financial reports announced for Twentieth Century-Fox and RKO-Radio indicate substantial net profit increases over last year with dollar upswings resulting from sales of new season product. Fox's profit was set at $1,549,164, and RKO's profit was reported at $664,774. This week also brought news from Washington, through the semi-annual summary of the Securities Exchange Commission, of acquisitions, loans and transfers of corporation stock by various major distributing company executives.

Fox Profit at $1,549,164

Twentieth Century-Fox Film Corp. reported a consolidated net profit of $1,549,164, after Federal income tax, for the 39 weeks ended last September 27th, after providing a reserve for foreign assets of $3,150,000. This compares with a loss of $1,075,611 for the first 39 weeks of 1940, after a comparable reserve of $2,200,000.

The company's increase in new season sales was understood to be the cause for these improved earnings.

For the third quarter ended September 27th, the consolidated net profit, after all charges, including provision of $1,650,000 of reserve for foreign assets was $687,886. This figure compared with second quarter profit of $457,189, after a reserve of $1,150,000, and a loss of $1,192,824 for the third quarter of 1940, also after providing a reserve of $1,400,000.

No portion of National Theatres Corp. earnings is included in the figures since no dividends were declared by that company during the first 39 weeks of either year. The firm is not liable for excess profits on the earnings for this period, it was stated.

Directors of Twentieth Century-Fox declared a cash dividend last week of 37½ cents a share for the fourth quarter of 1941 on the preferred stock, payable December 4th to stockholders of record on December 10th.

Gross income of the company from film rentals, during the first 39 weeks, according to the report, amounted to $32,548,311.33; operating and other expenses were $28,449,447.03, leaving an operating profit of $5,033,770.18.

The consolidated income account for 39 weeks, ended September 27th, compares as follows:

	39 wks. end. Sept. 27, '41	39 wks. end. Sept. 28, '40
Inc. from sales, rts., etc.	$33,483,247	$34,938,269
Expenses, etc.	7,972,028	8,052,170
Res. for forgn. assts.	3,150,000	2,200,000
Amort. of pr. costs	18,381,476	22,432,692
Partic. in film rts.	2,095,974	3,035,207
Interest	9,092	1,907
Depr. of fix. asts.	208,113	251,404
Fedl. inc. taxes	117,400	40,500
Net profit	$1,549,164	†$1,075,611

*Not including depreciation of studio buildings and equipment absorbed in production costs. †Loss.

RKO Nets $664,774 For 39 Weeks

Radio-Keith-Orpheum Corporation and subsidiary companies reported a consolidated net profit of $644,774, after all charges, for the 39 weeks ended October 4th, an increase of more than 100 per cent over the same period last year when the net was $318,385.

PARAMOUNT THEATRE'S FIFTEENTH ANNIVERSARY

"Skylark", the New York Paramount theatre's fifteenth anniversary screen attraction, which opened Wednesday, is the 575th picture to play the theatre since its opening, November 19th, 1926. It is also the third time Claudette Colbert, who appears in "Skylark" with Ray Milland, has figured as a milestone in the theatre's history. When the theatre went straight sound, seven years ago, Miss Colbert was the star of the policy's opener, "Cleopatra". When the theatre adopted its present name-band policy, six years ago, Miss Colbert was starred in the screen presentation, "The Bride Came Home".

RKO's operating profit before the usual deductions for the first three quarters of 1941 amounted to $1,971,201, compared with $1,867,691 last year. Depreciation for the 39 weeks this year was listed at $997,658; income tax provisions, $289,266, and provisions for dividends on the preferred stock of Keith-Albee-Orpheum in the hands of the public, $39,501.

The company and its subsidiaries show a net loss of $661,801, after all charges, for the 53 weeks ended last October 4th. RKO reported net profit of $485,605 for the first half of the current year, indicating a net for the third quarter of $159,169.

The consolidated income account for 39 weeks, ended October 4th, compares as follows:

	39 Weeks Ended October 4, 1941	39 Weeks Ended September 28, 1940
Net profit from operations, before items listed below	$1,971,201.25	$1,867,691.27
Depreciation	997,658.82	1,073,419.37
	$973,542.43	$794,271.90
Provision for Income Taxes	289,266.56	256,305.00
	$684,275.87	$537,965.90
Provision for dividends on preferred stock of a subsidiary company, in the hands of the public	39,501.00	219,581.25
Net Profit after all charges.	$644,774.87	$318,385.65

SEC Reports Stock Dealings

Acquisition of 1,000 shares of Paramount Pictures common stock by Stanton Griffis, New York, director, through a trust, and exchange of 1,000 shares of second preferred for 900 shares of common, were reported November 22nd by the Securities and Exchange Commission in its final semi-monthly summary for September.

The report also showed that Maurice Newton, New York, director, exchanged 2,810 shares of second preferred for 2,529 shares of common.

At the close of the month, Mr. Griffis held 7,500 shares of common direct and 22,900 shares through four trusts, while Mr. Newton held 10,647 shares.

The SEC also reported that R. B. Laruc, New York, officer, disposed of 200 shares of General Theatres Equipment capital stock during the month, leaving him with 400 shares.

A belated report on Keith-Albee-Orpheum showed that in June Michael J. Meehan, New York, sold 16,023 shares of seven per cent preferred stock to Radio-Keith-Orpheum Corporation and acquired 882 shares, holding 63 shares at the close of the month.

A number of returns on Monogram pictures, held for correction, was released by the commission. These reports showed that in August W. Ray Johnston, Hollywood, officer, received 959 shares of common as payment on a loan, giving him a total of 24,232 shares, and that through Monogram Film Distributors of Kansas City, he acquired 1,918 shares of common, which was disposed of as payment on a loan, and acquired 3,285 shares through Monogram Pictures of Cincinnati and 1,778 shares through Monogram Pictures of St. Louis.

John W. Mangham, Atlanta, director, was shown to have held 100 shares of Monogram common stock at the close of July and, through Monogram southern, to have acquired 5,670 shares in June, 1,036 shares in July and 5,571 shares in August, when he held a total of 15,777 shares. Howard W. Stubbins, Los Angeles, director, holding 328 shares of common direct, acquired 2,588 shares through Monogram Pictures of California and 1,295 shares through Monogram Pictures of the Northwest in August, and Charles W. Trampe, Milwaukee, director, holding 367 shares direct, received 2,306 shares from Monogram Midwest Film Company in settlement of a debt.

A report on the holdings of persons becoming officers or directors of registered corporations showed that William F. Rodgers, New York, held 67 shares of Loews, Inc., common stock through a holding company when he became an officer in that company September 3.

A report on transactions in closed-end investment companies showed that Robert R. Young, Pathe director, Cleveland, disposed of 6,500 shares of the company's common stock in September, leaving him with 13,997 shares.

The SEC reported this week that salaries of General Theatres Equipment Corp. executives were disclosed in an amendment to the company's 1940 report. Earl Hines, GTE president, was paid $40,630 in salary and fees by the firm and its subsidiaries; W. E. Green, president of subsidiary companies, received $24,280, and J. E. McAuley, president of an affiliate, $16,300.

Pathé Tax Free In Stock Shift

Both the Commissioner of Internal Revenue and the Securities and Exchange Commission issued rulings last week which will permit consummation of the plan whereby Pathé Film Corp., after exchanging its holdings in the du Pont Film Manufacturing Corp. for common stock of E. I. du Pont de Nemours & Company, will be dissolved. Pathé attorneys, Phillips, Nizer, Benjamin and Krim, were apprised of the tax exemption rulings.

The Commissioner declared that the exchange of stock constituted a non-taxable reorganization and that no tax would be imposed on Pathé upon receipt of the du Pont shares. The SEC order said that the plan was fair and equitable to Pathé stockholders. The decisions came as the result of a hearing in Washington on September 12th before a trial examiner of the SEC.

The transfer involves Pathé's 3,500 shares of du Pont Film stock for 56,750 shares of E. I. du Pont de Nemours' common stock. The exemption also covers the payment by Pathé Film of 300 shares of common stock of du Pont de Nemours to T. C. Davis, one of the Pathé directors, for services rendered in connection with the foregoing transaction. This exemption

(Continued on page 64, column 1)

Better Shorts for Better Entertainment from UNIVERSAL



WALT LANTZ CARTUNES

STARRING

ANDY PANDA — WOODY WOODPECKER

• AND THEIR PALS •

(IN TECHNICOLOR)



★ *FEATURING TOP-HIT TUNES AND NEW COMEDY TREATMENT OF "MOTHER GOOSE" RHYMES* ★

New STANGER than FICTION

(IN SEPIA TONES)

Greater exploitation value than ever before . . . Individual titles for each subject!

New VARIETY VIEWS

(5 IN FULL COLOR)

Shorts with definite marquee power . . . Boxoffice titles that invite public interest!

New PERSONALITY & NAME-BAND MUSICALS

Rel. NOV. 5

SKYLINE SERENADE

STARRING

TED FIO RITO
& ORCHESTRA
& KINGS MEN
Featuring
CONCERTO in Bb MINOR

Rel. NOV. 26

DOIN' THE TOWN

STARRING

OZZIE NELSON
& ORCHESTRA
HELEN PARRISH
BUTCH & BUDDY

Rel. DEC. 24

JINGLE BELLES

STARRING

GLORIA JEAN
MILT HERTH SWING TRIO

•

A Special Xmas Release

Special Featurette



"CAVALCADE of AVIATION"

(2-reels of Air Thrills)

packing the power of a feature production . . . The story of the pioneers and heroes of aviation!

•

NATIONALLY RELEASED DECEMBER 17
WORLD PREMIERE IN DAYTON, OHIO

4 "SUPERIOR" CHAPTER-PLAYS

Adult as Well as Juvenile Appeal—

1. "RIDERS OF DEATH VALLEY"
2. "SEA RAIDERS"
3. "DON WINSLOW OF THE NAVY"
4. "GANG BUSTERS"

UNIVERSAL "SCOOP" NEWSREEL

(ISSUED TWICE WEEKLY)

GRAHAM McNAMEE, ACE VOICE OF SCREEN AND RADIO, COMMENTATOR

ENTER *Exhibitors' Good Will "Better" Short Subjects Dating & Exploitation Contest* **& WIN $2400**

(See your exchange manager for details of contest)

Wage Dividend Announced by Eastman Kodak

(Continued from page 62)

was conditioned on the approval by holders of at least two-thirds of Pathé stock.

As a result of the rulings, the reorganization plan will be placed in operation immediately, following which Pathé Film Corp. will be dissolved. Pathé stockholders will receive approximately one share of du Pont for each 10.3 Pathé shares.

Kodak Wage Dividend

Eastman Kodak Company announced in Rochester last week a wage dividend for 1942 of $4,200,000 and an extra stock dividend of $1, based upon common stock dividends. The extra stock dividend is an addition to a quarter dividend of $1.50. The wage share is $645,000 higher than the previous largest amount distributed to employes, $3,555,000 in 1937, and is $1,575,000 more than last year's wage dividend of $2,625,000. It will be distributed in March.

The company announced that the $1 extra dividend on common stock brought declarations for the year to $7, an increase of $1 over 1940.

Since Eastman Kodak was founded in 1912, total wage payments issued annually to employes amounted to a sum in excess of $51,000,000.

Warner Board Meeting

The annual meeting of stockholders of Warner Bros. Pictures, Inc., will be held December 8th in Wilmington, Del. Six directors have been nominated by preferred stockholders for re-election to the board of directors for two-year terms. The directors are Joseph Bernhard, Waddill Catchings, Robert W. Perkins, Albert Warner, Harry M. Warner and Jack L. Warner. Their reelection will be one of the actions taken at the board meeting.

Philco Corp.'s board of directors declared a dividend in Philadelphia on Tuesday, of 25c per share, payable December 21st, to stockholders of record on November 28th. This is the company's fourth dividend of 25c per share declared this year, and the 129th cash dividend since the firm was established.

Midwest Radio Improving

Reorganization proceedings of the Midwest Radio Corp. in Cincinnati was lifted by a court order entered last week. The company manufactures radio receiving sets. When proceedings under 77-B were ordered on March 9, 1938, Midwest had liabilities of $531,327.46, as a result of the 1937 business recession, which caused excessive inventories and receivables on hand, it was stated. With exception of $21,537.80, all indebtedness has been met and arrangements made for settlement of the balance before next September.

Total assets as of October 31st this year were $161,067.29; liabilities, $113,694.54.

Consolidated Film Industries, Inc., has declared a dividend of 25 cents a share on the $2 preferred stock, payable on account of accumulations on December 26th to stock of record December 5th.

Shearer Acquires Theatre

Ben F. Shearer, head of the B. F. Shearer Theatre Equipment Company of Seattle and Los Angeles, and owner of a string of theatres in Washington, Alaska and California towns, has acquired the ownership of the State theatre in Santa Barbara. He has appointed Colonel Dow, former Bremerton exhibitor, as manager of the house.

Tacoma Establishes New Censor System

Censorship of movies, stage plays and other public presentation will hereafter be the concern of the Tacoma, Wash., City Council, rather than left solely to the public safety commissioner, under the terms of a new ordinance introduced by Mayor Harry P. Cain.

The amendment permits the safety commissioner to appoint a board of seven censors, but the appointments will be subject to approval of the city council. Another change provides that any person, firm or corporation adversely affected by a censorship ruling would have the right of appeal to the council, whose decision would be final.

B. &. K. Shifts Policy At Chicago Theatres

Following several weeks operation as a double feature house, Balaban & Katz have designated their Roosevelt Theatre, in Chicago, a unit exploitation house. Commencing November 5th the two features booked at the theatre were given extra exploitation and publicity as a unit and will play the entire circuit as such. Heretofore combinations have been broken when playing the neighborhood circuit.

With the change, Charles Cottle, manager of the State-Lake Theatre, and Miles Concannon, manager of the Roosevelt Theatre, have switched places. Nate Platt has assumed supervision of the Roosevelt Theatre, which has been under the district managership of Dave Wallerstein. The Apollo, another Balaban & Katz house, went into double features on November 14th with the showing of "Niagara Falls" and "International Lady."

New Bessemer Tax

The Bessemer, Ala., City Council has imposed an amusement tax of 1 cent for tickets for 10 cents or under, and 2 cents for any ticket over 15 cents. Motion pictures, football games and any other class of public amusement will fall in the classification. The amusement tax vigorously opposed by operators of motion picture houses, who claimed that it was unfair to tax one business alone and attempted to show that where the tax was collected in the state there had been a sharp decrease in receipts.

Bank Night Held Lottery

The Wisconsin supreme court has reaffirmed the decision holding bank night a lottery in dismissing a suit for $1,007.50 brought by Affiliated Enterprises, Inc., Denver, Colo., against the Miner Amusement Corp., Ricelake, Wis., for alleged failure to pay bank night fees.

Takes Radio Time

Herbert Rosener, owner of the Clay and Larkin theatres in San Francisco, showing foreign films exclusively, has taken a 26 week contract on station KYA for a Sunday night music and commentary program to advertise his theatre program.

McMurphey Joins Getchell

George W. McMurphey, former manager of Portland, Oregon, theatres for Paramount and Fox West Coast, has joined the Detroit office of J. Sterling Getchell, advertising agency.

Chicago Owners Set Christmas Basket Plans

Plans were formulated for Chicago exhibitors seventh annual Movie Christmas Basket Party at a meeting this week, in Chicago, conducted jointly by Morris G. Leonard, president of the Exhibitor's Association of Chicago, and Jack Kirsch, president of Allied Theatres of Illinois.

The party this year has been set for December 23rd, when a special morning children's show will be held at all the participating theaters at which a contribution for the baskets is thep rice of admission. Food collected at these special shows throughout the city are made up in baskets and distributed the following day to needy families. Last year 192 theaters joined in the movement and over 47,000 baskets were distributed.

The motion picture operators, stage hands, film exchange employees, janitors, engineers and electricians' unions all contribute their services as required for the cause.

Committees assigned to handle publicity for the party are: Jack Kirsch, Archie Herzoff, L. S. Stein, Norman Kassell, Dorothy Deere, Jack Garber, W K. Hollander, Dan Newman, Hal Tate, Sam Krimstein, I. Edelson, Irving Yergin, Lou Abramson, Joe Esler, F. Langdon Morgan, and Chris Otto.

War-Aid Party

Screen and stage stars became honorary members this week for the "Threads of Friendship" party which will be held for the benefit of the British - American Ambulance Corps, next Thursday, at the Starlight Roof of the Waldorf-Astoria in New York.

Committee members include: Merle Oberon, Rosemary Lane, Boris Karloff, Raymond Massey, Jessie Matthews, Wendy Barrie, Margo, Elissa Landi, Lily Pons, Dudley Digges, Grace George, Helen Hays, Brock Pemberton, Peggy Wood, Lotte Lehmann, Jessica Dragonette, Janet Fox, Nat Karson and Natalie Bodanya.

Danny Kaye, start of the Broadway musical comedy, "Let's Face it," will be the master of ceremonies. Leonora Corbett, start of "Blithe Spirit," Broadway play, will contribute as fashion commentator for the first all-crochet fashion show which will be one of the features at the party.

Entire proceeds will go to the British-American Ambulance Corps. Admission tickets are $2.50.

"Night of Stars"

Nathan Straus, U. S. Housing Authority Administrator, gave a cocktail party last week at the Hotel Astor in New York, for members of the "Night of Stars" committee, of which he is chairman. Marvin Schenck, chairman of the producers' committee for "Night of Stars," was one of the speakers.

The committee presented a drawing by Arthur Szyk, Polish artist, to Mr. Straus, for the cover design of the United Palestine Appeal yearbook, published for the entertainment event which is held annually at Madison Square Garden. "Night of Stars" this year will be on November 26th.

On Thanksgiving eve, the 22nd annual charity dinner-dance of the motion picture associates of "Night of Stars" was given at the Hotel Astor, proceeds for which were donated to the motion picture charity fund. Admission was $7.50 per person.

BELIEVE IT OR NOT!

It's Another Republic Record!

SHOWMEN TELL THE WORLD
REPUBLIC AGAIN BREAKS
THEATRE RECORDS WITH ITS
GREATER IDEAS IN ACTION!

REPUBLIC'S BOXOFFICE RESULTS ARE UNTIED AND UNEQUALED BY ANY OTHER COMPANY, STAR OR GROUP OF WESTERN STARS.

THE TOPS

BACK IN THE SADDLE (Rep.)	175%
SINGING HILL, THE (Rep.)	170%
RIDIN' ON A RAINBOW (Rep.)	165%
MELODY RANCH (Rep.)	160%
UNDER FIESTA STARS (Rep.)	160%
DOWN MEXICO WAY (Rep.)	155%
RIDE, TENDERFOOT, RIDE (Rep.)	140%
SUNSET IN WYOMING (Rep.)	135%

AND REPUBLIC'S 32 GREATER IDEAS IN ACTION MAINTAINED THE COLOSSAL AVERAGE OF 114%

BOXOFFICE

RECORDS

SEASON 1940-1941

ATISTICS COMPILED BY
BEN SHLYEN
PUBLISHER
MAURICE KANN
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REPUBLIC DELIVERS THE GOODS . . . BUY U. S. DEFENSE BONDS

COERCION NOT PROVEN IN U.S. CASE, SAYS CRESCENT; 2 OTHER SUITS END

Interstate Commerce Is Point in Defense Brief; Trial To End Early in December; Reading Suit Is Dismissed

Attacking the Government's claim of violation of the Sherman anti-trust law in the action taken in Tennessee against Crescent Amusement Company and the "little three" distributors, Crescent attorneys this week filed a 124-page, 30,000-word main brief in U.S. District Court, Nashville, contending that the Government failed to prove coercion and also failed to prove that exhibition of films was interstate commerce.

The brief declared "the Government has failed to prove any coercion of the distributors by the defendant exhibitors other than the ordinary and normal coercion which takes place in any business, resulting from normal competitive activities."

Immediately following filing of the main brief, defendants' attorneys prepared and filed an 84-page brief which purported to show that the Government's "theory of liability" was not substantiated. This reply declared the main brief was filed because the defendants desired to get before the court the facts and law "without at the same time discussing the conclusions drawn by the plaintiff from the facts."

No "Unreasonable Use" Claimed

The defendant circuit, the brief further charged, had not made unreasonable use of whatever circuit buying power of films they might possess, and with respect to agreements Crescent made with independent exhibitors not to compete with Crescent after selling their theatres, it asserted, "It is well settled that reasonable agreements not to compete made in conection with the sale of a business do not violate the Sherman Act." It submitted, "Neither the principles enumerated in plaintiff's preliminary statement nor the rules which the plaintiff deduces therefrom are accurate, applicable statements of the law."

Final arguments in the anti-trust trial, which was argued for seven weeks late this summer, were set for December 1st. George H. Armstead, Jr., and William Waller, Crescent attorneys, filed the reply brief to the Government's brief, as will W. H. Mitchell, representing Muscle Shoals Theatres, an associated defendant. J. D. Mosby, of counsel for Universal and United Artists, announced his clients' brief would be filed within ten days.

Crescent's main brief, meanwhile, declared the anti-trust action was the result of complaints made to the Department of Justice by Tim. W. Smith, W. F. Roth, Fred Gorman and Mac Buchanan. It stated that Judge Elmer Davies, the trial judge, "observed the manner and demeanor of these witnesses while on the witness stand and on more than one occasion, in substance, stated that Smith was entitled to little or no credence—that he appeared to be anxious to give answers which he thought would meet with the approval of counsel for the plaintiff."

Section 2 of the Sherman Act is not applicable, the brief asserted: "All of the complaints against the defendant exhibitors have come from so-called independents and have not concerned the quantity of pictures but quality and dating. The charge is that the defendant exhibitors have bought and played the best pictures or that they have been able to play them earlier. It is perfectly obvious that the defendant exhibitors have not 'monopolized' the supply of films in any sense of the word."

Citations from other film litigations to prove these contentions were offered: the case of Sugar Institute vs. U.S. (1936) 297 U.S. 553, 600, cited as proof that "each Sherman anti-trust case must be decided on its own particular facts." Binderup vs. Exchange (1923), 263 U.S., 291 and Interstate Circuit, Inc., vs. U.S. (1939) 306 U. S., 208 were cited to establish the premise that "the distribution of motion picture films across state lines, including the contracts calling for transportation to the states, constitutes interstate commerce"; and the case of Mutual Film Corporation vs. Industrial Commission of Ohio, (1915), 236 U.S., 230, was cited to establish the point that "such interstate commerce ends when the films are delivered in the state where they are to be exhibited."

Finally, the lengthy legal document asserted that Crescent operations exerted no unreasonable restraint on interstate commerce, adding, "It is absurd to say of such a commodity that the buyer in one locality 'controls the market' even if he be the only buyer in that locality. Prints may be shipped in one direction as easily as in another and the distribution alone controls the market. The Department of Justice engages in pure sophistry when it speaks of control by exhibitors of a local or geographical market."

SOUTH, MIDDLE WEST REPORT UPTURN

Theatre business is "uniformly" good in all sections of the south, southeast and middle west, according to R. M. Savini, president of Astor Pictures Corp. who returned to New York this week following a tour of exchanges in those areas.

Mr. Savini noted that throughout the middle west and southeast independent exhibitors were coming back into the business "in great numbers," building theatres in many towns against the circuits. This, he said, has resulted in better business for the independent distributor, and, he said, independents are going back to low admission policies plus double features. Independents, he said, are catering strictly to "the lower bracket income groups which built the business and will always be the backbone of the industry."

Hearing on Nebraska Trust

Date of a preliminary hearing in Nebraska's anti-trust suit against the R. D. Goldberg circuit and nine distributors, including Republic Pictures Midwest, Inc., was to be set in Omaha, this week.

Attorney General Walter R. Johnson of that state, brought charges last week against the circuit and distributors, asserting they conspired in violation of the state anti-trust laws to put out of business the Epstein Theatres Corp. and the A. H. Blank-Green Admiral Theatre.

The attorney general charged the distributors agreed to accept higher film terms from Mr. Goldberg, in return for which the Epstein theatres, which formerly played day and date with Mr. Goldberg's, would be relegated to a playing position after the Goldberg theatres. The Admiral, which is operated by the Blank Omaha interests, is the first new house to be built in 15 years in that city.

Another charge in the suit was that the Goldberg houses raised admissions from 30 to 35 cents as a part of the alleged conspiracy. The equity action seeks an injunction to restrain the contemplated film deals and clearance revisions. The Blank firm is affiliated with Paramount, which is one of the distributors charged by the state with conspiring with Mr. Goldberg against Blank's new Admiral. Mr. Johnson's action is in direct conflict with an anti-trust suit filed by Mr. Goldberg charging the major distributing firms with a similar conspiracy with Blank against Goldberg theatres. In all, a total of more than 20 of Omaha's 32 theatres are involved in all actions.

Dismiss Block-Sork Anti-Trust Suit

The anti-trust suit of Harry Block and Henry Sork, operators of the Rio theatres in Reading and Schuylkill Haven, Pa., was dismissed on Monday (17) after it was called for hearing in the U. S. District Court in Philadelphia before Federal Judge Guy K. Bard. Originally filed the day the consent decree was handed down, the suit sought triple damages of $60,000 against the major distributors and a group of exhibitors including the Warner and Comerford circuits.

It is understood the defendants rejected a move on the part of Ben Sork, counsel for the plaintiffs, to effect an out-of-court settlement, after which he agreed that the case be dismissed, Morris Wolf, attorney for Warners, advised the court that the plaintiffs had agreed the case should be dismissed and Mr. Sork substantiated that statement. Much pre-trial testimony had been taken earlier in the year and all the parties agreed to bear their own expenditures.

The anti-trust suit of Milton Rogasner, operator of the Iris Theatre, Philadelphia, also seeking triple damages against Warners and the major distributors, was deferred until the next term of the court, probably in January.

B. & K. Retain Edmund Adcock

Edmund Adcock, of Spitz and Adcock, was retained last week to represent Balaban and Katz and the Paramount interests in the anti-trust suit filed in Federal Court, Chicago district, by Thomas A. Murray. Morris G. Leonard, who was named as an individual in the suit, will represent himself. Now general counsel for Balaban & Katz, Mr. Leonard formerly was attorney for the Milo Theater Corp., another defendant in the case.

Burnett Wolfson, representing the Monrovia Theatres Corporation of Portland, Ore., in its anti-trust suit against Fox West Coast theatres, asked for and received a dismissal in the California court, it was reported last week. Immediately thereafter, Dietrich and Feldstein, operators of the Monrovia Theatres sold that house to the Euclid-Colorado Corporation, a FWC subsidiary.

The Pickwick theatre, Greenwich, Conn., filed interrogatories in New Haven federal court Tuesday asking 20th Century-Fox to disclose subsidiaries and contracts by November 28th. The $5,452,575 trust suit names eight majors.

MEET THE TOUGHEST "TOP KICK" IN THE U.S.A.

...IN THE *WACKIEST* SERVICE COMEDY of the YEAR!

TOP SERGEANT MULLIGAN



"Here's another army camp comedy that should please any audience looking for a laugh. Well produced and directed."
—SHOWMEN'S TRADE REVIEW

☆

"Picture was greeted delightedly . . . Sterling Holloway and Nat Pendleton are right in their comic element."
—L.A. TIMES

☆

"Army camp life film is hilarious and rough house fun maker. Has good gags, dialogue, action and romance."
—HOLLYWOOD M.P. REVIEW

☆

"Faylen and Hall get a great break here and make the most of it . . . outstanding performance by Wonderful Smith."
—VARIETY

☆

"Very creditable effort in the draft-comedy line . . . should register satisfactorily in revenue."
—BOXOFFICE

☆

with

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CAROL HUGHES · STERLING HOLLOWAY
MARJORIE REYNOLDS
FRANK FAYLEN · CHARLES HALL

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A MONOGRAM PICTURE

HEAR THE SONG HIT THAT'S SWEEPING THE NATION "$21 A DAY ONCE A MONTH"

MONOGRAM PICTURES

REPUBLIC CLAIMS EIGHT MILLIONS IN BOOKINGS

Record Claimed by Grainger for First Half of Season; Universal Has Sales Session

Sales of Republic Pictures Corporation's 1941-42 product have surpassed all previous records for the company, with over $8,000,000 worth of new season bookings sold during the first half of the season, J. R. Grainger, president, said this week. He announced the sales statistics at the close of a two day regional sales meeting at the New York Athletic Club last Thursday.

Republic's new season pictures are approximately 40 per cent ahead of last year he said. The 1941-42 total will reach $15,000,000, he predicted, as eastern branch managers conferred on third quarter plans. Over 1000 new accounts have been closed to date, he added, including all but two of the country's affiliated and independent circuits. Deals with these two circuits are pending and will probably be closed this week.

Quarter Schedule Set

Nine feature pictures, seven westerns and four serials will be released by Republic during the third quarter of the current sales year it was announced at the meeting.

Mr. Grainger attributed the marked increase in sales for the first two quarters of the year to the fact that Republic salesmen were ready to start selling 1941-42 pictures on May 1st, four full months ahead of the decree restricted majors. The record pace is continuing, he said, with heavy exhibitor demand for the company's increased budget features.

Herbert J. Yates, following the luncheon for sales managers, said that British revenue and sales in Australia and New Zealand were double those of last year.

Morris J. Siegel, head of Republic studios, reported plans to spend approximately a million dollars in advertising and promotion next year. A large portion of it he revealed, will be used to build many of the company's contract players to star status. Mary Lee, Fay McKenzie and Ray Middleton were mentioned as among the first Republic players to be given star promotion. They, and others, will soon be sent on personal appearance tours, it was said.

Reporting an increase of almost 1,500 new accounts for the Gene Autry special "Down Mexico Way" Mr. Siegel said all of the Autry pictures next year would be scheduled as special high budget productions. Two of his pictures were in the top category this year.

Eastern sales representatives at the New York meeting included:

Arthur Newman, Albany manager; M. E. Morey, Boston manager; Jack Bellman, Buffalo manager; Sam Seletsky, New Haven manager; Morris Epstein, New York manager; Nat L. Lefton, Cleveland and Cincinnati franchise holder; Sam P. Gorrel, Cleveland manager; George H. Kirby, Cincinnati manager; Max Gillis, Philadelphia manager; J. H. Alexander and Sam A. Fineberg, Pittsburgh franchise holders; Jake Flax, Washington, D. C. franchise holder, and Sam Seplowin, Detroit manager.

Universal Calls Eastern Conference

Universal's eastern and southern branch and district managers were unofficial parties to the contract-signing, over the week-end, by which Universal is to release Walter Wanger's story of American volunteers in the R.A.F., "Eagle Squadron."

Meeting in mid-season sales convention at New York's Astor Hotel under W. A. Scully, vice-president and general sales manager, they witnessed Mr. Wanger and "U's" president, N. J. Blumberg, sign the releasing contract.

Three other newly acquired "U" properties are the Frank Lloyd production, "Saboteur," to be directed by Alfred Hitchcock; "The Spoilers," with John Wayne, Marlene Dietrich and Randolph Scott; and "River Lady."

Robert Cummings and Priscilla Lane will be starred in "Saboteur," according to Matthew Fox, vice-president stationed at the studio, who also reviewed production plans at the sales meeting.

Others at the speaker's table were: J. J. O'Connor, vice president; F. J. A. McCarthy, southern and Canadian division manager; Fred Meyers, eastern division manager; E. T. Gomersall, western division manager; J. H. Seidelman, vice-president in charge of foreign affairs; Budd Rogers, Universal board director; B. B. Kreisler, short subjects manager; F. T. Murray, manager branch operations and J. J. Jordan, playdate-contract manager.

J. Cheever Cowdin, chairman of Universal's board of directors analyzed the financial set-up of the company in relation to the balance necessary between production and sales.

Canada was represented by Paul Nathanson, president of Odeon Theatres and Empire-Universal Films; A. W. Perry, general manager of the latter company and Clair Hague, Universal representative with Empire-Universal.

Universal field representatives who attended the two-day session were David Levy, manager of the Big U exchange in New York and Nat Goldberg, assistant to Mr. Levy; district managers Harry D. Graham, Dave Miller and Jules Lapidus; also, branch managers W. M. Richardson, Atlanta; J. A. Prichard, Charlotte; H. I. Mansfield, Memphis; Leroy Brauer, New Orleans; J. J. Spandau, Albany, J. J. Scully, Buffalo; J. V. Frew, Cleveland; P. T. Dana, Pittsburgh; Paul Baron, Boston; J. V. Pavone, New Haven; George Schwartz, Philadelphia and Max Cohen, Washington.

Paramount Partners Meet in Hollywood

Sam Dembow, Jr. arrived in Los Angeles Monday to confer with E. V. Richards, A. H. Blank and Bob O'Donnell on the "Salute to Y. Frank Freeman" campaign and to discuss plans for a dinner to the winners to be held in Los Angeles late in January.

While in Los Angeles Mr. Dembow is also inspecting progress on the remodeling and modernizing the former El Capitan Theatre in Hollywood, which is slated to be opened soon as the Paramount Hollywood Theatre.

Arthur Greenblatt, general sales manager of Producers Releasing Corp., conducted a regional sales meeting in Dallas this week, followed by another at Oklahoma City Monday. From there he will visit Kansas City, Omaha, Denver and Hollywood, before returning to the home office. Sales conferences will be held in all of the cities throughout the country.

Brandt Circuit Acquires Six

The Brandt circuit has added six theatres to its roster, bringing the total to 103 houses. The latest additions are in Yonkers, The Bronx, Brooklyn and Harlem.

The Terrace and Kent theatres in Yonkers and the University in the Bronx were acquired from Harold Friedman. The National and Terminal in Brooklyn were taken over from Herman Eisenstadt, and the Regun in Harlem was acquired.

SHORT PRODUCT PLAYING BROADWAY

Week of November 15th

ASTOR
The Tell-Tale Heart.....MGM
Scenic Grandeur.....MGM
*Feature: The Chocolate Soldier.*MGM

CAPITOL
Boogie Woogie Bugle Boy of Company B.....Universal
Information Please, No. 1..RKO Radio
*Feature: Ladies in Retirement.*Columbia

CRITERION
Shampoo Springs.....Universal
What's Cookin'?.....Universal
Feature: International Lady..United Artists

MUSIC HALL
The Tanks Are Coming.....Vitaphone
Feature: One Foot in Heaven Warner Bros.

PARAMOUNT
Popular Science, No. 1.....Paramount
Shooting Mermaids.....Paramount
I'll Never Crow Again.....Paramount
Feature: New York Town...Paramount

RIALTO
Empire in Exile.....20th Cent.-Fox
Olive's Sweepstake Ticket—Popeye.....Paramount
Feature: South of Tahiti....Universal

RIVOLI
A Gentleman's Gentleman..Disney-
Feature: How Green Was My Valley..... RKO Radio 20th Cent.-Fox

ROXY
The Frozen North.....20th Cent.-Fox
Highway to Friendship.....20th Cent.-Fox
Football This Week.....M. H. Lewis
Feature: Weekend in Havana 20th Cent.-Fox

STRAND
Here Comes the Cavalry...Vitaphone
Robinson Crusoe, Jr.....Vitaphone
University of Southern California Band and Glee Club.Vitaphone
Feature: International Squadron.....Warner Bros.

Harmon To Lecture On Public Relations

Francis S. Harmon, of the MPPDA and coordinator of the motion picture national defense committee, will be one of the lecturers at the short course on public relations to be conducted by the American Council on Public Relations, January 26th-30th. The course will be held at the Harvard Club of New York City. Mr. Harmon's subject will be "The Public Relations of Motion Pictures."

Rex. F. Harlow, president of the council and associate professor of public relations at Stanford University, will conduct the course. A similar series of lectures and discussions was held at the Harvard Club last year. The Council also conducted courses this summer at the University of California in Los Angeles and at Stanford.

A special panel on defense problems in connection with public relations is planned for the course with the following governmental representatives participating: Rear Admiral Arthur J. Hepburn, director of public relations, U. S. Navy; Brigadier General Alexander D. Surles, director, Bureau of Public Relations, U. S. Army, and Harford Powel, director of information, Defense Bonds, U. S. Treasury.

TEAMWORK

ALL three Eastman negative films contribute to the over-all excellence of today's productions. Although they specialize in different fields, they join forces readily because of one important attribute enjoyed in common—unvarying high quality. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
when little light is available

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

CIO GIVEN ANOTHER SET-BACK IN FILM FIELD

Screen Publicists' Guild in New York Rejects Move for National Affiliation

The CIO last week was rebuffed for the first time in its present drive to wedge itself into the film industry—an industry in which the majority of unions belong to William Green's American Federation of Labor. Members of the Screen Publicists Guild were told in New York meeting Thursday night, November 13th, that their vote, by mail, had rejected affiliation with the Committee for Industrial Organization.

Officers of the Guild had urged affiliation and there had been several weeks' discussion. Agents from the rival groups addressed the Guild. The CIO United Office and Professional Workers of America made its entrance into the industry, chartering the Screen Office and Professional Employees Guild, Local 109, and gaining chapters at Loew's, Columbia and Twentieth Century-Fox, and the adherence of the Screen Readers Guild.

Nevertheless, the publicists rejected the affiliation; and, shortly afterward the Guild executive council said the vote resulted from many members' belief that affiliation apparently was not necessary to secure "a speedy and acceptable contract" from the majors' home offices—the immediate goal of the Guild.

Agreement in Hollywood

Meanwhile, in Hollywood, the Screen Office Employees Guild and the producers reached an accord, with contracts to be drawn and signed probably this week.

At the conferences last week were Fred Pelton, producers' labor contact, and Homer Mitchell, their attorney; Glenn Pratt, the union's business agent; Herbert Sorrell, business agent of the Moving Picture Painters Local 644; George E. Bodle, union attorney; and Lyle Shrader, international representative of the Painters, Decorators, and Paperhangers brotherhood.

New officers of the Screen Writers Guild are Sidney Buchman, president; Ralph Block, vice-president; Robert Rossen, secretary. Lester Cole was reelected treasurer. On the executive board are Claude Binyon, Ralph Block, Marc Connelly, Joseph Fields, Richard Maibaum, Sheridan Gibney, Mary C. McCall, Jr., Allan Scott, Robert Rossen, Stanley Rubin, Dwight Taylor, Harry Tugend; alternates, Jerome Chodorov, Phillip Dunne, Francis Faragoh, Leonard Lee, Maurice Rapf, and John Howard Lawson.

The annual election of the studio projectionists local, 165, will be held December 2nd. It is expected James Brigham will be reelected president.

In Philadelphia, the American Guild of Variety Artists and the American Federation of Musicians chapters have signed an alliance.

Local 488, IATSE, in Harrisburg, Pennsylvania, will elect officers December 21st.

Frank L. Diefenderfer, incumbent, and William Smeck were nominated for the presidency of the Reading, Pennsylvania, musicians' union. Other nominations were George S. Haller and George W. Bierman, vice-president; George W. Snyder, treasurer; Edward A. Glicker and William E. Zink, secretary; and Daniel H. Gehret, assistant secretary. The election is scheduled for Dec. 7th.

RCA Communications employees won a new two year contract, with a 12 per cent wage increase, in New York last week. The agreement averted a strike.

Local 273, New Haven projectionists' union, elected officers last week. They are Anthony Basilicato, president; John Griffiths, Jr., vice-president; Ernest DeGross, secretary; Edward Boppert, treasurer; Matthew Kennedy, business agent. The meeting also reviewed the three year contracts negotiated with the area's circuits.

In Hollywood, Leo Morrison's petition to restrain the Screen Actors Guild from disciplining him, was rejected in Federal Court. Mr. Morrision is a talent agent.

Some Raise, Others Drop Price Scales

Faced with increasing operating costs, a group of theatres on Milwaukee's west side has increased its admission prices from five to 15 cents and has discontinued dime nights. Theatres in the area putting the new price scales into effect include the Violet, Parkway, Lyric, Rainbow, Rivoli, Comet and Liberty.

At Antigo, Wis., John Hanus has announced new low prices at his Home theatre, with 25-cent admission prevailing Wednesdays through Saturdays and 33-cent Sundays through Tuesdays.

The Studio theatre, in Chicago's downtown district, has increased its Sunday admission prices. Formerly 35 cents until 2 P.M., 40 cents until 6:30 P.M., and 50 cents thereafter, they are now 40 cents until 2 P.M., and 50 cents thereafter, all plus tax.

In Lewistown, Pa., all local theatres have raised their admission prices. Taxes included, the Embassy and Rialto increased adult admissions to 39 cents evenings and 28 cents matinees with children's prices correspondingly 17 and 11 cents. In addition, both houses scaled the box-office at half price for all service men in uniform. New prices at the Pastime theatre were raised to 22 cents evenings and 17 cents matinees for adults.

The Times, a downtown subsequent run theatre in Cincinnati, operated by the Isaac Lisbon interests, has reduced matinee price to 20 cents, compared with the previous scale of 22 cents. Both past and present prices include all taxes. The 1-400-seat RKO Lyric theatre, in Cincinnati, which heretofore has been playing moveover weeks at 28, 33 and 42 cents, including all taxes, has inaugurated a double feature policy, changing each Thursday, at a matinee scale of 28 cents, with a 28 and 40-cent evening rate, including taxes.

RKO Studio Promotions

William Gordon has been signed to handle foreign publicity and censorship contact between the RKO studio in Hollywood and the Hays office. Dario Sabatello, for the past five years in Warner's studio foreign department will assist Mr. Gordon. Lee Churchin has been appointed head of the Publicity Still Room at the studio. He was formerly assistant to the head of the transportation department.

IN NEWSREELS

MOVIETONE NEWS—No. 20, Vol. 24.—FDR's Armistice Day speech....Bomber tested....Royal Navy destroyers on duty....Britain's paratroops....Bathing beauties pose in Florida....Sports.

MOVIETONE NEWS—No. 21, Vol. 24.—Jap envoy arrives....Neutrality Bill signed....Coal strike crisis ....Pit River Bridge nears completion....Oklahoma town named Gene Autry....Grandmother flies plane ....Nurses at Fort Bragg....Sports.

NEWS OF THE DAY—No. 218, Vol. 13.—Army bomber tested....FDR's Armistice Day speech.... British war games....French protest murders.... Britain's paratroops....Fashions....Sports.

NEWS OF THE DAY—No. 219, Vol. 13.—Coal crisis ....Jap envoy arrives....Neutrality Bill passed.... Sports.

PARAMOUNT NEWS—No. 23.—U. S. marks Armistice Day....Bathing Beauties in Florida....Harmless hunting in Washington....Christmas toy preview....Portable landing field tested....Bomber tested.

PARAMOUNT NEWS—No. 24.—Coal strike....Neutrality Act revised....Jap envoy here....Britons evacuate Yokohama....Marines leave Shanghai.... Sports.

RKO PATHE NEWS—No. 23, Vol. 13.—FDR's Armistice Day speech....Britain's paratroops....Boy king reviews troops....OPM trains aid small business....Portable airfield tested....Skiers search for snow....Cowgirls ride on muddy track....Bomber tested....Sports.

RKO PATHE NEWS—No. 24, Vol. 13.—Lewis won't yield—coal strike on....Japan sends envoy to Washington....New neutrality law signed....Block party for soldiers....Pit River bridge near finished.... Sports.

UNIVERSAL NEWSREEL—No. 32, Vol. 14.—FDR's Armistice Day speech....Mother gives bomber to avenge sons....Bomber tested....Defense exhibit ready....Red Cross drive opens....Florida art class ....Sports.

UNIVERSAL NEWSREEL—No. 33, Vol. 14.—Japanese envoy arrives....U. S. will arm ships....Senator urges anti-strike legislation....Pit River bridge near ready....Sports.

World Pictures Corp. Acquires Fourteen Esquire Productions

Archie Mayers, general manager of World Pictures Corporation, New York City, has signed a five-year deal with Esquire Films of the United States, Inc., for the distribution rights to the Esquire films in the United States and possessions.

In the first group of 14 features are included "This England," with Emlyn Williams, author of "The Corn Is Green," Constance Cummings and Roddy McDowall; "The Great Horizon," an original screenplay of the life of William Penn; "Common Touch," based on the theme of Tchaikowsky's Concerto; "Crook's Tour," "Trouble for Two," "Two Days to Live," "Seventh Survivor," and a series of family stories entitled "Mother Reilly."

Rice, Kirsch in Defense Posts

Grantland Rice and Jack Kirsch have been appointed to Civilian Defense boards. Mr. Rice, sports writer and short subject producer, has been appointed secretary of the sports board of the division of physical fitness of Civilian Defense. Mr. Kirsch, Illinois Allied president, heads the Film Committee to cooperate with the Chicago Commission on National Defense.

Associates Dance

The Motion Picture Associates, New York, held its annual dinner-dance Wednesday night, at the Hotel Astor, with about 500 attending. Chairman of the arrangements committee was Jack Ellis. Joe Lee heads the organization.

NBC Observes its 15th Anniversary with 3-Hour Show

The 15th anniversary of National Broadcasting was marked last Saturday night by one of the most extensive hook-ups in radio's history, carrying special messages from President Roosevelt, government officials and screen, radio and stage stars throughout the United States and South America. A three-hour program broadcast the proceedings over 243 independent stations affiliated with the NBC Blue and Red networks, and over more than 100 stations affiliated with the company's Pan-American network. A special two-way transmission between NBC's foreign correspondents also was arranged to commemorate the event.

President Roosevelt's letter to Niles Trammel, president of NBC, declared he was confident that members of the broadcasting industry would rededicate "their vast resources to the maintenance of our democratic traditions while at the same time they work with redoubled zeal to make our own American system of broadcasting the best in the world.

Knox Broadcasts

Secretary of the Navy Frank Knox, broadcasting from Washington, expressed gratitude to NBC for its cooperation with the Navy. "Radio," he said, "is doing its part to bring about that unity of determination, unity of effort and unity of ideals which must culminate in this nation's unity of purpose."

Robert P. Patterson, Under Secretary of War, speaking from Washington, Mr. Trammell, and James L. Fly, chairman of the Federal Communications Commission, also addressed the huge audience listening to the gala program.

Meanwhile, NBC's research division, in an effort to contribute its share to the networks' big birthday party, highlighted some interesting facts and contrasts between 1926 and 1941 in the company's history.

Time costs, for instance, rose about 2,000 per cent. Production of programs, tripled. About two-thirds of all program material was music, the researchers discovered, as compared with one-half used today, but there are twice as many music-hours on the air now as compared with 1926.

Dramatic shows have increased from three hours weekly to 65, chiefly because of the rapid growth of daytime serials, or "soap operas." Talks and discussions increased from approximately five hours weekly to 27. Morning exercise broadcasts disappeared from the network, but two new kinds of shows appeared during the 15-year period, quiz shows and news and special events.

The average number of station-sponsored hours on the Red network increased from 149 to 3,709 weekly, and on the Blue, from 24 to 1,443. Average number of stations used on each sponsored program rose from nine to 55 on the Red and from three to 57 on the Blue. Sponsored programs filled 15 per cent of all broadcast time in 1926 and 27 per cent in 1941.

FCC Order Suspended

NBC announced last week that stipulations were entered into between its counsel, two NBC co-plaintiffs, Woodman of the World Life Insurance Society, Stromberg Carlson Telephone Manufacturing Company, and the FCC, whereby the recent order of the Commission concerning network broadcasting, will be suspended until the Court has passed upon the motion of the plaintiffs for a preliminary injunction, now set for hearing on December 15th.

Networks Barred in Reich

Berlin officials announced last week that the National Broadcasting Company, Columbia Broadcasting System and Mutual Broadcasting System were banned from the air in Germany. American radio companies were ousted, according to official pronouncement in Berlin, because their "Berlin representatives transmitted to New York unjustified complaints without consulting the Reichsrundfunk Gessellschaft (German radio organization) about their wishes. This procedure, after years of long and good cooperation, is unusual in the history of journalism."

The three networks agreed, however, that they had discontinued broadcasts from their Berlin correspondents because of the imposed-Nazi censorship which made news reports "useless."

RCA Lab to Aid Defense

The new RCA radio research laboratory, now under construction near Princeton, N. J., was pledged last Saturday by officials of the Radio Corporation of America to the defense of the United States. Major General J. G. Harbord, chairman of the board of RCA, and David Sarnoff, president, joined in the pledge at ceremonies marking the laying of the cornerstone of the research center. Mr. Sarnoff's talk came via radio from the S. S. Matsonia about 5,000 miles away in the Pacific Ocean.

Scheduled for completion in the spring of next year, the laboratory will employ about 600 research workers. According to RCA, it will be the largest radio research center in the world.

Drama Guild Elects Elmer Rice President

Elmer Rice has been reelected president of the Dramatists Guild in New York for a term of two years. George S. Kaufman was named vice-president and Richard Rogers, secretary. The elections were held at the annual meeting of the group at the Lyceum theatre, Friday, November 7th.

An amendment to the minimum basic agreement with legitimate stage producers was approved which extended the period during which a producer shares in motion picture rights to a play from 10 to 18 years, but with diminishing percentages during the last eight years. Another amendment approved was an exemption from the requirement for membership in the Guild to foreign playwrights writing in a foreign language and living abroad.

Elected to the Guild council were Philip Barry, Edward Childs Carpenter, Marc Connelly, Rose Franken, Lorentz Hart, Howard Lindsay, John Monks, Jr., Arthur Schwartz, George Sklar and Victor Wolfson.

Representatives of the Guild who were elected to membership on the council of the Authors League of America, the parent body, were Irving Berlin, Mr. Connelly, Russel Crouse, Frances Goodrich, Moss Hart, Sidney Kingsley, John Howard Lawson, Kenyon Nickolson, Arthur Richman, A. E. Thomas, Rita Weiman and Stanley Young.

Babe Ruth Signed

Samuel Goldwyn has signed Babe Ruth for a role in "The Life of Lou Gehrig."



Mexico to Give Best Film Award

by LUIS BACERRA CELIS
in Mexico City

Help for the motion picture industry is being worked out by the Federal Film Censoring and Supervision Department in the form of money-prize awards for outstanding work during 1941, announces Felipe Gregorio Castillo, head of the Department. The awards are to total $4,250 for the best production, direction and writing and for the outstanding film actor and actress of this year.

The choosing is to be done by judges representing the Department and the industry. The rewards are to be bestowed at a party set for the end of January. This will make four organizations that are awarding annual prizes for the best showings of the year by the industry,—the industry itself, the picture workers' union and the Mexican Association of Film Journalists also give awards.

National Stage Week

National theatre (stage) week was to be celebrated with various events throughout Mexico from November 20th, the 31st anniversary of the start of the Revolution, to the 27th. Screen stars were to help the thespians make a success of their show, in reciprocation for the stagefolks' contribution to second national cinematographic week that was held in conjunction with the Mexican Independence observance holidays last September.

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The new kind of picture version of "Romeo and Juliet" being prepared by Marco-Aurelio Galindo, noted scenarist-director, brother of Alejandro Galindo, who is one of Mexico's leading directors, for production by Cinematografica Maga, S.A., is to start late in November. Sr. Galindo has made a blank-verse translation of the play and written the script. The cast is headed by Tomas Perrin, Marina Tamayo and Julian Soler. Art work is to be done by Miguel Covarrubias, famous Mexican painter, and Gabriel Figueroa will be the cameraman. All players are to wear regional Mexican costumes and the picture is to be made in Michoacan state, a picturesque zone that boasts many buildings and scenery reminiscent of 16th Century Italy.

Studio Improvements

As part of their program for quantity and quality production in 1942, studios are installing modern equipment. Clasa, the largest local studio, owned by interests concerned with Ing. Alberto J. Pani, ex-Minister of Finance and one of Mexico's leading financiers, has just put into service a camera crane that allows picture making from any angle. All the studios are scrapping old equipment and putting in new.

This phase of the studios' improvements program is being carried out as rapidly as funds for the purpose permit.

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What the producers advertise as a Mexican picture that can compare with "Gone With the Wind" in scope and length, "Simon Bolivar," story of the Liberator of Venezuela, has just been completed here by Miguel Contreras Torres, veteran producer-director who has had Hollywood experience, and Jesus Grovas, president of Grovas & Co., producers, former local Paramount manager. This is the longest picture ever made in Mexico, running 25 reels.

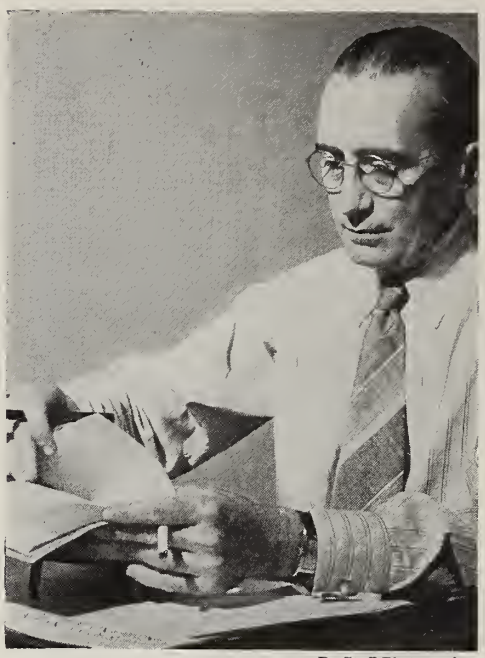
Like "GWTW," this picture will be exhibited with an intermission in the middle. Sres. Contreras Torres and Grovas are arranging for a world premiere for their production, simultaneously here and in some South American capital, most probably Bogota, Colombia, because that country has demonstrated unusual interest in the production. This debut is expected to be some time in December.

Costs of this picture are reported to have been about $215,000, the most ever spent for making a film in Mexico.

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Chile is keenly interested in the Mexican picture industry, it is shown by a request from the Valparaiso Central Chamber of Commerce to leading producers and the Government for complete data about the business—history, progress, capital investment, average annual investment, yearly production, taxes paid, prizes and subsidiaries granted by the Government, import duties, copyright laws, picture and its industry laws, exhibition and distribution regulations and the status of film labor.

HERALD PEOPLE



By Staff Photographer

RAYMOND EDWARD GALLAGHER, advertising representative of the Herald, says he is the youngest member of the Motion Picture Pioneers. He entered the business after a brief childhood in Brooklyn—where he has lived ever since—in 1910 as a member of Vitagraph's publicity and advertising department at the Brooklyn studios. In fact, he was the department, under Sam Spedon. Later he worked with the late J. Stuart Blackton, general production executive at Vitagraph, but left that company to join Sidney Kent's staff at General Film. He was Albany branch manager for General until 1918 when he transferred his merchandising ability to the motion picture department of the New York Morning Telegraph. In February, 1921, he joined the advertising staff of Motion Picture News, from thence to the Herald.

He has an array of cups and medals for handball ability, won mostly at the Friars Club, and he was a championship quartermiler; but his favorite sports now are less strenuous. He admits to being in great demand as a golf partner, because he is insurance for at least the high score prize, and he has never drawn to an inside straight.

New Groups Join Army and Navy

In recent weeks more employes from the various branches of the motion picture industry have joined the Army, Navy, Marine, and Air Corps divisions of the Government's armed forces. Others formerly employed by the industry and who have already been in the different Government branches have received promotions, while some have been released in accordance with the proclamation to release men over 28 years of age. The following men from the film industry have been or will be inducted:

Bernard B. Keeney, son of C. G. Keeney, manager of the Park theatre in Reading, Pa., has been accepted by the Royal Canadian Air Force; Samuel Kreisler, a home office publicity representative for United Artists; J. Wallack, assistant manager of the Strand in New Britain, Conn.; Billy Briant, Twentieth Century-Fox booker in New Orleans; Harvey Kelly, assistant manager of the Grand theatre in Richmond, Va.; Mike Serabo of Warners' Chicago exchange; Charles Burns, manager of the Rialto in Kingsport, Tenn.; Herbert Anderson, Warner actor; Joe Phillips, assistant manager of the Strand in Scranton, Pa., and Robert J. Libson, manager of the Times theatre, Cincinnati.

Ray Thomas, assistant to T. C. Wright of Warners' production department in Burbank, Cal.; Jack Kerz of the Balaban & Katz accounting department in Chicago; John Sharp of the Balaban & Katz Roosevelt theatre in Chicago; Ralph Lehman, manager of the Ritz theatre in McGehee, Ark.; W. Durwood Thompson, manager of the Strand in Duluth, Minn.; Neil McGill, manager of the Carolina in Charlotte, N. C.; James Harris, publicity director of Loew's Theatres in Cleveland; William Kapourelas, manager of the Family theatre in Indianapolis; Kay Nayfa, manager of the Empire in Placerville, Cal.

Meanwhile, a total of 28 men have left or will leave shortly the Training Film Production Laboratory at Fort Monmouth, N. J., including: John W. Logan, MGM cutter; Eugene Mudge, freelance writer; Franklin Coen, Columbia writer; Robert Churchill, documentary cameraman; Irving Smith, newsreel cameraman; Leonard Baker, television director; Barton Hayes, film cutter; Robert Russell, documentary script writer; Arthur Wilmurt, Yale drama staff; Frank A. Baldridge, film editor; Jaro Fabry, illustrator; Neal Gerard, color film cutter; Robert L. Jennes, Columbia animation cameraman; William H. Reynolds, Loew-Lewin cutter; Kurt W. Simon, Warner production staff; and Albert Shaff, cutter at Columbia.

Also Granville (Owen) Scofield, film actor; Herman Cohen, Schlesinger Studios; Berk Anthony, Disney Studios; Floyd Foran and Austin Doyle, Technicolor; Joe Thompson, NBC production staff in California; Dick Blake, screen writer; Bob Hoover, Columbia writer; John Logan, film cutter; Jerry Bergman, MGM production department, and Bill Reynolds, Universal cutter.

Kanin With OEM

Garson Kanin, RKO director, who has been released from active duty at the Training Film Production Laboratory, will continue in Governmental service in Washington with the Office of Emergency Management. Mr. Kanin's work will be to continue with the program of short subjects being made by the OEM for civilian defense training and education. However, a little of his time will be reserved for one or two pictures a year at RKO.

Those released from the various branches of the service, other than the Army Signal Corps, include: Vic Carlson, Twentieth Century-Fox employe in Chicago; Morris Cohn, Columbia salesman in Albany, N. Y.; Sidney Lax, formerly with Columbia in New Haven, Conn.; Bob Nero of the Monogram exchange in Cleveland, and Ed Kelley, former assistant to Vic Gauntlett, advertising manager of the Hamrick-Evergreen circuit in Seattle.

Other former film employes now in the Government's armed forces who have been promoted include: Edwin P. Curtin, former New York radio, publicity and advertising man, has been promoted to the rank of captain at Camp Wheeler; Sterling Campbell, formerly an assistant director and technical adviser with Universal and Warner in Hollywood, has been promoted to squadron leader in the Royal Canadian Air Force; Richard J. Maher, formerly with Bausch & Lomb in Rochester, promoted to sergeant at Fort Shafer, Honolulu.

Aiding the boys in uniform, Will Horwitz recently opened a Soldier's Service Club in his Uptown Theatre Center in Houston, Tex. The Center includes game tables for cards, dominoes, checkers, pool, pingpong and other games. Radios, a juke box, writing desks and reading tables are also included.

WHAT THE PICTURE DID FOR ME

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Associated British Film Dist.

CONVOY: Clive Brook, John Clements—This junk hit a new high for walkouts. Brother, no more foreign pictures for me. After this one, "Night Train," etc., I've paid for my last one. Played October 22-23.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

Columbia

ADVENTURE IN WASHINGTON: Herbert Marshall, Virginia Bruce—A very fine piece of entertainment, most suitable for American audiences. Although we could have had more business, we received many favorable comments.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

BLONDE FROM SINGAPORE, THE: Florence Rice—Just a picture. Should be doubled with something good. Running time, 70 minutes. Played October 22-23.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

KING OF DODGE CITY: Bill Elliott—Usual shoot-'em-up to good Saturday business. Running time, 56 minutes. Played November 8.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

THIS THING CALLED LOVE: Rosalind Russell, Melvyn Douglas, Binnie Barnes, Allyn Joslyn—Here is real comedy without recourse to slap-stick. A galaxy of stars including Rosalind Russell, Melvyn Douglas, Allyn Joslyn, Binnie Barnes and several others work in perfect harmony to put across this excellent, mirthful production. There is not a flaw in this spicy story of marital "high-jinks" and there is never a lagging moment as the tempo of hilarity increases as the story leads up to its climax. There should be no complaints if you show this really clever picture. Running time, 98 minutes. Played November 8.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

TIME OUT FOR RHYTHM: Rudy Vallee, Rosemary Lane—Got by on Friday-Saturday double bill. Nothing to boast about.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

TIME OUT FOR RHYTHM: Rudy Vallee, Rosemary Lane—Did very good. Think it was due to Foto Nite.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

COMRADE X: Clark Gable, Hedy Lamarr—The stars brought them in and they were satisfied, but didn't like it as well as "Boom Town." Lots of laughs and fair box office. Played October 31-November 1.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

DR. JEKYLL AND MR. HYDE: Spencer Tracy, Ingrid Bergman, Lana Turner—This was a splendid picture. Tracy did a very good job of playing the dual role in this picture. It did not seem to have any appeal, though, and as a result, business was a shade slower than average. Running time, 123 minutes. Played October 28-30.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

DR. KILDARE'S WEDDING DAY: Lew Ayres, Lionel Barrymore, Laraine Day—Best of this series. Good any day in week. Played November 4-6.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

DR. KILDARE'S WEDDING DAY: Lew Ayres, Lionel Barrymore, Laraine Day—Why did they have to do it? Why couldn't they have married "Mary Lamont" to "Kildare" and gradually moved her out of the series? It seemed a shame to take her out in this manner and made this picture the least liked of any of them. Played October 31-November 1.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GET AWAY, THE: Charles Winninger, Robert Sterling—O. K. programer. Action and some suspense. Played October 29-30.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

I'LL WAIT FOR YOU: Robert Sterling, Marsha Hunt, Paul Kelly—Very nice little program picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LIFE BEGINS FOR ANDY HARDY: Mickey Rooney, Judy Garland, Lewis Stone—I was determined I would get one good crowd this Fall, come what may, so I ran this with "Charley's Aunt" and succeeded quite well. This Hardy picture is very well done, but the attraction of the series is lessening. They are getting too scarce on the comedy end. There are very few laughs in this one. It seemed too long drawn out. However, I'll keep on looking forward to the next one for quite a while yet. Running time, 100 minutes. Played November 7-8.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

LIFE BEGINS FOR ANDY HARDY: Mickey Rooney, Judy Garland, Lewis Stone—Another fine Hardy picture which did not do usual business, principally because we had a bad storm all day Sunday and it carried over into Monday. Where does MGM pick up all those honeyed gals like Patricia Dane? There's always someone like her springing up in some of their pictures. Will be looking forward to her next. Running time, 100 minutes. Played October 26-27.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PHILADELPHIA STORY, THE: Katharine Hepburn, Cary Grant, James Stewtart—Was pleasantly surprised with this one as I had expected it was for the big cities only. But they came and did not hear one complaint and many praises. Everyone likes James Stewart and Hepburn really pleased in this role. Played October 17-18.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

WILD MAN OF BORNEO: Frank Morgan, Mary Howard, Billie Burke—Very poor, as I suspected from reports. Tried to get out of running it, but MGM insisted it was O. K. for me. Even the kids walked out on it. Running time, 80 minutes.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

Paramount

CAT AND THE CANARY, THE: Bob Hope, Paulette Goddard—Played repeat showing to satisfactory business.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour, Lynne Overman—There's lots of hocus-pocus in this Hope-opus and my customers (bless-'em) really reveled in it. Their only complaint was that they laughed so hard they missed much of the dialogue. Miss Lamour always had a substantial following in this situation, but never before this could I put so much faith in Hope! Running time, 82 minutes. Played October 16-18.—Del. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour—The picture is Hope's best and everyone enjoyed it immensely. Business was good. Running time, 82 minutes. Played October 30-November 1.—Mel Jolley, Columbia Theatre, St. Thomas, Ontario, Can. General patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour—Bob Hope is O. K. in this picture and that's the kind of picture my fans like to have at this time. It's a swell grosser and is a small town natural. Running time, 81 minutes. Played October 22-23.—Vic Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

FORCED LANDING: Richard Arlen—Too many of this kind on the market. Every producer has one as good, or better. This one is hard to understand on account of the foreign accent.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

HENRY ALDRICH FOR PRESIDENT: James Lydon, Charles Smith, June Preisser—Dandy entertainment. Action, thrills, comedy. Business good. Running time, 72 minutes. Played November 4-5.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

I WANTED WINGS: Ray Milland, William Holden, Wayne Morris, Veronica Lake—Good picture. Good box office. Too long for the staff after the first run, but don't think audience mind sitting through it. It's timely and the air scenes magnificent. The loyalty angle among the air force boys goes over big here. Enjoyed by all. Played October 24-25.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

KISS THE BOYS GOODBYE: Mary Martin, Don Ameche, Oscar Levant—An average musical that tries hard to be different, but winds up with the rest. The title led many to believe it was a service story. Miss Martin sings nicely, but some of her Southern accent was difficult for "us furriners" to grasp. "Rochester" was wasted. It's a "C" picture with Don Ameche and twenty minutes added. Running time, 85 minutes. Played Nov. 3-5.—Del. Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

NEW YORK TOWN: Fred MacMurray, Mary Martin, Robert Preston, Akim Tamiroff—Picture pleasing. Nothing big. Business average Sunday and Monday. Running time, 75 minutes. Played November 2-3.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

NORTH WEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll, Paulette Goddard—After this had played around this district on all sides with a traveling circuit, I managed to pick up the balance of the folks of the district who enjoyed this epic of this world-famed police force. However, on the percentage asked by the company, there was no gravy for the exhibitor. However, it was very much enjoyed by all my patrons. Running time, 100 minutes. Played October 18.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

SANTA FE MARSHAL: William Boyd, Russell Hayden—The average "Hopalong Cassidy" picture. Without George "Windy" Hayes they are not so good. This one did not go over. Running time, 68 minutes. Played October 31-November 1.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

SHEPHERD OF THE HILLS, THE: John Wayne, Betty Field, Harry Carey—Biggest mid-week business in seven months. Where did they get the story? It's nothing like the book. Played in cold, rainy weather and still they turned out. Played November 5-6.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

VIRGINIA: Madeleine Carroll, Fred MacMurray—Picked up this old one and did a whale of a business. Which goes to show that it doesn't pay to play them too hot. Many said it was far better than "G.W.T.W." Played October 19-20.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

WORLD PREMIERE: John Barrymore, Francis Farmer—This one failed to hold interest. Even Mr. Barrymore's talent cannot hold up such a weak story as this. Business way below average. Running time, 70 minutes. Played October 29-30.—Rae Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Producers Releasing Corp.

ARIZONA GANG BUSTERS: Tim McCoy—P. R.

(Continued on following page)

(*Continued from preceding page*)

C. ruincd a good western series with this one. The folks who like this type of picture don't want any sabotage or international situations in their horse operas. The balance of the series is very good. Played October 31-November 1.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

Republic

BARNYARD FOLLIES: Mary Lee, Rufe Davis, June Storey—Swell show. My patrons ate it up. A little old, but it doesn't make any difference with this type of picture. Played October 29-30.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

DOWN MEXICO WAY: Gene Autry, Smiley Burnette—We had to hang the S. R. O. sign on this one twice on Sunday evening. This was double-billed with "You'll Never Get Rich" which was also a good draw. Autry always goes over big here. Running time, 70 minutes. Played October 26-27.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

MOUNTAIN MOONLIGHT: Weaver Bros. and Elviry—Good program picture and good draw. Not enough of the hillbilly singing to suit some of my patrons. Played November 5-6.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

PUDDIN' HEAD: Judy Canova, Francis Lederer, "Slim" Summerville—Just got by for Judy. Not as good as her former pictures. Running time, 80 minutes. Played October 15-16.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

PUDDIN' HEAD: Judy Canova, Francis Lederer, "Slim" Summerville—Not much to this one. Too much Judy and not enough 'Slim." How Judy ever got into the movies is beyond me.—J. N. Wells, Wells Theatre, Kingshead, Ga. General patronage.

UNDER FIESTA STARS: Gene Autry, Smiley Burnette, Carol Hughes—Good old Gene, he really drives the blues away.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RKO Radio

DEVIL AND MISS JONES, THE: Jean Arthur, Robert Cummings, Charles Coburn—Good entertainment. Held up for second day run. Running time, 90 minutes. Played October 26-27.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

JUNGLE CAVALCADE: Frank Buck—Real good. Business above average. Thoroughly enjoyed by everyone. The best yet.—Harland Rankin, Center Theatre, Chatham, Ontario, Can. General patronage.

JUNGLE CAVALCADE: Frank Buck—Played this on a week-end instead of a western. It was fairly well received in bad weather. I'll still take a horse-opery on Saturday. Played November 7-8.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

LET'S MAKE MUSIC: Bob Crosby, Jean Rogers—If Bob Crosby is an actor, I'm a millionaire. He will never be an actor and I'll never attain my goal with stuff like this. Take Elisabeth Risdon out of the picture and you might as well leave it in the can. Played October 15-16.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

MR. AND MRS. SMITH: Carole Lombard, Robert Montgomery, Gene Raymond—Played it second run to disappointing business.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

MY LIFE WITH CAROLINE: Ronald Colman, Anna Lee—I was under the impression that this was an hilarious comedy. But the funniest part of it was the way the staff disappeared when both customers came out. Not a very auspicious debut for Miss Lee. Running time, 80 minutes. Played October 20-22.—Del Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

PARACHUTE BATTALION: Robert Preston, Nancy Kelly, Edmond O'Brien, Harry Carey—Had Dick Stabile's Orchestra on the stage. Drew a good crowd, but lost money. He certainly puts on a good show for for those of you who use orchestras. This was our first try at it. Our town just is not big enough, but it was fun while it lasted. The crowd enjoyed the picture and said it was peppy and had a good amount of comedy. The jumping is excellent and there are educational aspects to this picture. Many said "You don't often get as good a picture as that one when a theatre is featuring a band." Running time, 75 minutes. Played November 5.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

RELUCTANT DRAGON, THE: Robert Benchley—My gross on these feature-cartoons drops about 30 per cent from the previous one and this was no exception. The consensus of patron opinion is that "Dragon" is interesting, instructive. Goofy steals the show. The "Dragon" sequence was the weakest spot. But little do they know that I paid too much rental in proportion to the returns. Running time, 73 minutes. Played October 23-25. Del. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

SUED FOR LIBEL: Kent Taylor, Linda Hayes—Well received. Most enjoyable. Program suitable for dual bill.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

SUNNY: Anna Neagle, Ray Bolger, Edward Everett Horton—A dandy picture with grand music which was a complete washout at the box office. Smallest attendance we have had in months. Cannot understand why this gal doesn't draw here. Running time, 98 minutes. Played November 2-3.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SUNNY: Anna Neagle, Ray Bolger, Helen Westley—Too much music in this. Much too long. Did not hold interest. Helen Westley stole the show. Played November 2-3.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

TOM, DICK AND HARRY: Ginger Rogers, George Murphy—This was double-billed with "Law of the Tropics" and did not draw at all. We had very poor business on this. Poorest business for a long time. Running time, 87 minutes. Played October 5-6.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

TOM, DICK AND HARRY: Ginger Rogers, George Murphy, Burgess Meredith—Did average business, but received many complaints from patrons. My people did not care for it. If you haven't already run this feature, be sure and listen closely at first part of Reel Two where the operator next to Ginger Rogers is announcing the time. Listen closely and see if she doesn't make a mistake along about the third or fourth time she announces it. If you notice it, please mention it in this department when reporting on the above picture. I'd like to know whether I'm wrong or not. Could have been that I misunderstood what operator said.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Twentieth Century-Fox

ACCENT ON LOVE: George Montgomery, Osa Massen—Very good program picture. Suitable for dual billing.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

BELLE STARR: Randolph Scott, Gene Tierney, Dana Andrews—Both Scott and Tierney did great in this picture. Lots of good action and color photography was good. Good business. Running time, 87 minutes. Played October 21-23.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

BELLE STARR: Randolph Scott, Gene Tierney—Here's a swell action picture; good color and scenery. If your patrons want action, get this one and push it. —J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

CHARLEY'S AUNT: Jack Benny, Kay Francis—I wondered this Fall whether there were enough people left around here to give us a good crowd. We hadn't had one in so long. I ran this with "Life Begins for Andy Hardy," knowing I couldn't make much money, but knowing that if anyone were nearby, the show would be irresistible. Well, we had a good crowd, as you would expect, and this picture brought out many laughs that I haven't heard in a long time. The picture is just right. Now I know that the people are here, may be can get them out again. Running time, 81 minutes. Played November 7-8.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

CHARLEY'S AUNT: Jack Benny, Kay Francis—We did O. K. on this picture. Jack Benny always does good here, although this was not Benny's type. Running time, 81 minutes. Played October 7-9.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

CHARLEY'S AUNT: Jack Benny, Kay Francis—Here's a natural if there ever was one. If your patrons can't laugh, better tell them to stay away.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

CHARLEY'S AUNT: Jack Benny, Kay Francis, James Ellison—Jack Benny delivers top performance. Good picture. Good business. Running time, 82 minutes. Played November 2-3.—Rae Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

CHARLIE CHAN IN RIO: Sidney Toler, Mary Beth Hughes—Every one likes "Charlie Chan" and we always have a moderate business on these pictures. Double billed it with "The Kid from Kansas," which, in my opinion, is just another horse opera. Running time, 60 minutes. Played October 17-18.—J. M. Thomsen, Marlette, Mich. Rural patronage.

GREAT AMERICAN BROADCAST, THE: Alice Faye, Jack Oakie, John Payne, Cesar Romero—Very good, but was rained out two nights. Played November 2-3.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

MARYLAND: Walter Brennan, Fay Bainter, Brenda Joyce, John Payne—It is an old picture, but there were many who had not seen it, and many who wanted to see it again. The color was very good and the acting superb. Played double bill to good receipts. Running time, 91 minutes. Played November 3-5.—Mel Jolley, Columbia Theatre, St. Thomas, Ontario, Can. General patronage.

NIGHT TRAIN: Margaret Lockwood, Rex Harrison—Swell suspense story made in England which did not help it any. But it pleased a Giveaway crowd and kept them interested until the end. Played October 29-30.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne, Glenn Miller and his Orchestra, Milton Berle—This was double featured with "Mob Town" and we really packed them in with this program. Running time, 86 minutes. Played October 19-20.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

TALL, DARK AND HANDSOME: Cesar Romero, Virginia Gilmore, Milton Berle—They will enjoy it if you can get them in. Running time, 78 minutes. Played October 29-30.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

WE GO FAST: Lynn Bari, Alan Curtis—If you can find anything else to run, better run it. However, it will fill, but that's all—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

WESTERN UNION: Robert Young, Randoph Scott, Virginia Gilmore—Very good picture. Color very beautiful. Pictures with Indian fights always draw well. Give us more of them. Played October 31-November 1.—Daniel Korman, Palace Theatre, Englehart, Ontario, Can. Small town patronage.

WILD GEESE CALLING: Henry Fonda, Joan Bennett—This picture was very good and did better than average business. Running time, 78 minutes. Played September 30-October 2.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

WILD GEESE CALLING: Henry Fonda, Joan Bennett, Warren William—This should be shown to adults only. Too much ado over having a baby, for children, and it might be embarrassing to sweethearts.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

YANK IN THE R. A. F.: Tyrone Power, Betty Grable—Here's one you can use your surplus advertising budget on. This has everything the others left out. My print had perfect sound, and had good business due to getting it early.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

United Artists

CHEERS FOR MISS BISHOP: Martha Scott, William Gargan—A good show, well acted, but the type that will not go over in the small town. Many walk-outs. It will please the women; few men liked it. Running time, 95 minutes. Played October 27-28.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

GREAT DICTATOR, THE: Charles Chaplin, Jack Oakie, Paulette Goddard—Wonderful picture though complaints from some who don't understand the genius of Chaplin, but the majority liked it and box office good considering heavy snow storm. Played October 27-28.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

GREAT DICTATOR, THE: Charles Chaplin, Jack Oakie, Paulette Goddard—It's not what my fans expected. It was silly, dilly, and the film rental was

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NEW CONTRIBUTOR TO DEPARTMENT

A new contributor reported to the What the Picture Did for Me Department this week, and six others resumed after a lapse of some time. The new contributor is:

DEL. FOX, Fox Theatre, Pincher Creek, Alberta, Canada.

The contributors who resumed after an absence are:

J. M. THOMSEN, Center Theatre, Mariette, Mich.

VIC STEPHANO, Grove Theatre, Groveton, Tex.

C. W. RITENOUR, Milford Theatre, Milford, Ill.

M. D. STEWART, Texas Theatre, De Leon, Tex.

H. T. NOKES, Ozark Theatre, Ozark, Mo.

EDWARD L. ORNSTEIN, Rialto Theatre, Marengo, Ind.

Read the reports from these and other contributors in the adjoining columns.

over my head. Don't worry yourself over it. Running time, 128 minutes. Played October 24-25.—Vic Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

KIT CARSON: Jon Hall, Lynn Bari, Dana Andrews—Nice picture for action lovers, with satisfactory week-end grosses.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

WESTERNER, THE: Gary Cooper, Walter Brennan, Fred Stone—Played this one late, but Mr. Cooper is one of the few actors who can be depended upon to overcome this handicap. His ability to express himself by not saying anything made the proceedings drag here and there; but as long as business is above average, I won't criticize the way it's done. Running time, 99 minutes. Played October 30-November 1.—Del. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

Universal

BADLANDS OF DAKOTA: Robert Stack, Ann Rutherford, Richard Dix—This picture had plenty of action and everyone who saw it enjoyed it. Double featured with "The Bride Wore Crutches," which is just a program picture. Business was just fair. Running time, 74 minutes. Played October 3-4.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

BADLANDS OF DAKOTA: Robert Stack, Ann Rutherford, Richard Dix—Swell western. Played Sunday-Monday. Good turnout. I'll take Universal for a small town. Played October 5-6.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

UNFINISHED BUSINESS: Irene Dunne, Robert Montgomery, Preston Foster—Excellent picture. Good performances by every member of the cast. Average business. Watch Universal this year, small town exhibitors. Played October 26-27.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

Warner Bros.-First National

BRIDE CAME C.O.D., THE: Bette Davis, James Cagney—Warners collected top rental on another programer, it seems to me. Davis always poor here and even Cagney couldn't carry her in this. Played October 26-27.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

COMET OVER BROADWAY: Kay Francis, Ian Hunter, John Litel—Very good programer, that was played with "Mr. and Mrs. Smith." Business below par.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

DIVE BOMBER: Errol Flynn, Fred MacMurray, Ralph Bellamy—This made a perfect three-point landing in this situation and came very near establishing a new ceiling at the box-office for a Monday-Wednesday date. No one complained at the unusual length, but I did find myself mentally shooting down a lot of those aeroplanes that were constantly blitzing the dialogue. But I have no kick coming; this is a story of aeroplanes. And those machines do turn out the patrons. Running time, 137 minutes. Played October 27-29.—Del. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

DIVE BOMBER: Errol Flynn, Fred MacMurray—Very good color photography and packed with plenty of thrills from start to finish. Did better than average on this one. Running time, 132 minutes. Played October 15-16.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

EAST OF THE RIVER: John Garfield, Brenda Marshall, Marjorie Rambeau—A real good picture that did business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FOOTSTEPS IN THE DARK: Errol Flynn, Brenda Marshall, Ralph Bellamy—This one fell down badly and with star attraction. Would not recommend this one for a small town product. Running time, 98 minutes. Played October 25.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

HIGH SIERRA: Humphrey Bogart, Ida Lupino, Joan Leslie—This product was originally dated to me in June of this year, and having redated this product three times, I have at last had the privilege of playing same. Just down the alley for a small town and rural community. Play it in any spot. Running time, 100 minutes. Played November 1.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

INTERNATIONAL SQUADRON: Ronald Reagan, James Stephenson, Julie Bishop—We did an average business on this. Double featured with "Our Wife." Running time, 87 minutes. Played October 12-13.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

INTERNATIONAL SQUADRON: Ronald Reagan, James Stephenson, Julie Bishop—A swell show and it's a grand airplane picture. Plenty of action of the R. A. F. That Reagan is a coming star. Running time, 87 minutes. Played October 26-27.—Vic Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

KNOCKOUT: Arthur Kennedy, Olympe Bradna—Another cheap little program picture to fill a booking. And my friend, the exhibitor, figure the spot we are in under the Decree, this season. Some like this will come in every block and you have no out. A meddling bureaucrat, that did not know the first thing about the picture business, forced this on an unwilling industry, upsetting a practice that had been in use for years, that of a substantial cancellation, that you now have been deprived of. And which was satisfactory. This decree, as I understand it, expires some time in June. Speaking for myself alone, I think that a united industry should make every effort to get out from under this. It is not working out for us, and I don't think that it is, in general.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

KNUTE ROCKNE—ALL AMERICAN: Pat O'Brien, Gale Page, Ronald Reagan—Although played late, one of the best, least-known pictures on 1940-41 product. Pat O'Brien's part as "Knute Rockne" very excellently acted. Had more customer approval on this than any played from Warners from '40-'41 product. Played November 3-5.—Daniel Korman, Palace Theatre, Englehart, Ontario, Can. Small town patronage.

MALTESE FALCON, THE: Humphrey Bogart, Mary Astor, Gladys George—It will pass, but don't expect too much. It's a rough-talking movie. It won't hurt you to play it. You will see some good acting. Running time, 100 minutes. Played November 7-9.—Vic Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

MANPOWER: Edward G. Robinson, Marlene Dietrich, George Raft—Good, thrilling picture with dandy comedy in the mood of "They Drive By Night." All who saw it liked it a lot, but there were very few there. A second night would have helped by word of mouth. Running time, 100 minutes. Played November 6.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MILLION DOLLAR BABY: Priscilla Lane, Jeffrey Lynn, Ronald Reagan, May Robson—Better than most Warners this year. Average at box office. Played October 31-November 1.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

NAVY BLUES: Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley—This picture did a good business although it was billed with "Harmon of Michigan," which, no doubt, drew a great number of patrons due to this being Harmon's so-called stamping ground. Business was considerably above average on this program. Running time, 108 minutes. Played September 28-29.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

NAVY BLUES: Ann Sheridan, Jack Oakie, Martha Raye—Ann Sheridan deserves better treatment. Picture only fair. Business good. Running time, 96 minutes. Played November 6-7.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

THIEVES FALL OUT: Eddie Albert, Joan Leslie, Jane Darwell—A fair program picture.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

WINGS OF THE NAVY: George Brent, Olivia de Havilland—Business was good, but due only to the large number of men from R.C.A.F. school which is located here, who attended. Running time, 97 minutes. Played November 6-8.—Mel Jolley, Columbia Theatre, St. Thomas, Ontario, Can. General patronage.

Short Features

Columbia

AN ACHE IN EVERY STAKE: Stooges—The Stooges go pretty well although I think they repeat some of their antics too often in their reels. Running time, 18 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

COMMUNITY SING SERIES: Our patrons really love these "Community Sing." They have a little trouble joining in, but by the end of the reel they are going in pretty good shape. Running time, 10 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

Metro-Goldwyn-Mayer

GOOSE GOES SOUTH: Technicolor Cartoons—Best fable we have had in a long while.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

HOMELESS FLEA, THE: MGM Cartoons—Good color cartoon. Would have been better if the flea had made the dog itch instead of setting him on fire.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

MAN WHO CHANGED THE WORLD, THE: Miniatures—Good, as these usually are.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

OFFICER POOCH: Technicolor Cartoons—Dandy col-

(*Continued on following page*)



To prevent obscure dislocations from developing into major breakdowns involving heavy replacement expense, every Altec service man carries ultra-sensitive electrical instruments (30 times more sensitive than the human ear) with which he detects troubles in their incipient stages.

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(Continued from preceding page)

or cartoon. Enjoyed by all. The woodpecker really got the laughs.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

RESPECT THE LAW: Crime Does Not Pay Series—This type of short all O.K. Running time, 18 minutes.—Vic Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

TRIFLES OF IMPORTANCE: Passing Parade—Another good Passing Parade reel. We have yet to play one that didn't please.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

Paramount

DIPSY GYPSY: Madcap Model Series—This new type cartoon is very clever and the music is superb. Give us some more. Running time, 9 minutes.—Rae Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

GABBY GOES FISHING: Gabby Color Cartoons—This was one of Gabby's best. These Gabby Color Cartoons are enjoyed by all. They should make more of these. Running time, 8 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

GAY KNIGHTIES, THE: Madcap Models—These "Madcap Model" cartoons please the kiddies, but the adults don't think much of them. Running time, 8 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

HOOLA BOOLA: Madcap Models—O.K. for kids, but adults don't like them very well. Running time, 8 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

I'LL NEVER CROW AGAIN: Popeye the Sailor—Popeye Cartoons are always enjoyed, but this was not as good as average. Running time, 7 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

KING FOR A DAY: Gabby Color Cartoons—Just another color cartoon—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

PARAMOUNT NEWS: Best newsreel on the market. Getting better every week.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

SUN FUN: Sportlights—Good Sportlight subject.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

UNUSUAL OCCUPATIONS: Run them all. Nice color. Interesting and different.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

Republic

MEET ROY ROGERS: Meet the Stars Series—A nice little short from Republic. A perfect dish for the Western addicts as it introduces not only Roy Rogers, but also many other favorites. A few songs and a bit of music complement the film. Harriet Parsons as commentator has a most pleasing voice. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

RKO Radio

CANINE CADDY: Walt Disney Cartoons—Very good. I wish they would make more of these. Running time, 8 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

EYES ON BRAZIL: Special—Good. My patrons like to travel.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

INFORMATION PLEASE, NO. 1: John Gunther John Gunther is guest this time in this average but well-liked issue of a series that is always welcomed here. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MARCH OF TIME, NO. 1: "Thumbs Up, Texas"—Best of the short subjects. Interesting and educating. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

MARCH OF TIME, NO. 1: "Thumbs Up, Texas"—The March of Time is always enjoyed by the adults. Most of them are very interesting and this is one of them. Running time, 18 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

MARCH OF TIME, NO. 2: "Norway in Revolt"—One of the best issues of recent releases of these timely subjects. Played early. Running time, 18 minutes.—Daniel Korman, Palace Theatre, Englehart, Ontario, Can. Small town patronage.

MARCH OF TIME, NO. 13: "Peace—By Adolf Hitler"—Very good. This one kind of made the patrons sit up and take notice and gave them something to think about. Running time, 18 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

NIFTY NINETIES: Walt Disney Cartoons—Most Disney cartoons are very good and liked by all, but this was not quite up to Disney's high standard. Running time, 8 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

ROLLING RYHTHM: Sportscope—Roller skating, particularly at the Radio City sunken rink. Good enough of its kind. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Twentieth Century-Fox

ANZACS IN ACTION: The World Today—These subjects (The World Today) don't seem to create much interest. They seem to be rather dry. Running time, 10 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

FROZEN NORTH, THE: Terrytoons—These Terrytoons are generally quite good. Running time, 7 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

ICE CARNIVAL, THE: Terrytoons—O.K. black and white cartoon.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

WHAT HAPPENS AT NIGHT: Terrytoons—This was a fair Terrytoon color cartoon. Running time, 7 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

WINTER IN ESKIMO LAND: Father Hubbard Alaskan Adventures—These reels of Father Hubbard's adventures are well enjoyed. Running time, 10 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

Vitaphone

ALL THIS AND RABBIT STEW: Merrie Melodies Cartoons—Swell comedy and all of your fans will like it. Running time, 7 minutes.—Vic Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

BRAVE LITTLE BAT, THE: Merrie Melodies Cartoons—My patronage rave for this kind of cartoon, and they are grand. Running time, 7 minutes.—Vic Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

BRAVE LITTLE BAT, THE: Merrie Melodies Cartoons—Cute enough color cartoon but rather pointless and not up to the average of this series. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

CLIFF EDWARDS AND HIS BUCKAROOS: Melody Masters—Cliff Edwards is a favorite here, so this short was well received. A dash of comedy plus good music and singing make this reel a satisfactory addition to any program. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

HUNTING THE HARD WAY: Howard Hill—This was good. Everyone liked this. Hill gives a brilliant demonstration of his amazing skill with the bow and arrow. Running time, 16 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

MARIE GREENE AND HER GANG: Melody Masters—Very good single musical. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

NOTES TO YOU: Looney Tunes Cartoons—This was a good Porky cartoon. I believe it was a little better than average. Running time, 7 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

OF FOX AND HOUNDS: Merrie Melodies Cartoons—One of the best of colored cartoon shorts.—Daniel Korman, Palace Theatre, Englehart, Ontario, Can. Small town patronage.

ROOKIE REVUE: Merrie Melodies Cartoons—This is a swell short. Play it.—Vic Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

SNOW TIME FOR COMEDY: Merrie Melodies Cartoons—Very funny. These compare to the Disney cartoons. Running time, 7 minutes.—Walter Eldred, Colfax, Theatre, Colfax, Calif. Small town patronage.

SOCKEROO: Maxie Rosenbloom—Maxie Rosenbloom is about as good an actor as he is a prize fighter and that is pretty bad. Running time, 20 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

SPORT CHUMPIONS: Merrie Melodies Cartoons—I didn't think much of this. Just something to fill out the program. Running time, 7 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

TANKS ARE COMING, THE: Service Special—It's right up my fans' alley and let's have more of them. Running time, 18 minutes.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

WE, THE ANIMALS, SQUEAK: Looney Tunes Cartoons—In my opinion, this was not up to Porky Pig's standard. Running time, 7 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural patronage.

Savett, Curry Add Theatres

Harry Savett, independent exhibitor in Albany, N. Y., and Amos Curry, who operates thetares at Norfolk and Norwood, N. Y., have acquired more theatres for their circuits. Mr. Savett has taken over the Faust, Antwerp, Clinton and Port Leyden theatres. Mr. Curry has taken over the Family theatre in Utica, from Larry Carkey.

Axler With Canadian Circuit

Meyer Axler, secretary of the Independent Theatres Association of Ontario, and official of the Exhibitors Booking Association, has been appointed director of the maintenance and purchasing department of 20th Century theatres, a subsidiary of FPC.

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MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

THEY GET TOGETHER

Folks, study the picture on this page. Well, say you, what's what about a group shot of managers that calls for such editorial emphasis?

The answer: It is not just a "group shot of managers". The picture represents all of the managers in London, Ontario, Canada. These are members of the Theatre Managers' Association.

The organization is a year old. In that short time, it has accomplished a complete revolution in newspaper handling of theatre and amusement news.

Previous to the formation of the Association, as told by F. B. Jackson, secretary-treasurer, and Loew's manager, the theatremen were completely at odds. Cut-throating was fashionable. As a result, newspaper cooperation was impossible to obtain. Amusement advertising was carried on the classified and obituary pages. Efforts by individual managers for a better break met with complete failure.

According to Jackson, it was due importantly to Charles E. Kurtzman, Loew district manager, that this unhealthy condition was cured. On his first trip to London, Mr. Kurtzman, disturbed with the situation, called upon the publisher, strenuously objected to the treatment accorded all the theatres. He pressed for a change.

The paper insisted that, before anything was done, the managers would have to get together, present their complaints in a body. Mr. Kurtzman immediately called a meeting for the purpose. Organization resulted. The Association came about.

Within a period of four weeks the paper fell in line. All complaints were adjusted.

On this desk are tear sheets of the London campaign for the New Fall Movie Season. Pages and pages were given over to the coming product. House ads were conspicuous. The group shot, here reproduced, was run in a four-column layout. A stirring half-column editorial praising the work of the Association was featured.

There is a new spirit in London. Hitherto unapproachable officials are now receptive. Leading merchants gladly cooperate on theatre campaigns. The Association is represented in important communal projects. The theatremen have built further goodwill with solid support of war drives.

Grosses are better. The managers are firm friends. They work "one for all and all for one".



From left, standing, M. R. Stephens, J. S. Simmons, Maxwell Davey, Barney Ziff, Fred Thompson. Seated, from left, F. B. Jackson, Chairman W. K. Trudell, T. H. McKnight.

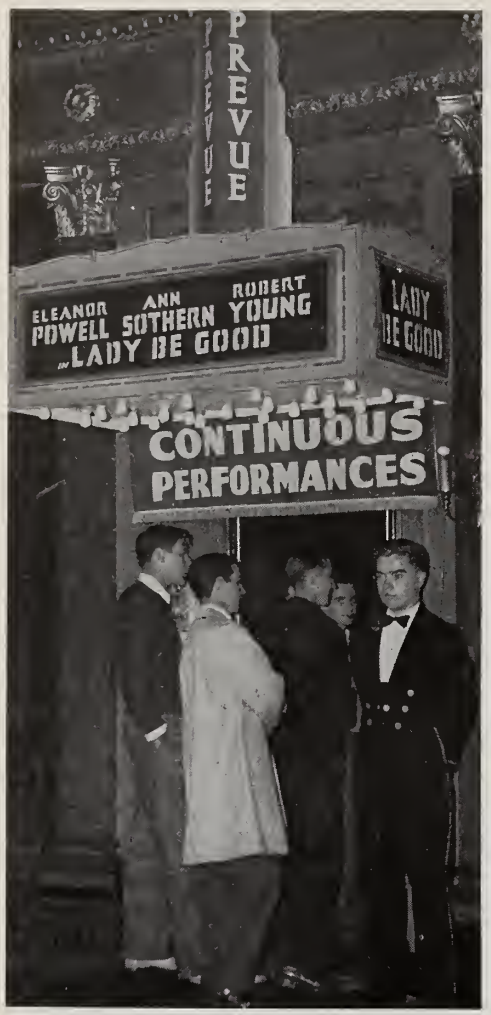
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BESA SHORT TELLS HOW

Praises well earned by the short-subjects department heads for last week's A. M. P. A. meeting are best to be expressed in the honors paid to Besa Short, guest of honor, who came up from Texas to represent the Hoblitzelle-O'Donnell forces, to tell how Interstate does it. The impression made by Besa before the competent audience was distinctly in keeping with the admirable job the Dallas girl is doing to spotlight Interstate's box-office handling of short-subject promotion.

A-Mike Vogel

ROUND TABLE IN PICTURES



Fitted with regular chairs, screen and projector, is R. Lee Kline's lobby miniature theatre, at Warner's Orpheum, Philadelphia, to show trailers on coming pictures, in this instance for "Lady Be Good". Music was furnished by victrola behind the screen playing hit numbers from the picture. It proved a popular place for patrons, a week ahead, Kline notes.

One of the main floats in the three-block street parade arranged by Ken Hoel for "A Yank in the R.A.F." at the Harris Senator, Pittsburgh. Army and Marine Corps equipment was featured with special decoration of banners along the line of march.



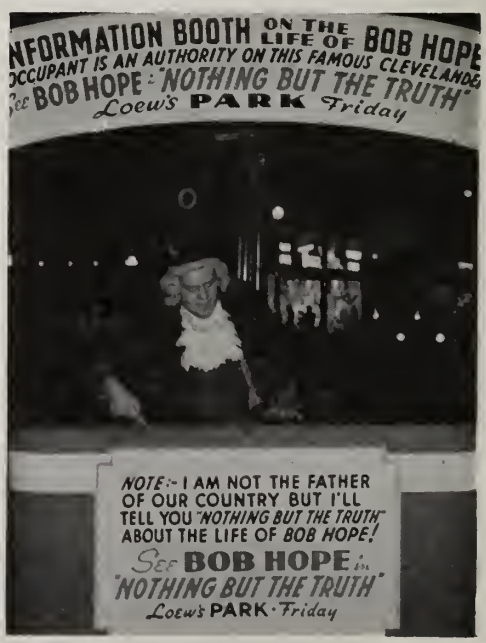


Seasonal and colorful is the attractive foyer panel currently installed at Loew's State, Boston, and reported by Joe Longo, publicity head.

Portable information booth on the streets of Cleveland for "Nothing but the Truth", at Loew's Park, proved a winner for Arnold Gates. The "authority" was a well-known amateur comedian.



One of the neatest front displays he has had occasion to use recently was the flash at the Palace, Pittsfield, Mass., by Manager Norman T. Prager, for "Navy Blues". The job was mostly paste-up, artistically arranged, with all the material in the layout taken from the 24's, the 6's and 3's on the picture.



Daniel Webster In Bridgeport

Since his opening of "All That Money Can Buy" came just after Election Day in Bridgeport, Conn., Morris Rosenthal built up interest in the date at Loew's-Poli Majestic and flooded the city with an election herald headed: "Vote (X) This Ticket." Immediately below was copy instructing readers to place an "x" in the boxes alongside of the theatre's attractions, "then rush to the Majestic to see," etc.

Newspaper publicity featured a story wherein Rosy invited Simone Simon to file her naturalization papers in the county, pointing out that other picture personalities had done likewise. The yarn, stemming from the fact that the star had taken preliminary action, of course, included neat mention of the picture and date. For leg art, Morris was able to plant a three-column art shot of Anne Shirley. For the classified page, the Loewman sold the idea of a streamer across the top, using the title.

On a daily street broadcast, the Round Tabler gave some guest tickets which the commentator offered to those who could answer questions about Daniel Webster, around whom the story is told. Further radio aid was obtained from WNAD's "1450 Club," on the air six hours daily, the manager giving guest tickets in exchange for screen plugs. The Webster name secured a still display in all branches of the public library, and Rosy brought the picture to the attention of clergymen for possible sermon treatment. Smash Postal wire messages were distributed by messengers to offices and factories, on a co-op deal, and leading stores gave over windows built around the line "All that money can buy won't purchase better values."

"LET'S HEAR FROM YOU"

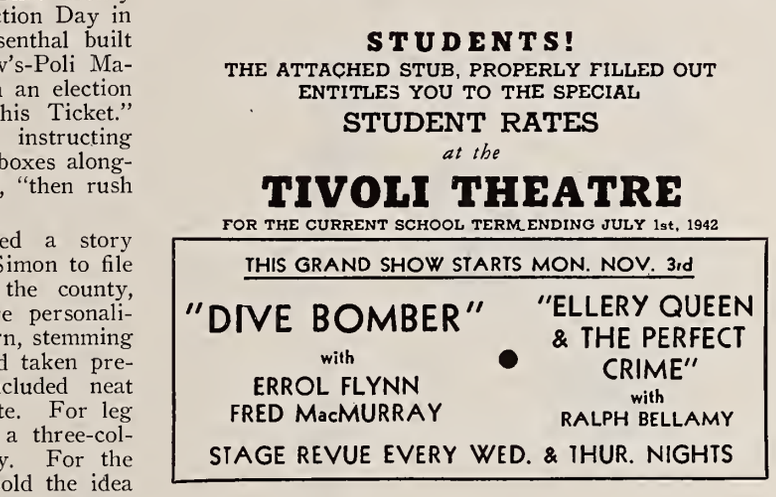
Williams "Blossoms" Campaign Aims at Class and Mass

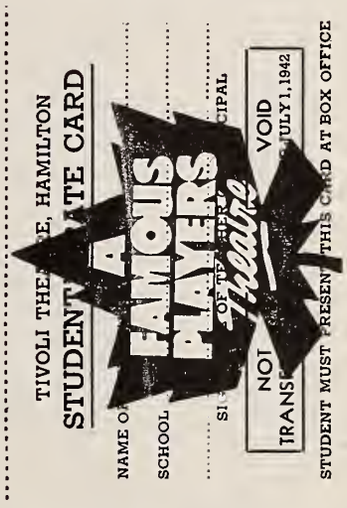
To insure coverage of all possible patronage sources for "Blossoms In the Dust" at Schine's Holland, Bellefontaine, Ohio, Manager Fred Williams, successfully used different slants to attract the city's prominents and the rest of the customers. For the former he held a special screening for 50 leading women, furnishing comment cards collected after the showing. Williams also had an extension of the phone placed in the lobby with a card alongside inviting the women to "call your friends now and tell them about 'Blossoms In the Dust'." Over a hundred calls resulted.

Fred then selected a representation of the comments, picking quotes, from the best known women for his newspaper ads. All the cards were posted out front a week ahead. For further word-of-mouth, the Schiner distributed post cards to the audience to write to friends in the drawing area.

The mass exploitation was built around a series of teaser cards using the punch lines from the picture such as "Bad girls don't have babies", "There are no illegitimate children, only illegitimate parents", etc. These were distributed house to house, smoke shops, pool halls, also at the county fair. Similar copy was used on tack cards.

Warren Card for Students Solves Boxoffice Problem





THE policy of the Famous Players Canadian Tivoli, in Hamilton, Ontario, includes a student's price, pegged somewhat between the children's and adult's admission. This proved annoying at times, according to Manager E. G. Warren especially in the handling of patrons not entitled to the concession, including those who used the younger people to purchase their tickets. Others waited until there were lines at the boxoffice to request the lower-price tickets. The time lost by cashiers and manager in arguing with these customers, the criticism by other patrons kept waiting as a result, caused the theatreman to seek a way out. The problem became more immediate since the board of education consistently refused to cooperate with the theatre in finding a method to identify the huge student body of over six thousand.

After trying one thing and another, Warren finally struck upon the non-transferable student card, reproduced above. Six inches by three, perforated for easy removal of the stub at the boxoffice, the card was distributed at schools directly to the students, required to fill in their names, schools, and obtain teacher or principal identification as noted. Comprehensive coverage was obtained by having the theatre staff handle each school separately, starting at eight in the morning, cards given out at each entrance. Distribution was also extended to schools in surrounding towns from which the theatre draws.

On presentation of the entire card, the cashier returns the filled-in stub to holder for further use during the school term. Warren continues to issue the cards to those entitled to them. Cards are also used to advertise the coming attractions, as noted.

Through this device, Warren credits an increase of student attendance of from 35 to 45 per cent. There are no more hold-ups at the boxoffice, no embarrassing arguments. The Round Tabler recommends the idea for other theatres with similar situations.

Kalberer Tells Rotary Of Industry Defense Work

Featured at a recent Rotary meeting in Washington, Ind., was a talk by "Kal" Kalberer on the part of the motion picture industry in defense. After the gathering, the Switow circuit city manager took the club over to the Liberty, which does not run weekday matinees, and ran a program of patriotic shorts. Front page in the two dailies was a result.

Kalberer did his page-one act again, this time with a contest on "When Ladies Meet", at the Indiana, wherein an inquiring reporter roamed the town, asking men and women what the chief topic of conversation was when-ladies-meet. Tiein ran from Monday through Friday, and of all the replies received each day, six of the snappiest were selected for guest tickets, divided equally between men and women. Paper got behind the contest, running a lot of follow-up daily including the answers of all those queried, their names and addresses.

Promotes Navy Photo Exhibit For "Eyes of the Navy" Date

Proceeding along the successful lines he has been pursuing for shorts exploitation at the Fox, Glendale, Cal., Ed Harris reports a whale of a drive behind M-G-M's "Eyes of the Navy", obtaining full support from the local recruiting hearquarters which supplied the theatreman with exclusive photos for lobby display showing all branches of Navy activities in action. The flying shots gave Harris an opportunity to hook in with the plane manufacturers in the area, executing many tieups with Lockheed and other allied industries.

Each night, a week ahead, Ed presented five-minute speakers who covered various branches of defense and referred to the coming short, Harris familiarizing them with the contents with a special advance showing. Then, during the run, a community sing was held with each evening program. Master of ceremonies in naval uniform led the audience in Navy and other patriotic selections.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Cy Condon, Hunter Theatre, Elko, Nev.

Scott, Jennings Set Style Shows

Down in Atmore, Ala., at the Martin circuit's Strand, Manager Mack Jennings staged a fashion revue, hooking up three of the best women's stores to furnish all the fixings and the models, some 40 in number. One of the city's prominent women acted as the commentator, and for decorations, Jennings promoted a furniture merchant for stage settings. Flowers and model coiffure were secured through similar persuasions on other promotions, the usual credits given by the theatreman in exchange.

Mack built a platform from the stage over the first two rows of seats, giving it special lighting. Models thus were able to parade close to the audience which gave extra tone to the added attraction. Total cost was little and since the show was presented on a Tuesday, normally a weak day, grosses were much over usual with the theatreman building up his goodwill in addition.

Fur Revue by Scott in Canada

From way up in Sudbury, Ontario, Sid Scott also reports a smart fur style show at the F P C Capitol, in cooperation with the leading department store for a two-night showing. Scott sold the merchants on coming in in conjunction with "When Ladies Meet", arguing it was one of the year's biggest pictures and would draw heavily among the women. The store supplied everything, including models and orchestra, plus newspaper advertising and radio. In addition, Sid promoted an expensive Hudson seal coat for a door prize plus other inducements.

Charninsky Campaigns For Safety via Short

Highlight of Louis Charninsky's campaign for "Coffin on Wheels," MGM Crime Does Not Pay short, was a special screening for the Dallas Citizens Traffic Commission, P. T. A. members and heads of State Highway Department of Public Safety. Superintendents of public schools also attended the screening and spread the word around to the students urging attendance at the Palace showing.

Charninsky also plugged the date before a luncheon of the Traffic Commission personnel and arranged for displays at used car lots and parking spaces. Spectacular lobby exhibit featured a wrecked car peopled with life-like dummies.

"LET'S HEAR FROM YOU"

"Fifth Column" Ad Planted In Fifth Column of Paper

To intensify the atmosphere of "Parachute Battalion" at Warners' Liberty, Sharon, Pa., Manager Robert Wanamaker set up an intriguing one-column, four-inch ad, which he carefully had placed for two days running at the bottom of the fifth column of the amusement page. The reason for the preferred position is noted in the copy, as follows:

"This is the Fifth Column of the paper. It cannot be purchased at any price by representatives of unfriendly powers seeking to spread their poisonous propaganda. . . . On the other hand, it can be used to call your attention to a thrilling patriotic drama "Parachute Battalion" which shows Uncle Sam's new parachute troops in action for the first time on the screen. . . Coming Saturday, at the Liberty," etc., etc.

Baby Swim Star Tied to Newsreel

Short time back, Universal took newsreel shots in St. Peter, Minn., of a local two-and-a-half year old swimming prodigy, daughter of the swimming coach at the local college. Plenty of publicity was had during the shooting at the municipal pool where crowds assembled. The clip was shown nationally and when it was booked at the State theatre, Manager Raymond C. Langfit, arranged to have the baby swim star make personal appearances for two night and one matinee performances, the last especially for the children.

Langfitt tied in with the leading merchants to donate gifts to the girl in appreciation of the national advertising secured by the town through the newsreel. The presents were displayed at the theatre for two weeks ahead, individual store names plus thank-you copy tagged to each gift. Local school heads held public assemblies of the student body to urge attendance at the showings, and announcements were made at the college.

College Band Heads Parade

Publicity, local and in the nearby Twin Cities papers, was comprehensive, the big town papers sending photographers to cover the event, and especially to shoot presentation of gift from Governor Stassen to the girl. The local dailies went for the promotion with plenty of front page publicity and photos. Station KYSM, in nearby Mankato, gave the appearance attention in a series of broadcasts, also sending over a popular sports announcer to act as master of ceremonies.

The starlet was escorted to the theatre at the head of a motor parade, music supplied by the college band which also put on a concert at the theatre. Congratulatory wires, read from the stage, were received from such aquatic luminaries as champions Gloria Callen and Helene Rains, the entire campaign winding up to terrific business. Costs were little, writes the Round Tabler, the expense totalling about four dollars.

"LET'S HEAR FROM YOU"

Field Day for Shoe Stores On Rankin's "Shoes" Date

The possibility of promoting foot comfort in conjunction with his date on "Tight Shoes" at the Centre, Chatham, Ontario, were brought to the attention of the leading shoe stores by Harland Rankin, five merchants coming in with windows and other advertising aids. Similar tieins were made with drug stores on foot remedies. At opening matinee, until five o'clock, children were allowed free admission in exchange for a pair of shoes, which turned over to the city welfare department brought Rankin some neat publicity.

On "Almost a Gentleman", Harland telephoned the local dog fanciers about the prominent part played by the dog in the picture. For "Topper Returns", a giant hat large enough to conceal a boy inside was moved about the city by the juvenile footpower. To stir up some extra excitement on the theatre street, the Round Tabler invited the bugle band of a regiment stationed nearby to parade to the theatre.

THREE "FORTNIGHTS" LEFT TO GO

Names and situations listed below are those selected for Fortnight Appointments in the Fourth Fortnight period of the Fourth and final Quarter of the 1941 Quigley Awards.

In all, there were 64 Appointments taken down by 67 theatremen, the added three accounted for by the double-credits on entries, of manager and publicity man.

HERMAN ADDISON
Paramount, Glens Falls, N. Y.

STAN ANDREWS
Royal, Guelph, Ont., Canada

BOB ANTHONY
Schine's Piqua, Piqua, Ohio

DAVID BACHNER
Warner's, Cleveland, Ohio

E. H. BAILEY
Harris Warren, Warren, Ohio

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

MEL BLIEDEN
State, Anderson, Ind.

IRVING CANTOR
Schine's Palace, Syracuse, N. Y.

JACK COTTER
Colonial, Erie, Pa.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

GEORGE C. CRONIN
Strand, Portland, Me.

FRED CURTICE
Uptown, San Francisco, Calif.

BARNEY DE VIETTI
Huish, Price, Utah

CLAYT CORNELL
Schine's State, Tupper Lake, N. Y.

MAURICE DRUKER
Loew's State, Memphis, Tenn.

PETE EGAN
Palace, Calgary, Alta., Canada

BILL ELDER
Loew's, Indianapolis, Ind.

TED EMERSON
Omaha, Omaha, Neb.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

RICHARD FELDMAN
Schine's Paramount, Syracuse, N. Y.

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

BOB FULTON
Des Moines, Des Moines, Iowa

W. D. GALLIGAN
J. W. SHAFFER
Commercial, Chicago, Ill.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

HERBERT GRAEFE
Wisconsin Rapids
Wisconsin Rapids, Wis.

ED HARRIS
Glendale, Glendale, Calif.

HANK HAROLD
State, Springfield, Ohio

LOU HART
Schine's Hipp, Gloversville, N. Y.

BILL JOHNSON
Smalley, Dolgeville, N. Y.

MEL JOLLEY
Columbia, St. Thomas, Ont., Canada

R. LEE KLINE
Orpheum, Philadelphia, Pa.

GEORGE LABY
Victory, Holyoke, Mass.

STANLEY LAMBERT
Venetian, Racine, Wis.

JULIUS LAMM
Uptown, Cleveland, Ohio

MEL G. LAWTON
HERMANN E. FLYNN
Prince Edward, Sydney, Australia

JOE LONGO
Loew's, Boston, Mass.

JACK LYKES
Loew's Valentine, Toledo, Ohio

ED MAY
Schine's Russell, Maysville, Ky.

LOUIS MAYER
RKO Temple, Rochester, N. Y.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

E. A. PATCHEN
Mesa, Grand Junction, Colo.

JIMMIE REDMOND
Bonham, Fairbury, Neb.

HARRY REISINGER
Loew's, Evansville, Ind.

CARL ROGERS
Loew's Granada, Cleveland, Ohio

HARRY ROSE
Globe, Bridgeport, Conn.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

MATT SAUNDERS
Loew's Poli, Bridgeport, Conn.

ANDY SCHECTMAN
Vernon, Philadelphia, Pa.

CHUCK SHANNON
Whitehall, Pittsburgh, Pa.

CLYDE SMITH
Paramount, Hot Springs, Ark.

W. P. SMITH
Apex, Washington, D. C.

HARRY D. STEARN
Strand, Lexington, Ky.

SID SCOTT
Capitol, Sudbury, Ont., Canada

DAVID SABLOSKY
Norris, Norristown, Pa.

RICHARD STODDARD
Rocket, Rock Island, Ill.

ARNOLD STOLTZ
Avon, Utica, N. Y.

DAN TERRELL
Loew's, Washington, D. C.

T. TESCHNER
Poli Bijou, New Haven, Conn.

FRED TICKELL
Princess, Edmonton, Alta., Canada

ROBERT UNGERFELD
Academy of Music, New York City

BURGESS WALTMON
Princess, Columbus, Miss.

ART WARTHA
Indiana, Indiana Harbor, Ind.

RAY WHEELER
Granada, South Bend, Ind.

JERRY WIESSLER
Diamond, Philadelphia, Pa.

The Fifth preliminary period in the Fourth Quarter is now current, which means that but three Fortnights remain until the ending of the Awards year, the Competitions closing in January.

Again it is stressed, as previously, that consideration for the Quarter-Master Plaques, Medals and Citations will first be given to entrants represented best during the Quarter's Fortnights.

Lobby Emergency Service Plugs Spook Show Laughs

For his first spook show promotion at the Van Der Vaart, Sheboygan, Wisc., Manager Lester Kolste used a flock of chill stunts in connection with the showing of Horror Island and Man Made Monster. Aimed for most attention in the lobby was a Red Cross cabinet finished in red and white, the shelves stocked with gag items to fit. Labelled accordingly, these included hair dye for patrons whose hair turned white, candles for those afraid to walk home alone, slickem for hair that stood on end, hot water bags for the chilled, and suchlike.

Cutout skeletons were suspended from the marquee, and a boy covered with a black cape, black hat, gloves and mask, roamed the streets with a sign, "I'm the phantom killer of Horror Island on my way to see", etc. Kolste also used the ghost picket gag in front of the theatre to plug the other feature on the bill.

Griffith Holds Auction To Aid U.S.O. Drive

Back in the fold as manager of the neighborhood Plaisance, Chicago, Bob Griffith reports a new idea to participate in fund-raising drives through what he terms a "U.S.O. Auction" for the recent national drive. Instead of turning up the house lights and making the usual collection, Griffith teamed with the merchants in that area, promoting candy and cakes which were sold to the highest bidder, between shows of a Tuesday night.

The slant brought some fine publicity from the downtown papers and went over very well with the customers, according to Bob. Quite a sum was raised and acknowledged by the U. S. O. officials, which endorsement was publicised in the theatre program. The Round Tabler recommends the idea for other situations and intends repeating it for the coming community fund drive.

Bowman Sells Page Co-op, Breaks Front Page in Return

Selling nine merchants on the idea, Manager Bob Bowman, Warners Strand, Ridgway, Pa., broke out an extra page of co-op advertising for the daily built around an offer of free prizes to the first baby born in the county during the run of "Blossoms In the Dust". Paper was pleased with the space and offer, showing appreciation with three first-page stories. When winner proved to be from another town, the daily in that spot also gave the tiein in a page-one break.

Teaser treatment by Bowman followed title initial idea with small display ads five days ahead emphasizing "B.I.T.D." and explained when the main advertising broke. Mailing list and telephone calls were other contacts, with many displays around the different stars hooked to windows on hats, men's wear, baby clothes and other such merchandise cooperations.

EXPLOITATION BRIEFS FROM A-FIELD

Snowballs made of crushed ice thrown from a decorated float on the main street startled folks in New Orleans recently, on the Saenger theatre exploitation for "Sun Valley Serenade". Passes and certificates for other prizes were concealed in some of the home-made missiles.

▽

On a double-feature horror program, Bill Elliott, at the Palace, McAdoo, Pa., set up graves on either side of the lobby headed with tombstones made of compo board. Green spotlights focused on the displays at night contributed a weird effect.

▽

The journalism class of the high school worked with Manager Clarence Golder, Civic Center, Great Falls, Mont., on "Citizen Kane". Under supervision of the instructor, a "city room" was set up in the lobby of the theatre to cover the opening and review of the picture.

▽

Newsreel shots of a local business men's association bathing beauty contest, taken exclusively by Pathe in collaboration with the Times-Star were promoted by Dinny Dinerman, for showing at the RKO Palace, Cincinnati, the paper giving over a two-column ad to the announcement. Listed in addition, were the rest of the circuit houses where the picture was booked.

▽

Family portraits for lobby display at the Ambassador, St. Louis, were sought by Manager Harry Crawford for his date on "One Foot In Heaven". Classified ads were used for the round-up, Crawford making the request more potent with offers of guest tickets for all those accepted for exhibition.

▽

J. M. "Pop" Graver, manager of Warners' Grove, Willow Grove, Pa., worked out a novel lobby display for "In the Navy" with model battleships along with picture stills and playdate cards. The battleships were set up in a realistic background. Front of the theatre was decorated with signal flags, laugh-life preservers and anchor. Teaser cards were attached to all the life preservers.

▽

A "Nothing But the Truth" contest was sponsored for the Bob Hope picture by Joe Murdock, manager of Warners' Stanley Theatre, Camden, N. J. A chance to win free tickets to the theatre was provided for those sending in an experience that stands out most in the person's memory, either humorous, dangerous, thrilling or expensive.

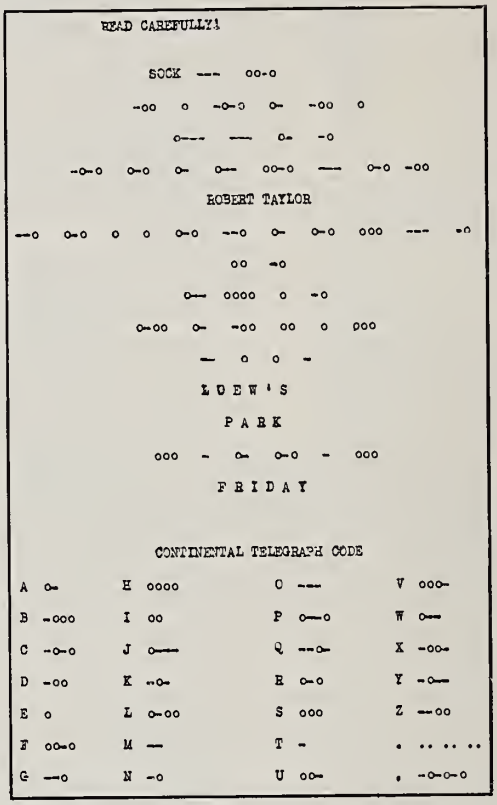
▽

Teaser heralds for "Shining Victory" were utilized by Manager Johnny Sassenroth,, manager of Warners' Columbia Theatre, Philadelphia. Each herald carried a lucky number who were to be guests to see the picture. He used a special endorsement trailer two full weeks in advance and personally endorsed the picture over the p.a.

▽

Sharing the costs with one of the leading cafes, Manager D. M. Dillenbeck, put out an "Unfair" herald on "Hold That Ghost", inside copy referring to the fact that the picture was unfair to serious ghosts. Back page was given over to the co-op copy.

Code Novelty



Using the continental telegraph code for a trick idea on "When Ladies Meet" at Loew's Park, Cleveland, Arnold Gates had the message planted across the top of a mimeographed sheet with identification of the code letters below, as reproduced above. Star and theatre were carried to insure immediate attention to the date.

Following up the regular collections during intermissions for the U.S.O., Manager Dave Martin, Fox Granada, Inglewood, Cal., planted a life-sized cutout of an usherette in the foyer. To cutout was fastened sign and container for further contributions.

▽

On the day ahead of "Whistling In the Dark," at the Senate, Harrisburg, Pa., Bob Sidman turned loose six boys, wearing skeleton outfits and red wigs to roam the town. The boys carried back banners.

▽

Center of attraction for Bill Elder's date for "Lady Be Good" at Loew's, Indianapolis, Ind., was an elaborate Wurlitzer reproducing machine which the theatreman promoted, the instrument containing recordings of the picture's song hits and so noted in poster above.

From date of this issue, there are exactly 33 days to Christmas. Are you preparing to get your share of the holiday money?

For the first time since they arrived in America for duty at the British Embassy in Washington, members of England's Women's Auxiliary Air Forces — the famed WAAF, wore their uniforms to pose with the Betty Grable double secured by Dan Terrell on "A Yank in the R.A.F." at Loew's Palace. Double wore the star's costume from the picture, which was shown at a private screening for members of the women's corps, drama critics and Royal Air Force officers attached to the Embassy.

▽

Now situated at the Tujunga, a unit of the Edwards circuit in Tujunga, Cal., Manager James Graff reports a campaign on "Tobacco Road", the feature of which was a lobby reproduction of the shack in the picture. In keeping with the construction, it was built of compo board, painted over, and dry rotted scrap lumber. The cost came to about two dollars, says Jim, and made plenty of boxoffice talk.

▽

"Ride the waves with Barnicle Bill" read the canvas sign that covered the side of the boat constructed by Hal Thomas for lobby display on the date at the Malco Fulton, Fulton, Ky., Title and play dates were lettered on life-preservers and anchor suspended from the ends. Boat was moved out front during the run.

▽

For "Sergeant York" at the Ritz, Parkersburg, W. Va., Manager Lee Byers worked the parking meter stunt, depositing fresh nickels in those where cars were parked overtime. Copy: "Your parking time was up. So we deposited a nickel for you. We hope this will be enough until you see."

▽

Football guessing score card used by Manger Frank H. Boll, at the Arcade, Fort Myers, Fla., tied the picture to the idea with copy at top reading: "Perhaps 'You'll Never Get Rich', but you can win a free ticket", etc. Those turning in the greatest percentage of winners on listed local high school and nearby college games received guest tickets.

▽

Local merchants contributed to a baby layette given to the first child born locally during the run of "Blossoms In the Dust" at the Time, Sioux Falls, Dakota. Promoted by Manager Clifford Knoll. The gifts were displayed at the theatre in advance.

▽

Usher dressed as aviator and wearing parachute equipment was used by Dick Feldman for street ballyhoo on "Parachute Battalion" at Schine's Paramount, Syracuse, N. Y. Attracting attention on opening night was attendance of graduating class of the local Civil Pilot Training Squadron from the nearby airport. The boys wore their aviator's uniforms.

▽

Resemblance contest on behalf of "Belle Starr" at the Carolina, Charlotte, N. C., invited girls resembling Gene Tierney to send their photos to enter. Winner was honor guest at the Variety Club and at the theatre was presented with a loving cup. Manager Jack Austin, who put the campaign together, acted as master of ceremonies in presenting the entrants.

Hallowe'en Shows In the Spotlight

"There are always two very good reasons for doing something for your kids at Hallowe'en," writes Art Wartha, "first of all because you owe them this treat, that one afternoon when they can get on that costume, parade downtown to the theatre and show themselves off during Kiddie Club. Secondly, because it has always been good box-office here."

With this introduction, the Manta-man details what he did to interest the youngsters at the Indiana, Indiana Harbor, Ind., on the Saturday before and, as important, his holiday party for the adults on Hallowe'en night. In addition to the costume party for the juveniles, Wartha put on a lot of the traditional games—apple ducking, pie and cracker eating, and such like. The kids began to line up at the theatre hours before to take in the fun and also the specially-booked six-unit screen show. On every count, the party was slightly terrific for the youngsters and also the grosses, the local daily recognizing the party with a front-page cut and story.

The celebration for the grown-ups was as spirited, and as profitable. Art spread the word wide that cash prizes would be given for costumes, to winners of the various games, promoting one of the merchants for $75 for the awards. The men lined up on the stage for balloon-blowing, beer-drinking and doughnut eating games. For the women, Wartha thought up such cute exercises as driving spikes in a four-by-four, wood-sawing and other antics as amusing. The show was topped off with an organ community song fest, taking in old-time favorites, college and patriotic songs, and also a bit of "jive." Doughnuts and cider were on the house.

Audience Acts As Judges

In Syracuse, at Loew's State, Frank Murphy also put on a whale of a time for his Hallowe'en doings, all built around a colorful Spook Show that scared and pleased the capacity house. The stage performance included magic acts, ghost and goblin special effects were used effectively on stage and through the auditorium, and of course there was a costume contest, patrons invited to come dressed as their favorite Hallowe'en character, news personality, screen star, etc. To make it more exciting, Murphy chose some of the judges from among the audience. Decorations were in keeping, the lobby tricked up with harvest atmosphere, pumpkins, witches, and such.

Tie Hallowe'en to "Eve"

Since Hallowe'en came a few days ahead of their opening of "It Started With Eve," at the RKO Albee, Providence, R. I., the George French-Bill Morton duo used the holiday to plug the date with an apple-bobbing contest in the lobby, that was pepped with a special broadcast. Each contestant received a prize apple as a gift from Deanna Durbin, which explained the tieup. Morton was careful to emphasize this over the radio, handling the microphone for the purpose. He reports the lobby jammed with entrants eager to get in on the prizes.

Prizes for his Hallowe'en Show at the L & J Palace, Athens, Ga., proved to be different, "Bic" Bickerstaff offering defense stamps to winners in the stage contest-apple-bobbing, balloon-blowing, eating-crackers-and-whistling, etc. The screen entertainment was a Spook Show, and since the party was put on after an early evening high school football game, "Bic" planted a sign at the game which brought in a lot of the high school crowd after the battle.

As an instance of the Schines' activities, was the program at the Strand, Lexington, Ky., by Harry Stearns. Ushers, dressed in overalls and farmer hats, carried lanterns, instead of the usual flashlight. From time to time, usher would hand lantern to patron, asking to be seated. Doormen dressed in old-fashioned nightgowns and grandpa's hat. Popcorn boy was dressed as Napoleon. Newsreels were run backward, plants came up on the stage, seated themselves in folding chairs, opened newspapers, etc. That's just a sample of the program's "screwiness."

At Warners' Uptown, Cleveland, Manager Julius Lamm put on his usual smash Kiddie Hallowe'en Carnival, the Saturday before, promoting a lot of gifts for prizes for the holiday contests.

ACE RADIO HOOKUPS MADE BY UNTERFORT

Playing vaudeville and legitimate shows at the Empire, Harry Unterfort, Schine Syracuse city manager, has arranged with Station WAGE to put in a direct line backstage for interviews with visiting stars on the bills and plugs for the shows. Costs will be paid by participating Pontiac dealer.

Since the March of Time subjects are shown at the Paramount, Harry is set with Station WSYR, local broadcasters of the M.O.T. radio show, for spot announcements whenever the subject plays. Features and other units will also be announced.

Co-op Campaigns Sell Americanism

Impressive and prestige building was the series of patriotic projects initiated by Chris Chamales, of the Roxy, Delhi, Ind., the Round Tabler taking many bows for his giant poster in the lobby, headed by the "Allegiance to the Flag", space below for signatures of the public. On display for 30 days, the poster scored 100 percent.

Co-operative heralds gotten out by Chris carried outside advertising along the borders with theatre copy in center. This is topped with Americanism copy, such as extracts from Bill of Rights, etc. Another slant was a Stars and Stripes Forever Americanism Club started by the Round Table, membership cards distributed with names filled in to all buying defense bonds or stamps, or contributing to the aluminum drive. Name of the theatre appeared as sponsor, the cards distributed by postmasters in the nearby rural communities.

Broadcasts President's Talk

For "Harmon of Michigan" at the New Vernon Theatre, Mt. Vernon, Ind., Lou Davis worked out cooperation with the high school junior class to sponsor the showing. The class received percentage of tickets sold by the students in advance, the tiein being duly noted by the dailies.

To assure attendance on the night of one of the President's recent radio addresses, Davis took extra newspaper space to inform the public that the talk would be broadcast from the theatre, running his evening schedule to detail the time of the various units. Copy read, "We believe the people of Posey County are interested in hearing what our President will say tonight! We also believe you are interested in entertainment! For your accommodation and convenience, we have arranged to satisfy both your desires!"



personalities

A. H. BUEHRIG, JR.
has been appointed manager of Loew's State Theatre, Cleveland, Ohio, succeeding HAROLD W. EVENS, resigned. BUEHRIG recently returned from Durban, South Africa.

▽

RICHARD ROMO
assistant to advertising manager A. F. Gillaspey of the Fox Theatre in San Francisco, has been named exploitation manager of the Warfield.

▽

BOYD E. FRY
who has been assistant manager of Loew's in Louisville, Ky., has been promoted to manager of the Palace Theatre in Memphis, Tenn. Succeeding him is ERNEST FOX, former assistant manager of Loew's State in Memphis.

▽

WOODROW PRAUGHT
who manages the Eastman Theatre, St. Cloud, Minn., moves to the O'Klare house in Eau Claire, Wis., where he will have the managerial reins.

▽

JAMES HARRIS
has resigned as publicity director for Loews Theatres in Cleveland, Ohio, to join the U. S. air force as an aviation instructor.

▽

LEN FREID
manager of the O'Klare Theatre in Eau Claire, Wis., is appointed to be manager of the Huron Theatre in Huron, S. D., taking the place of JAMES ESHELMAN, who moves to the Paramount in St. Paul, Minn.

▽

CHUCK SHANNON
promoted from Warners' Whitehall, Pittsburgh, checks in at the State, State College, Pa., to work with CARL BECHDEL, who becomes manager of the Cathaum Theatre.

▽

HOWELL KADRIE
assistant manager of the Paramount Theatre in St. Paul, Minn., has been promoted to manage the Paramount in Grand Forks, N. D.

▽

"BUD" SCHMID
is the new assistant manager at the Uptown Theatre in Minneapolis, Minn., coming from the same post at the Rialto, same sector.

▽

LES POLLOCK
who has been away from his managerial desk at Loew's in Rochester, N. Y., due to illness is expected back shortly. During his absence JOE BOYLE of Loew's State, Syracuse, N. Y., substituted.

▽

ROBERT KILGORE
formerly manager of Loew's Palace, Memphis, Tenn., has joined Victory Amusement Co., Denver, Colo., as partner with J. B. MELTON, owner of the Victory.

▽

HAL NORFELT
is handling the publicity for the Chalk Hill and Northwest Drive-in Theatres in Dallas, Tex.

▽

LARRY WOODIN
manager of the Arcadia Theatre, Wellsboro, Pa., was a Round Table visitor recently.



Margot Crangle to Ed Sniderman on Thursday, November 6th. Groom is the manager of RKO's Proctor Theatre in Newark, N. J.

▽

RAY HELSIN
moves in from Indiana as manager of Schine's Dixie, Rochester, N. Y., succeeding LEONARD DORFMAN, who goes to the Lake, same city.

▽

W. P. SMITH
formerly manager of Interstate and Texas Consolidated Theatres is now managing the Apex Theatre, Washington, D. C.

Showmen's Calendar

JANUARY

1st	New Year's Day
	Paul Revere Born—1735
	Emancipation Proclamation—1863
2nd	Ann Sothern's Birthday
3rd	Ray Milland's Birthday
	Zasu Pitts' Birthday
4th	Utah Admitted to Union—1896
	New Mexico Admitted to Union 1912
6th	Loretta Young's Birthday
7th	Millard Fillmore (13th President) Born—1800
	Shirley Ross' Birthday
8th	Richard Cromwell's Birthday
9th	Anita Louise's Birthday
11th	Alexander Hamilton Born—1757
12th	Tex Ritter's Birthday
13th	Kay Francis' Birthday
15th	First Locomotive Built—1881
17th	Benjamin Franklin Born—1706
18th	Daniel Webster Born—1782
	Cary Grant's Birthday
19th	Robert E. Lee Born—1807
	Edgar Allan Poe (Poet) Born—1809
	James Watt (Inventor of Steam Engine) Born—1736
20th	George Burns' Birthday
21st	Stonewall Jackson Born—1824
23rd	Randolph Scott's Birthday
24th	Gold Discovered in California—1848
	First Demonstration of Telegraph by Samuel F. B. Morse—1838
25th	Robert Burns (Poet) Born—1759
28th	Ernst Lubitsch's Birthday
	Mary Boland's Birthday
29th	William McKinley (25th President) Born—1843
30th	Franklin D. Roosevelt Born—1882

WALTER VAN CAMP
goes to manage the Centre, St. Paul, Minn., from the Paramount house in that city, while GEORGE AURELIUS leaves the Centre and is transferred to Tucson, Arizona.

▽

EARL LONG
who skippers the Garrick Theatre, Duluth, Minn., receives a new appointment to manage the Norshore in Duluth.

▽

DANIEL HUDSON
manager of the Strand, Duluth, Minn., becomes the new manager of the Garrick in the same vicinity.

▽

LEW PRESTON
general manager of the Endicott Circuit of Brooklyn, N. Y., paid a visit to Managers' Round Table last week.

▽

DONALD PALMQUIST
will manage the Strand Theatre, Duluth, Minn., being promoted from the assistant managership at the Century in Minneapolis.

▽

ROBERT JAMES
who acted as assistant manager at the Uptown in Minneapolis, moves to the Century in the same city, also as assistant manager.

▽

LOUIS PELDO
goes from the managerial post at the Paramount Theatre, Grand Forks, N. D., to the same post at the State Theatre in Fargo, N. D.

▽

EVERETT HUDSON
will be the skipper of the Lyric Theatre in Duluth, Minn., moving from the State in Fargo.

▽

WILLIAM LAIRD
who is the assistant manager of the Urban in Mankato, Minn., is promoted to the manager's position at the Time Theatre, in the same city.

▽

KAY NAYFA
manager of the Empire Theatre, Placerville, Calif., will enter the Army service shortly.

▽

J. KNOX STRACHAN
Warner city manager in Portsmouth, Ohio, has been promoted to take the place of E. C. Pearlstein, resigned, as head of publicity and advertising of the Warner Cleveland organization.

▽

BILL DWORSKI
leaves the managership of the Palace Theatre, Lorain, Ohio, to go to the LeRoy in Portsmouth, Ohio.

▽

JOHN LA DUE
moves from the Strand Theatre, Akron, Ohio, to become skipper of the Palace in Lorain, Ohio.

▽

MILLARD OCHS
becomes the manager of the Strand Theatre, Akron, Ohio.

▽

MILT HARRIS
was a visitor to Round Table headquarters after a successful season handling publicity at the Drive-In, Buffalo, N. Y.

OBITUARIES

Richard Pitman Dies, Theatrical Agent

Richard Pitman, theatrical agent and actor, died Thursday, November 13th, in the Mary Immaculate Hospital, Queens, N. Y., after being ill since last spring and suffering a relapse a month ago. He was 67 years old.

Before giving up acting to become an agent representing Broadway and Hollywood stars, Mr. Pitman appeared on the stage with such famous players as Maude Adams, E. H. Sothern and John Drew. A native of Boston, he was the son of Jarmes R. Pitman, then one of Boston's leading stage producers. He decided to go on the stage while a sophomore in Harvard University. After becoming an agent, Mr. Pitman represented Philip Merivale, Gladys Cooper, Maude Adams and other stars. He is survived by one sister.

Isidore Axler

Isidore Axler, owner of the Victory theatre in Toronto, and former president of the McCaul Street Synagogue, died in his office at the theatre Tuesday, November 11th, from a heart attack. Myer Axler, maintenance manager of the 20th Century Theatres, is a son of Mr. Axler.

Lieutenant Carlo Petersen

Lieutenant Carlo Petersen, 44, of the United States Naval Reserve, veteran of the first two Byrd expeditions to the Antarctic, and Paramount News cameraman, died of a heart attack at the Marine Hospital in Portland, Maine, Wednesday, November 12th. He was stricken Sunday, November 9th, aboard the aircraft carrier Ranger and rushed to the hospital.

Frank L. Armstrong

Frank L. Armstrong, formerly an actor and photographer at the Paramount Long Island studios and later connected with the productions of commercial pictures, died at Ottawa, Ont., Friday, November 14th. He was a second lieutenant in the Royal Canadian Ordnance Corps at the time of his death. Surviving are his wife and mother.

Richard L. Hargraves

Richard L. Hargraves, 52, Beverly Hills banker and husband of Helen Ferguson, star of the silent screen, died in Hollywood Monday, November 10th, of a heart attack.

Charles H. Powell

Charles H. Powell, 55, salesman for National Screen Service for 12 years, died Tuesday, November 11th, in Detroit as a result of an automobile accident.

Fred J. Penfound

Fred J. Penfound, formerly manager of theatres in Minneapolis and Hibbling, Minn., died Friday, November 14th, of pneumonia while visiting his sister in Seattle.

Kirby Buckner

Kirby Buckner, owner of the Palace theatre in Grapevine, Tex., died Thursday, November 13th.

Mrs. Marie Saxon Silverman

Private funeral services for Mrs. Marie Saxon Silverman, 37, wife of Sid Silverman, publisher of *Variety*, were held Friday, November 14th, in White Plains, N. Y. Mrs. Silverman, who was known on the musical comedy stage as Marie Saxon, died Wednesday, November 12th, at her home in Harrison, N. Y. Surviving are her husband, her mother, a brother and one son.

Victor Hyman Kahn

Victor Hyman Kahn, a comedian who appeared on Broadway many years ago, died in Baltimore, Md., Thursday night, Novem- 13th, at the Church Home and Infirmary. He was 58 years old. He appeared in George White's "Scandals" both on Broadway and in Hollywood in the 1920's. Surviving is his wife.

Otto Willkomm

Otto Wilkinson, 54, former screen comedian and vaudeville acrobat, died in Milwaukee, Wis., Friday, November 14th.

IN COURTS

Paramount Sues Theatre

In the first legal action in several years against a theatre for failure to play pictures under contract has been filed by Paramount in Indianapolis. The suit was filed last week in Federal court against the Apollo theatre, Indianapolis, to recover damages amounting to $5,847.63. Paramount charges that the Apollo failed to play 26 features on the 1939-40 program. Judgement is asked for breach of contract.

Trial Date Delayed

The date for a trial of the copyright suit of six majors against Dixie Theatres Co., for $4,750, will be set in Federal court in Chattanooga, Tenn., after December 1st. The plaintiffs allege unauthorized showing of 19 films at the circuit's Volunteer theatre in that city. The plaintiffs are; Loew's, Columbia, Warners, Twentieth Century-Fox, Paramount and Universal.

$175,000 Alabama Fire Loss

Fire which broke out in the Berry theatre, Berry, Ala., and spread through the business section on Saturday, November 1st, caused an estimated $175,000 damage, according to Fayette County officials. Four women were injured as the audience of 200 rushed from the theatre. Police Chief Oscar Davis said flames spread from the projection room following a film explosion. Three adjacent store buildings were gutted.

Third Complaint Due in Tax Suit

A third complaint is to be filed in the Circuit Court in Wabash, Ind., during the next few days seeking to test the validity of the "wagon show" tax as applied to operators of free movies.

In the hearing held last week before Judge Byron C. Kennedy, arguments regarding the jurisdiction of the court in the matter eased when the plaintiffs decided to abandon the injunctive proceedings and file a new suit asking solely for a declaratory judgment on the 1917 law which would impose a $1 tax each day for "wagon shows."

This was not done, however, until after representatives of the attorney-general's office said that no attempt would be made to collect the tax while the suit was in litigation.

Hoffberg Acquires Films

Hoffberg Productions, Inc., New York City, has acquired from Walter Futter the rights for New York State and Northern New Jersey to the Charlie Chaplin revival feature, "Cavalcade of Laughs" and four former Universal pictures for reissue, "The Lady in the Morgue," "Danger on the Air," "The Westland Case" and "The Black Doll."

Normanly Leaves "U"

James Normanly, formerly of the Bank of America, and for the past five years the business manager of the Universal studio, is to leave the latter post Sunday. He will vacation until January 1st.

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WANTED TO BUY: THEATRE ORGAN IN good condition for cash. BOX, 1462, MOTION PICTURE HERALD.

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PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

They Died With Their Boots On

(Warner Brothers)

Saga of General Custer

The story of General Custer is told here with all the thoroughness which marked the same studio's telling of the story of Sergeant York, than which it is three minutes longer and no less a tale of American heroism under arms. The chronicle is as different as its hero, his time and his objectives were different. But the two films compare directly in point of scale, sweep and essence. The record of the one as a commercial prosperity would seem to be in extraordinary degree, a standard for estimating the commercial value of the other.

In common with the treatment accorded the York story, the Custer story is rounded out with little known detail in its early stages by way of preparation for the known climax. It opens with Custer entering West Point as a headstrong young patriot restive under discipline, catapults him into command of cavalry for a series of spectacular feats in the Civil War, then takes him into a discontented peace time retirement from which he is called to command of the Seventh Cavalry on frontier duty.

An hour and seventeen minutes are consumed with this unfamiliar material. All of it in fact and much in violent tempo before the appearance of the first Indian. It is another hour from that point to the fatal finish of the massacre at the Little Big Horn, and this more familiar portion of the story is told at breakneck speed.

Production, by Robert Fellows as associate to executive producer Hal B. Wallis is on a vast scale. It may be advertised with confidence that no other conflict between Indians and cavalry has approached this one in the matter of numbers employed, long shots of embattled terrain, closeups of struggle, realism by and large. The Civil War sequences measure up to these.

Direction by Raoul Walsh displays equal facility in the handling of the passages at arms and the domestic interludes wherein romance is attended to without sacrifice on narrative momentum. The screen play by Wally Kline and Aeneas Mackenzie conveys a wealth of material compactly and with unfailing clarity.

Errol Flynn's portrayal of the heroic cavalryman is marked by the dash which his followers have admired, and Olivia De Haviland as sweetheart and wife gets more out of her role than is customary in this type of assignment. The many others supply a background of solid support, none overshadowing the others save momentarily in an account which covers a long period.

Previewed at the studio to an audience of perhaps a hundred press and professional guests who displayed audible approval and found themselves comparing timepieces after the showing, to convince themselves that the picture was as long as it is—WILLIAM R. WEAVER.

Release date, Nov. 27, 1941. Running time, 137 Minutes. PCA No. 7505. General audience clasification.

George Armstrong Custer.....Errol Flynn
Elizabeth Bacon ("Beth" Custer)...Olivia deHavilland
Samuel Bacon, Esq.....Gene Lockhart
Fitzhugh Lee .....Regis Toomey
Major Romulus Taipe.....Stanley Ridges
Ned Sharp .....Arthur Kennedy
Walter Hampden, John Litel, George P. Huntley, Jr., Anthony Quinn, Charlie Grapewin, Joseph Sawyer, Frank Wilcox, Selmer Jackson, Minor Watson, DeWolf Hopper.

Secrets of the Lone Wolf

(Columbia)

Crime Without Punishment

For those who like their crime and detection full of action and unhindered by romance, Warren William is back in another "Lone Wolf" story by Louis Joseph Vance, supported by his indispensable valet played by Eric Blore.

His character of gentleman-thief in honest retirement is established early in the film when he is summoned forcibly from a ladies'-club lecture on "Crime Does Not Pay" to a conference with Inspector Crane on the subject of jewel robberies. Not that the "Lone Wolf" is suspected, yet. But his opinion is sought on the possibilities of stealing the Napoleonic jewels from a yacht in the harbor. When he suggests the ingenious method he had used in another case, steps are ordered to prevent a recurrence of method and perpetrator alike. That Lanyard escapes from custody, implicates himself in the plot, and finally solves the crime at the risk of his life, is all in the nature of this fast-moving series.

The background of fog in a harbor at night adds to the atmosphere of mystery and suspense, and only occasionally serves to confuse the audience. Jack Fier has produced a film that will not disappoint the followers of this series under the able direction of Edward Dmytryk.

Shown at a New York theatre where the audience appeared to follow the drama closely. —E. A. CUNNINGHAM.

Release date, Nov. 13, 1941. Running time, 67 minutes. PCA No. 7404. General audience classification.

Michael Lanyard .....Warren William
Jamison .....Eric Blore
Helene de Leon.....Ruth Ford
Dapper Dan Streever.....Victor Jory
Roger Clark, Thurston Hall, Fred Kelsey, Victor Kilian, Marlo Dwyer, Lester Scharff, Irving Mitchell John Harmon, Joe McGuinn.

Pictures reviewed are 1941-42 Product unless otherwise designated.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

A Missouri Outlaw

(Republic)

Serious Western

Without the usual accompaniments of strumming guitars and humor, "A Missouri Outlaw," a more serious type of western, confines itself rigorously to the business at hand, which is action, shooting and the law of retributive justice.

The plot is focused on the attempts of the sheriff of Sundown to identify and arrest a racketeering "Protective Association," that intimidates and terrorizes farmers, cattlemen and others into joining its ranks. The sheriff is killed in the discharge of his duty, and his own son, unjustly accused of the murder, finally forces the real murderer to confess.

Don "Red" Barry is the hero who is dexterous with a gun, a horse and in the art of getting himself into trouble. Noah Beery as his father and the sheriff of Sundown injects color into his characterization. Other members of the cast include Lynn Merrick and Paul Fix.

The more observant and critical may have occasion to raise their eyebrows at the appearance of a "protective association" in a western of this vintage. Then, too, Barry, intent on ascertaining the murderer of his father, is indirectly responsible for the death of two or three accomplices before the real murderer confesses, which makes one dubious of the standards of justice involved.

Once these incidental mental questionings have been dispelled, however, the audience will find a western that has an abundance of action,

shooting and a story calculated to hold their interest.

Associate producer-director George Sherman has kept this moving picture moving.

Previewed ot the company projection room before an audience of trade-press reviewers who did not evince any audible reaction.—IRENE SMOLEN.

Release date, Nov. 25, 1941. Running time, 58 minutes. PCA No. 7838. General audience classification.
Cliff Dixon.....Don "Red" Barry
Virginia Randall.....Lynn Merrick
Sheriff Dixon.....Noah Beery
Mark Roberts.....Paul Fix
Willoughby.....Al St. John
Frank La Rue, Ken Duncan, John Merton, Carleton Young, Frank Brownlee, Snowflake.

Cyclone on Horseback

(RKO Radio, 1940-41)

Musical, Action Western

Produced by Bert Gilroy and directed by Edward Killy, "Cyclone on Horseback" is a better than average western in which the elements of action, comedy, romance and music have been liberally mixed to make it entertaining western film fare.

Tim Holt heads the cast as the young rancher who goes to the aid of a construction engineer for a telephone company, while Ray Whitley, rendering a number of musical numbers, and Lee "Lasses" White are the aides of the young rancher, Marjorie Reynolds, as the sister of the engineer, supplies the romance, and Dennis Moore performs capably.

Like many of its western predecessors that have attracted patrons since the early days of the industry, the film makes no claim to distinction but presents the maximum in entertainment allowed by its budget.

Reviewed at the RKO Coloniol theatre in New York where a noon time audience remained silent but watched with interest.—GEORGE SPIRES.

Release date, June 13, 1941. Running time, 60 minutes. PCA No. 7247. General audience classification.
Stan Bradford.....Tim Holt
Mary Corbin.....Majorie Reynolds
Smokey.....Ray Whitley
Whopper.....Lee "Lasses" White
Wayne.....Harry Worth
Jeff Corbin.....Dennis Moore
Eddie Dew, Monte Montague, Slim Whitaker.

Wings of Victory

(Artkino)

Life of a Russian Aviator

This film tells the story of Valeri Chkalov, Soviet air hero who flew from Russia to the United States in 1937. Outside of several speeches glorifying the Soviet Union, the chief elements of propaganda are several scenes which attempt to show that Stalin is a kind and human man. Obviously the film was made to bolster morale within Russia.

Near the beginning of the picture Chkalov is dismissed from the Russian Army air force for reckless and dangerous flying. He is very unhappy though his wife and his former commander try to comfort him. He becomes a test pilot and a mock duel against an army plane shows the superiority of a modern craft. Finally he succeeds as a long distance pilot and leads the flight across the polar region to America.

General American audiences will not be interested in this film but theatres which have had success with Russian films and special pictures of a topical nature may find it acceptable. Technically it is very uneven, with good and bad spots. Some of the acting is good. But the length should be cut about a third. Dialogue is Russian but English titles make it easy to follow the plot. Mikhail Kalatozov directed.

Previewed at a projection room in New York before a small, more or less patient audience.—MARTIN QUIGLEY, JR.

Release date, Nov. 14, 1941. Running time, 95 minutes. General audience classification.
Valeri Chkalov.....Vladimir Belokurov
Josef Stalin.....Mikhail Gelovani
Semyon Mezhinsky, Zenia Tarasova, Vasili Vanin.

MONOGRAM REISSUING SOUTH SEAS FILM

Monogram is reissuing "Paradise Isle" under the title, "Siren of the South Seas". Starring Movita and Warren Hull, the picture was reviewed in MOTION PICTURE HERALD, *August* 14, 1937.

The review said: "An authentic South Seas setting and a cast composed principally of natives lend charm to this story of the romance of a native girl and a white man. In tempo the picture is slow and possible plot developments are discarded in favor of what is practically a straight story of a simple romance, but the picture has a certain strength in the telling of it and it is greatly enhanced by its picturesque setting. It is an unassuming production that merits favor in many situations." The current release date is November 7th.

The Perfect Snob

(Twentieth Century-Fox)

Comedy-Romance

Here is another film about a girl whose social-climbing mother has persuaded her to marry for money, but whose father, a well-meaning veterinarian, manages with the help of a personable young man, to have her settle for love. Producer Walter Morosco has made few deviations from the basic story—set this time on the shores and amid the sugar plantations of Hawaii—and even Charlotte Greenwood and Charlie Ruggles as the opposing parents fail to make it sufficiently fresh.

Lynn Bari, a rather bewildered gold-digger, tries out two unlikely prospects before resigning herself to a marriage of budget-planning over hot stoves. But the young man who gets her, played by Cornel Wilde in his first leading role, has more than his self-conscious good looks, as she is about to discover as the picture ends. Anthony Quinn and Alan Mowbray are also in the cast.

Director Ray McCarey did fairly well with an unpromising script.

Previewed at the projection room to a small trade-press audience.—E. A. C.

Release date, Dec. 19, 1941. Running time, 62 minutes. PCA No. 7820. General audience classification.
Chris Mason.....Lynn Bari
Milke Lord.....Cornel Wilde
Martha Mason.....Charlotte Greenwood
Dr. Mason.....Charlie Ruggles
Anthony Quinn, Alan Mowbray, Chester Clute, LeRoy Mason, Jack Chefe, Biddle Dorsey, Matt McHugh.

(Review reprinted from last week's Herald)

Marry the Boss's Daughter

(Twentieth Century-Fox)

Business Plus Romance

Here is a light and amiable little drama about a young man from Kansas who comes to the big city—New York—to revolutionize things in the business world. A handy man to have around when it comes to figuring income tax, he fancies himself an efficiency expert. In the course of being efficient he causes a social problem by putting several people out of work, loses the respect of his employers and the love of the boss's daughter. But then, as said before, this is an amiable little drama, and so, he blunders right baek in to the good graces of all concerned.

Suggested by the story "A Girl, a Boy and a Dog," the theme naturally revolves around those three but there are other touches that contribute a good deal to any enjoyment of the picture. Of these, George Barbier, as the business tycoon, is properly bombastic and convincing, and Hardie Albright, as the Harvard grad and vice-president of Barbier's far-flung enterprises, is true to most people's conception of the same. He loses the girl. The principals are Brenda Joyce and Bruce Edwards. Miss Joyce is a vision of blonde loveliness and Edwards is capable, if not dynamic.

What the picture amounts to in sum total is a minor but passably entertaining effort.

Direction was by Thornton Freeland.

Seen in the 20th Century-Fox projection room at a special screening.—PAUL C. MOONEY, JR.

Release date, Nov. 28, 1941. Running time, 60 minutes. PCA No. 7479. General audience classification.
Fredericka Barrett.....Brenda Joyce
Jefferson Cole.....Bruce Edwards
J. W. Barrett.....George Barbier
Palmer.....Hardie Albright
Bodil Rosing, Brandan Tynan, Charles Arnt, George Meeker.

(Review reprinted from last week's Herald)

Cadet Girl

(20th Century-Fox)

Love and Music vs. West Point

Plenty of entertainment has been packed into the 69 minutes of this well acted and well staged production of Sol M. Wurtzel, executive producer, and Ray McCarey, director.

First of all, there are five songs by Leo Robins and Ralph Rainger, several of which give indications of being hit tunes. The numbers are "Uncle Sam Gets Around," "She's a Good Neighbor," "I'll Settle for You," "It Happened, It's Over, Let's Forget" and "My Old Man Was An Army Man." Carole Landis sings pleasantly two of the songs and also does well with the acting requirements, looking very attractive all the while.

Next there is a good performance by John Shepperd, the older brother, who also sings and recites "Uncle Sam Gets Around" in an effective fashion. Then George Montgomery is the romantic hero, with William Tracy and Jane Hazzard and Edna Mae Jones supplying what little humor there is in the film. Janis Carter sings one song. The cast also includes Robert Lowery, Basil Walker, Charles Tannen and Chick Chandler.

The story is not new, but has been dusted off and brought up to date. It concerns a West Point cadet who falls in love during a vacation and wants to marry and give up his career, but in the end goes back to the Point. That plot has been used for straight dramatic pictures. Here in this musical film it serves very well.

In the beginning of the picture Montgomery, playing the cadet brother of a New York orchestra leader, leaves on vacation with four of his classmates. He falls in love with the singer in his brother's orchestra, Carole Landis. Despite the brother's objections, they wish to marry. The cadet starts his own orchestra with his intended wife as singer. They are very successful, but the girl is not sure and will not marry until the vacation is up. At a speeial camp show she realizes that he is meant for the army and arranges with the brother to inspire the boy through a song to return to West Point and follow out the wishes of their father. The song has its desired effect and Montgomery returns with his classmates.

Previewed at the New York home office before an audience of about 50, *most of whom were women reviewers. They all seemed to be entertained. Two of the women were heard to protest against the selling spirit of one chorus of the finale song, "Uncle Sam Gets Around." which runs "it won't be fun, but it's got to be done."*—M. Q., JR.

Release date, Nov. 28, 1941. Running time, 69 minutes. PCA No. 7567. General audience classification.
Gene Baxter.....Carole Landis
Tex Mallory.....George Montgomery
Bob Mallory.....John Shepperd
Runt.....William Tracy
Mary Moore.....Janis Carter
Robert Lowery, Basil Walker, Charles Tannen, Chick Chandler, Otto Han, Irving Bacon, Jane Hazzard, Edna Mae Jones, Charles Trowbridge, Marguerite Whitten.

(Review reprinted from last week's Herald)

Tarzan's Secret Treasure

(MGM)

More of the Same But More So

Again he swings through the air with the greatest of ease does Tarzan, and this time his son does likewise, but with even more ease and abandon do the writers of this stanza swing through the stratosphere of imagination accompanied by a technical crew which makes a multitude of impossibilities seem plausible enough for the juvenile trade of all ages.

The tale, compounded by Myles Connolly and Paul Gangelin, brings explorers to Tarzan's idyllic mountain retreat and they repay his hospitality by attempting to gain possession of gold deposits on the premises. On this storyline is strung an array of conflicts, captures, escapes, rescues and so forth in the Tarzan tradition highlighted by plentiful helpings of comedy provided by an elephant and a monkey. Just about all the other jungle animals, including the elephant herd to the rescue and the crocodiles to devour the villains, figure also in the proceedings.

Produced by B. P. Fineman with no sparing of the budget and directed by Richard Thorpe, the film stacks up as about the best of the Tarzans from the point of view of the Tarzan audience, the only one aimed at.

Previewed at the Academy Theatre, Inglewood, to a paying audience drawn by "The Little Foxes," many of whom left immediately on the flashing of the "Tarzan" title, the others remaining to register approval tinctured with condescension.—W. R. W.

Release date, Dec., 1941. Running time, 80 minutes. P. C. A. No. 7624. General audience classification.

Tarzan ..... Johnny Weissmuller
Jane ..... Maureen O'Sullivan
Professor Elliott ..... Reginald Owen
O'Doul ..... Barry Fitzgerald
"Boy" ..... Johnny Sheffield
Cordell Hickman, Tom Conway, Philip Dorn.

(Review reprinted from last week's Herald)

MOVIE QUIZZ, No. 1

(R. U. McIntosh Productions)

Combining freshness akin to the Pete Smith Specialties and the "Information, Please" series a competition angle, R. U. McIntosh in the first of his "quizz" series presents a number of questions on the screen to an audience already given cards on which to mark their answers in a contest, the highest scorer of which wins. The queries must be answered through information already known to the customer or through observation of events on the screen, the latter primarily the case.

Grant Withers, who with writer Jack Harvey will produce the series, appears in the role of questioner and narrator and gets off to an attention compelling start with an easy-going manner. The reel, taking 15 minutes to run, is composed mostly of stock footage with the series of ten questions having wide variety. Aim of the producers is to give theatre owners a substitute for the current games which does not require house lights to be turned up, and at the same time present entertainment. The first one fills the bill.—V. K.

15 *Minutes*

MAIN STREET, U.S.A. (RKO)

March of Time (23,104)

The impact of the war on a typical American community and on one family is shown in this interesting subject which includes a rather detailed picturization of what would happen if the 'New Order' came to the United States, as conceived by the producers of the March of Time.

The treatment is very interesting but it is probable that the audience reaction will be mixed. Some patrons may not like to see, even in a motion picture, Hitler tactics applied in this country. The screen commentator says that some might consider the represented "fantastic."

The typical family is serving 100 percent. The father, an officer of the American Legion, is an air raid warden; the eldest son, a corporal; the younger boy is learning to fly; the mother helps with Red Cross work and the daughter, a Girl Scout, collects aluminum and books for camp and hospital libraries. The 'New Order' sequence shows storm troopers, a boycott, a firing squad and other phases of Nazi life in action in an American town.—M. Q., Jr.

Release date, November 22, 1941 17½ *Minutes*

SHORTS SYNOPSES AND INFORMATION

FORTY BOYS AND A SONG (WB)

Melody Master (7503)

Starring the Robert Mitchell Boys Choir, this subject is another in the Melody Masters series. The boys attend the school full-time, studying regular scholastic courses, in addition to their singing instruction. The subject opens in the school room with Robert Mitchell leading the boys in several numbers. Another part of their activities is a Boy Scout troop to which all the boys belong. This troop goes on a hike, and the boys sing several numbers while marching and preparing their dinner. Among the songs heard are: "If You Would Like to Lose Your Blues," "Home on the Range," "My Bonnie Lies Over the Ocean," "Annie Laurie," "Tollite Hostias," "Short'nin' Bread."

Release date, December 6, 1941 10 *Minutes*

BACK TO THE SOIL (20th-Fox)

Terrytoon (2504)

Jones, the City Pig, who works in a large office, wants to buy a little farm and spend the rest of his days in comfort. Jones gets up his resolution sufficiently to inform his employer volubly that he is "fed up" and that he is leaving the job for country life. On his farm, Jones has disastrous encounters with the farm animals and implements, and the little pests that prey on crops. Experience is the best teacher, and she has administered this lesson to Jones, the City Pig, with severity.

Release date, November 14, 1941 7 *Minutes*

MITT ME TONIGHT (Col.)

Glove Slingers (3409)

A college serves as the background for this two-reeler. Two young athletes are rivals for the hand of a pretty co-ed and bad feelings prevail. At an outing for honor students one of the boys is left behind. The other in addressing the crowd says that his rival had flunked purposely to avoid boxing him in a championship contest. When the kid finds this out, he publicly denies it and gets permission to box his heckler. The battle goes on and they fight furiously. The comedy is interspersed with musical numbers.

Release date, November 6, 1941 16 *Minutes*

Synopses Indexed

Page numbers on short subject synopsis published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 378 and 379.

THE BIRD TOWER (20th-Fox)

Terrytoon (Color) (2555)

The Tower is a hotel for birds with all the modern luxuries, and located in Florida. Following the fortunes of a lucky woodpecker, the audience is taken through several departments of the hotel to the dining-room where the birds are holding a banquet. The story of the birds is climaxed by a sequence depicting the experience of Mrs. Robin, assisted by Dr. Stork and the hotel staff.

Release date, November 28, 1941 7 *Minutes*

GEORGE WASHINGTON, COUNTRY GENTLEMAN (Univ.)

Variety Views (6353)

In this issue of the series the "Variety Views" camera focuses attention on Mount Vernon, home of George Washington. This famous national shrine, shown as it was when Washington lived there, will give Americans a key to the First Presidents' character.

Release date, November 10, 1941 9 *Minutes*

POPULAR SCIENCE, No. 2 (Par.)

(Color) (J1-2)

The subjects covered in this issue are the Pennsylvania Turnpike which provides 160 miles of safe driving between Harrisburg on a divided roadbed without a single gradecrossing; latest gadgets for the kitchen; a super-microscope, and fighting fire from the air with parashute troops. Professor Oakes, the Wily Wizard of Waukesha, is back again with a wacky invention that winds the clock and puts out the cat, all in one operation.

Release date, November 7, 1941 11 *Minutes*

POINTS ON ARROWS (WB)

Hollywood Noveltics (7304)

Howard Hill, the world's greatest exponent of archery, again demonstrates his phenomenal skill with the bow and arrow. Hill demonstrates a few of the trick shots for which he has become famous. One of the most difficult of his tricks is the feat of ricocheting an arrow off two boards and then hitting a balloon attached to the bulls-eye of a target. Another standout trick is the shooting of two arrows at once, both at different targets. P. S.—He hit both targets.

Release date, December 27, 1941 10 *Minutes*

ALASKA TOUR (Col.)

Columbia Tour (3553)

In this subject, Andre de la Varre conducts a tour through Alaska. The first stop is Ketchikan, a place resembling an old Norway town, where Salmon packing is a flourishing industry. The next stop is Juneau, the capital city, with its modern concrete and glass block buildings—a bustling little metropolis of 6,000 inhabitants. Other stops are the Mendenhall Glacier, the Lynn Canal, the village of Haines and the Chilkoot Barracks, for years the northernmost base of the U. S. Army; Skagway, the White Horse Railway, the Yukon and the six ranges of mountains.

Release date, November 7, 1941 10 *Minutes*

HOBBIES OF THE STARS (RKO)

Picture People (24,403)

Helen Broderick is the narrator of this issue which presents the hobbies of Hollywood stars. Claire Trevor takes a busman's holiday with a 16mm camera, and offers some reminiscent scenes from her photographic library. Picture making is also the hobby of Alexander Korda, Mary Pickford, Charlie Chaplin and David Selznick. Jean Parker and John Beal find it easier to use pencil and paper instead of a camera. Jean received a film contract because of a poster contest and John was once a noted cartoonist. Here, they draw pictures of each other. Bob Burns' hobby is stray dogs.

Release date, November 7, 1941 9 *Minutes*

ADVANCE SYNOPSES *and information*

THE BODY DISAPPEARS (Warner Brothers)

Comedy

EXECUTIVE PRODUCER: Bryan Foy. Associate Producer: Ben Stoloff. Directed by D. Ross Lederman.

PLAYERS: Jeffrey Lynn, Jane Wyman, Edward Everett Horton, Willie Best, Marguerite Chapman, Natalie Schaeffer, Sidney Bracy.

SYNOPSIS

Jeffrey Lynn drinks himself under the table at a bachelor party on the eve of his wedding to Marguerite Chapman. Playful friends carry him to a slab in the medical room of the college. Edward Everett Horton, who delves in mysterious concoctions, needs a human body on which to experiment. He injects his latest serum into Lynn, who becomes invisible. In his invisible state, Lynn falls in love with Jane Wyman, daughter of the experimenting scientist, learns that his fiancee is marrying him only for his money. Horton is tossed into a sanatorium. Jane takes the serum and invisibly rescues him by injecting him also. Horton is put on trial for insanity but when Lynn makes himself visible before the judge's eyes, the case is dismissed and everything ends happily.

HARVARD HERE I COME (Columbia)

Comedy

PRODUCER: Wallace MacDonald. Directed by Lew Landers.

PLAYERS: Maxie Rosenbloom, Arline Judge, Marie Wilson, Virginia Sale, George McKay.

SYNOPSIS

Slapsie Maxie Rosenbloom portrays a dumb but happy night club owner who believes he has reached his highest peak when the editors of the Harvard Lampoon give him a special award for supreme pediculousness. When he learns what the word means in the morning newspapers, Maxie takes it good-heartedly and enrolls at Harvard. There he meets a professor, the head of the Antediluvian Department. The professor believes he has discovered the Missing Link. Through subsequent publicity, Maxie is the recipient of countless offers from the nation's manufacturers. Riding the crest of success, Maxie opens a College Inn, sends for his old girl-friend-cashier and extricates himself from the attentions of a broad-shouldered Amazon.

YOU'RE IN THE ARMY NOW (Warner Brothers)

Army Comedy

ASSOCIATE PRODUCER: Ben Stoloff. Directed by Lewis Seiler

PLAYERS: Jimmy Durante, Jane Wyman, Phil Silvers, Regis Toomey, Donald McBride, George Meeker.

SYNOPSIS

Jimmy Durante and Phil Silvers are the ace selling team for a vacuum cleaner company. They incur the displeasure of an army colonel, a cavalryman who detests all kinds of machinery, when their vacuum demonstrator backfires. Shortly afterwards they find themselves in the army, attached to the colonel's outfit. Durante further incurs the displeasure of the colonel when he attempts to demonstrate a tank, and lands in the guard house. After several other experiences Durante convinces the colonel that the tank is here to stay.

WOMAN OF THE YEAR (Metro-Goldwyn-Mayer)

Marriage Drama

PRODUCER: Joseph L. Mankiewicz. Directed by George Stevens.

PLAYERS: Spencer Tracy, Katharine Hepburn, Fay Bainter, Reginald Owen, Minor Watson, William Bendix, Gladys Blake.

SYNOPSIS

Sam Craig (Spencer Tracy), sports writer for a New York newspaper, takes exception to remarks made by Tess Harding (Katharine Hepburn), who writes an international column for the same newspaper and the two start feuding via their columns. When they meet, Sam is attracted to Tess and after a courtship they are married. Their wedded life reveals that in many respects, they are worlds apart. Tess is voted "America's Outstanding Woman of the Year." Sam walks out on Tess and proceeds to get drunk. Tess writes his column for him, and, although it makes him the laughing stock of the sports world, it serves to bring them together again.

STEEL AGAINST THE SKY (Warner Brothers)

Melodrama

ASSOCIATE PRODUCER: Edmund Grainger. Directed by A. Edward Sutherland.

PLAYERS: Lloyd Nolan, Alexis Smith, Craig Stevens, Gene Lockhart, Edward Ellis, Walter Catlett, Howard da Silva.

SYNOPSIS

This is a story of men who build bridges, and particularly as it concerns one family, the Evans. There is "Pop" (Edward Ellis) who keeps a home for his three sons (Lloyd Nolan, Craig Stevens and Edward Brophy). Lloyd is foreman of the fitters' gang while Brophy is one of the fitters. Stevens takes things easy. Nolan is in love with the daughter (Alexis Smith) of the head of the bridge construction company. When Stevens meets her, he falls in love with her and she with him. Nolan and Stevens become bitter enemies and Stevens leaves home. Meanwhile, Stevens has become a fitter, working under his brother. Stevens saves Nolan's life when a torn spinner is torn loose and the brothers make up.

MELODY LANE (Universal)

Romance, Music, Comedy

ASSOCIATE PRODUCER: Ken Goldsmith. Directed by Charles Lamont.

PLAYERS: Baby Sandy, The Merry Macs, Robert Paige, Anne Gwynne, Leon Errol, Butch and Buddy, Don Douglas.

SYNOPSIS

Don Douglas as head of an advertising agency is unable to obtain a name band for a zany client (Leon Errol) because the client insists on interfering with the broadcasts. Hearing of a jive combination in Iowa, he sends his assistant (Anne Gwynne) to sign them up. They (Robert Paige and the Merry Macs) are reluctant to leave because Paige doesn't believe New York is the place to bring up his orphaned niece, Baby Sandy. Anne uses her wiles on Paige and wins him over, but incurs the wrath of Mary Lou Cook of The Merry Macs. In New York, Baby Sandy disappears and is the object of a kidnappers search. Everything is smoothed out in the end and the show goes on.

MR. BUG GOES TO TOWN (Paramount)

Feature Length Cartoon in Color

PRODUCED by Dave Fleischer.

SYNOPSIS

"Mr. Bug Goes to Town" is a pioneering step in the feature cartoon field in that it is neither fable nor fantasy. It's a modern story, a comedy-drama, in which a community of humanized insects who live 45 inches from Broadway battle for existence against 7,000,000 New Yorkers—and one of their own members who is greedy and unscrupulous. The music for the picture was written by Hoagy Carmichael and lyrics are by Frank Loesser.

ALL THROUGH THE NIGHT (Warner Brothers)

Melodrama

EXECUTIVE PRODUCER: Hal B. Wallis. Associate Producer: Jerry Wald.

PLAYERS: Humphrey Bogart, Conrad Veidt, Kaaren Verne, Jane Darwell, Frank McHugh, Jackie Gleason, Judith Anderson, Peter Lorre.

SYNOPSIS

In this Humphrey Bogart plays a one-time mobster turned gambler to support his mother (Jane Darwell) and the remnants of his gang. He becomes involved in a murder case. The people responsible for the murder are called "Fivers"—fifth columnists. Bogart sets out to disrupt their sabotage program and succeeds after some harrowing experiences with the sabotage gang and with the police. Also involved is a girl (Kaaren Verne), who does the gang's bidding under duress.

FLY BY NIGHT (Paramount)

Melodrama.

PRODUCER: Sol C. Siegel. Associate producer, Colbert Clark. Directed by Robert Siodmak.

PLAYERS: Nancy Kelly, Richard Carlson, Albert Basserman, Martin Kosleck.

SYNOPSIS

Richard Carlson, a young interne, gets tangled up in a murder accidentally and finds himself being hounded by police. In escaping he forces Nancy Kelly, an artist, to flee with him. Using novel twists on ways and means to elude police, the story moves to an unexpected climax. Albert Basserman and Martin Kosleck appear in roles different from the types they usually portray.

BILLY THE KID'S ROUND-UP (Producers Rel. Corp.)

Western

PRODUCER: Sigmund Neufeld. Directed by Sherman Scott.

PLAYERS: Buster Crabbe, Al St. John, Carleton Young, Joan Barclay, Glenn Strange.

SYNOPSIS

Billy (Buster Crabbe) and his two pals, Fuzzy and Jeff, are sent for by Sheriff Hanley to help him combat the unlawful element. Landreau, saloon keeper, has the sheriff murdered and sends one of his henchmen to ambush the trio. The ambush fails. Billy decides to help the local newspaper editor in his campaign for honest government. Landreau retaliates by kidnapping the editor's daughter. Billy and his pals rescue her but find the newspaper office a shambles on their return to town. In the showdown, Landreau and his gang are routed.

SHORTS
advance synopses and information

DICK TRACY VS. CRIME, INC.
Serial—15 *Episodes* (182)

Dick Tracy (Ralph Byrd) is summoned from Washington to halt the depredations of a master criminal known only as "The Ghost," whose signature—left with each crime—is a thumbprint of "Rackets" Reagan, a former crime czar who was executed at Sing Sing through the efforts of Tracy.

The Ghost is suspected of being a member of the "Council of Eight," a body of influential citizens organized to rid New York of Reagan's reign of crime. Because, through the genius of a mad fanatic known as "Lucifer" (John Davidson), he is able to make himself invisible at times, he has thus far been able to murder three other members of the "Council of Eight" without leaving a clue to his identity.

Dick Tracy embarks upon a long and perilous campaign to expose the Ghost by modern, scientific methods of crime deduction. With his pal, Bill Carr (Michael Owen), Tracy prevents a catastrophic earthquake which the Ghost seeks to bring about by dynamiting a volcanic fault in New York harbor.

Brewster (Robert Frazer), an industrial scientist, has developed an aerial torpedo which the Ghost is anxious to steal, presumably to sell to a foreign power. Tracy and Carr have several hair-breadth escapes in their efforts to guard this torpedo.

After several attempts are made to gain possession of the aerial torpedo, Tracy narrows the suspects down to two men, Weldon (John Dilson) or Morton (Ralph Morgan). Tracy corners these two, and by this time has developed a counter-ray which prevents the Ghost from becoming invisible. The Ghost turns out to be Morton, who was secretly the brother of Reagan. Trying to escape he is electrocuted on high-tension wires.

CAST

Dick Tracy.....Ralph Byrd
The Ghost..... ?
Billy Carr.....Michael Owen
June Chandler.....Jan Wiley
Lucifer .....John Davidson
Morton-Metzicoff .....Ralph Morgan
Lieut. Cosgrove.....Kenneth Harlan
Weldon .....John Dilson
Chandler .....Howard Hickman
Brewster .....Robert Frazer
Cabot .....Robert Fiske
Wilson .....Jack Mulhall
Trent .....Hooper Atchley
Corey .....Anthony Warde
Trask .....Chuck Morrison

CHAPTER TITLES

Episode One—"The Fatal Hour"
Episode Two—"The Prisoner Vanishes"
Episode Three—"Doom Patrol"
Episode Four—"Dead Man's Trap"
Episode Five—"Murder at Sea"
Episode Six—"Besieged"
Episode Seven—"Sea Racketeers"
Episode Eight—"Train of Doom"
Episode Nine—"Beheaded"
Episode Ten—"Flaming Peril"
Episode Eleven—"Seconds to Live"
Episode Twelve—"Trial by Fire"
Episode Thirteen—"The Challenge"
Episode Fourteen—"Invisible Terror"
Episode Fifteen—"Retribution"

Synopses Indexed

Page numbers on short subject synopsis published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 378 and 379.

GAUCHO SPORTS (RKO)
Sportscope (24,303)

The Argentine cowboy is known as the gaucho. Here, on the acres of the estancia "Tres Bonetes," traditional gaucho pastimes are photographed. One of the most popular Argentine instruments used both in sports and work is known as the Boleador. This consists of three leather wrapped weights suspended by rawhide thongs. When the Boleador is released it fans out and wraps itself around the legs of an animal. Its uses is demonstrated in a game with the "avastruz," the Argentine ostrich. In roping calves the gaucho uses a different technique than the northern cowpuncher. He throws two ropes, the first keeps the calf within range, and the second provides a long running loop which catches his forelegs. The subject ends with a bareback horserace.
Release date, October 31, 1941 9 *Minutes*

FANCY ANSWERS (MGM)
Pete Smith Specialty (*S*-362)

This is the fifth in Pete Smith's series of quiz shorts in which the audience participates in guessing the answers. One question has to do with a hemisemidemiquaver, whatever that is. Another seeks to identify a south seas costume, something between a sarong and a sheet. A third question attempts to determine whether a zebar is white with black stripes or vice versa. Other questions have to do with a guinea pig's tail, a "claque" and a "quitch."
Release date, November 1, 1941 10 *Minutes*

IN THE ZOO (Par.)
Speaking of Animals (*Y*1-2)

This is another in this unique series wherein birds and animals speak. Clever animation and trick photography are used to obtain this result. Among the beasts that do the talking are a black bear, a giraffe, a wart hog, bison, wallaby, iguana, hippopotamus, 'possum, seal, camel, monkey, sacred cow, bear and skunk.
Release date, October 31, 1941 10 *Minutes*

SCREEN SNAPSHOTS, No. 3 (Col.)
Series 21 (3853)

John Hubbard is the Master of Ceremonies in this issue of the series. Stars making their appearance are Leo Carrillo, Jean Parker, Rochelle Hudson, Johnny Mack Brown, Maxine Jones, Gracie Fields, the Three Stooges, Charlie McCarthy and others.
Release date, October 17, 1941 10 *Minutes*

ROOKIE REVUE (WB)
Merrie Melodie (*Color*) (7704)

A conglomeration of the queerest looking rookies in Uncle Sam's army is gathered together in this Leon Schlesinger color cartoon in a satire on the daily occurrences in the life of the average rookie in army camps.
Release date, October 25, 1941 7 *Minutes*

THE FLYING BEAR (MGM)
Color Cartoon (*W*-253)

This reports on the second escapade of Barney Bear in the armed service of the country. Having investigated the infantry, he now turns to the air force. Not satisfied with the huge machines coming off the line, Barney builds his own plane. He takes off in the contraption and everything is swell until he gets into a dog fight with a pelican. The bird gets the better of the battle and the ship, no longer controllable, zooms high into the stratosphere. Barney is frozen into an ice cube. Then the plane breaks up and the bear falls down, down into a flying fortress which he doesn't know how to fly. Finally he and the plane crack up and Barney goes back to his job as a "grease monkey."
Release date, November 1, 1941 9 *Minutes*

VIVA MEXICO (MGM)
Miniature (*M*-240)

This Miniature, narrated by James FitzPatrick, is dedicated to the establishment of a better understanding of the customs and habits of the Mexican people in order to bring important sections of the Western Hemisphere into closer, friendlier contact. The subject shows rural Mexico first, then moves to the capital, Mexico City, to show the huge modern city in all its glory. Various government buildings are depicted. Then the camera dwells on the local police band and dancers performing a native dance.
Release date, November 1, 1941 10 *Minutes*

WOMEN IN PHOTOGRAPHY (Col.)
Cinescope (3974)

Four of America's leading women photographers here demonstrate the heartache and backache that go into the making of fine photographs. The camera visits Margaret Bourke-White, Bernice Abbott, Ruth Nichols and Toni Frissell as they go about their work. They climb to practically inaccessible structures, in howling winds and burning heat. They pose models ranging from babies to beauties. They develop and print their own pictures.
Release date, November 1, 1941 9 *Minutes*

SITTIN' PRETTY (Par.)
Sportlight (*R*1-3)

In this Grantland Rice Sportlight various riding techniques are demonstrated. Shown are the American cowboy riding a bucking bronco, a jockey on the neck of a thoroughbred, an expert demonstrating the technique of posting, youngsters who are expert at riding before they have reached the age of ten; expert jumpers and trick riding by Mr. and Mrs. Monty Montana. Narrated by Ted Husing.
Release date, October 31, 1941 10 *Minutes*

ROAD IN INDIA (Par.)
Fascinating Journey (*Color*) (*M*1-1)

This is a journey along the famed Indian road that winds for many thousands of miles through fertile plains and over desolate mountains, across burning desert and through mysterious jungle. Although the public highway is modern, the travelers who use it are of yesterday. Squatting Yogis are part of the panorama of the Indian road. In sharp contrast is the mode of travel of a local Rajah. He travels in state with his ceremonial sword bearers, his drummers and his dancing girls.
Release date, October 24, 1941 11 *Minutes*

SHORTS CHART

Production Numbers
Release Dates
Running Time

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1940-41 short subject releases prior to June, 1941, see page 227.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
	INTERNATIDNAL FORUM (Two Reels		
3451	Dorothy Thompson 2-22-41		142
3452	Will England Be Invaded?.5-27-41		199
3453	Will Democracy Survive?.10-3-41		365
	1941-42		
	RAYMOND GRAM SWING—HISTDRICAL REELS		
3981	Broken Treaties 8-1-41		290
3982	How War Came.....11-7-41		..
	ALL STAR COMEDIES (Average 17 Min.)		
	1940-41		
2435	Yankee Doodle Andy.....6-13-41 (Clyde)		228
2436	French Fried Patootie....6-27-41 (Mowbray)		226
2408	I'll Never Hell Again.....7-4-41 (Stooges)		190
2437	Love at First Fright.....7-25-41 (Brendel)		224
2438	Host te a Ghost.....8-8-41 (Clyde)		211
	1941-42		
3421	Leve In Gleem.....8-15-41 (Youngman-Radio Rogues)		236
3401	An Ache In Every Stake..8-22-41 (Stooges)		265
3422	Half Shot at Sunrise.....9-14-41 (Karns)		322
3423	General Nuisance .....9-18-41 (Keaton)		322
3424	The Blitzkiss .....10-2-41 (El Brendel)		333
3402	In the Sweet Pie and Pie.10-16-41 (Stooges)		322
3425	Lovable Trouble.....10-23-41 (Clyde)		352
3409	Mitt Me Tonight.....11-6-41 (Glove Slingers)		375
3426	She's Dil Mine.....11-20-41 (Keaton)		..
3410	Some More of Samoa.....12-4-41 (Stooges)		..
	CDLDR RHAPSODIES (7 Minutes)		
	1940-41		
2509	Tom Thumb's Brother.....6-12-41		187
2510	The Cuckoo I.Q.....7-3-41		211
	1941-42		
3501	Who's Zoo In Hollywood..10-17-41		..
3502	The Fox and the Grapes..11-5-41		..
3503	Red Riding Hood Rides Again 12-25-41		..
	PHANTASIES CARTODNS (Average 8 Min.)		
	1940-41		
2706	The Wallflower 7-3-41		224
2707	The Merry Mouse Cafe...8-15-41		285
	1941-42		
3701	The Crystal Gazer.....10-10-41		352
3702	Wild and Woozy West.....1-2-42		..
	FABLES (8 Minutes)		
	1940-41		
2756	Kitty Gets the Bird.....8-13-41		187
2757	Dumb Like a Fox.....7-18-41		224
2758	Playing the Pied Piper...8-8-41		228
	1941-42		
3751	The Great Chesse Mystery 10-27-41		..
3752	The Tangled Angler.....12-26-41		..
	CINESCDPES (Average 9 Min.)		
	1940-41		
2979	Fighter Pilot 6-13-41		187
	1041-42		
3971	Exploring Space 8-8-41		285
3972	From Nuts to Soup.....9-5-41		200
3973	The World of Sound.....10-3-41		352
3974	Women In Photography...11-1-41		377
3975	Strange Facts 12-6-41		..
	COMMUNITY SING (Series 6)		
	1941-42		
3651	No. 1 (Don Baker).....8-15-41		251
3652	No. 2 (Current Hits).....9-5-41		309
3653	No. 3 (College Songs)....10-1-41		323
3654	No. 4 (Popular Songs) ..11-15-41		..
3655	No. 5 (L. White).....12-19-41		..
	QUIZ REELS (Average 10 Min.)		
	1941-42		
3601	So You Think You Know Music, No. 1 (Series 2).8-22-41		236
3602	Kitchen Quiz, No. 1.....9-12-41		290
3603	Kitchen Quiz, No. 2.....11-14-41		..
	1941-42		
	PANDRAMICS		
3901	A City Within a City....8-8-41		265
3902	The Gallup Poll.....10-17-41		352
3903	New York's Finest.....11-7-41		..
	TDURS (10 Minutes)		
	1941-42		
3551	Journey In Tunisia.....8-15-41		264
3552	Buenos Aires Today.....9-26-41		323
3553	Alaska Tour 11-7-41		..
	20TH ANNIVERSARY SNAPSHDTS (10 Minutes)		
	1940 41		
2858	No. 8 (Jerry Colonna).....6-6-41		226
2859	No. 9 (Don Wilson).....7-11-41		225
	SERIES 21		
	1941-42		
3851	No. 1 (Murray Brewster Twins)	8-15-41	322
3852	No. 2 9-12-41		290
3853	No. 3 10-17-41		377
3854	No. 4 11-21-41		..
	WDRLD OF SPDRTS (9 Minutes)		
	1940-41		
2808	Aquaplay 6-6-41		187
	1941-42		
3801	Tee Up 8-1-41		236
3802	Show Dogs 9-12-41		265
3803	Jungle Fishing 10-10-41		322
3804	Polo Champions 11-7-41		..
3805	Pocket Billiards 12-14-41		..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	CRIME DDES NDT PAY (Average 20 Min.)		
	1940-41		
P-205	Coffins on Wheels.....6-7-41		163
P-206	Sucker List.....9-27-41		224
	1941-42		
	TWO REEL SPECIALS		
A-301	The Tell-Tale Heart...10-25-41		352
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes)		
	1940-41		
T-221	Glimpses of Washington State 6-7-41		175
T-222	Haiti, Land of Dark Majesty 7-5-41		225
	1041-42		
T-311	Glimpses of Florida.....9-6-41		353
T-312	The Inside Passage.....10-4-41		333
T-313	Georgetown, Pride of Penang	11-15-41	..
	PETE SMITH SPECIALTIES (10 Minutes)		
	1940-41		
S-269	Cuban Rhythm (Sepia)..6-14-41		175
S-270	Water Bugs.....8-16-41		225
S-271	Football Thrills of 1940..9-20-41		323
S-272	Flicker Memories 10-4-41		333
	1941-42		
S-361	Army Champions 10-11-14		322
S-362	Fancy Answers 11-1-41		377
	PASSING PARADE (10 Minutes)		
	1940-41		
K-287	Your Last Act.....7-12-41		211
K-288	Of Pups and Puzzles...9-16-41		225
K-289	Hobbies 9-20-41		309
	1941-42		
K-381	Strange Testament 11-15-41		..
	MINIATURES (10 Minutes)		
	1940-41		
M-236	Memories of Europe....6-14-41		178
M-237	The Man Who Changed the World 6-28-41		211
M-238	Ghost Treasure 8-2-41		225
M-239	Triumph Without Drums	10-18-41	333
M-240	Viva Mexico 11-1-41		377
	1941-42		
M-331	Changed Identity 11-8-41		365
	DUR GANG CDMEDIES (Average 11 Min.)		
	1940-41		
C-299	Robst Wrecks.....7-12-41		211
	1941-42		
C-391	Helping Hands 9-27-41		322
C-392	Come Back Miss Pipps..10-25-41		352
	TECHNICDLDR CARTDONS (9 Minutes)		
	1940-41		
W-248	Dance of the Weed.....6-7-41		175
W-249	The Alley Cat.....7-5-41		225
W-250	The Midnight Snack....7-19-41		226
W-251	Little Cesario 8-30-41		309
W-252	Officer Pooch.....9-6-41		309
W-253	Flying Bear 11-1-41		377

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	ANIMATED ANTICS (7 Minutes)		
	1940-41		
HD-10	Twinkletoes—Where He Goes Nobody Knows 8-27-41		187
HO-11	Copy Cat 7-18-41		202
HD-12	The Wizard of Arts.....8-8-41		226
HD-13	Twinkletoes In Hat Stuff.8-29-41		309
	UNUSUAL OCCUPATIDNS (Color) (11 Minutes)		
	1940-41		
LD-6	No. 8 8-1-41		225
	1941-42		
LI-1	No. 1 10-3-41		323
	BENCHLEY CDMEDIES (10 Minutes)		
	1941-42		
SI-1	How to Take a Vacation..10-10-41		323
	FASCINATING JOURNEYS (Color) (10 Minutes)		
	1940-41		
MD-8	The Jungle 7-25-41		224
	1941-42		
MI-1	Road in India.....10-24-41		377
	1941-42		
	CDLDR CARTDON		
WI-1	Superman 9-26-41		251
WI-2	Superman in the Mechanical Monsters 11-21-41		..
	GABBY CDLDR CARTDONS (7 Minutes)		
	1940-41		
GO-6	Fire Cheese 6-20-41		187
GD-7	Gabby Goes Fishing....7-18-41		199
GD-8	It's Hap-Hap-Happy Day 8-15-41		224
	HEDDA HDPPER'S HDLLYWOOD (10 Minutes)		
	1940-41		
ZI-1	No. 1 9-12-41		290
ZI-2	No. 2 11-28-41		..
	HEADLINERS (10 Minutes)		
	1940-41		
AO-6	Your Favorite Program—Those We Leve 6-6-41		151
AD-7	Hands ef Destiny.....7-11-41		199
	1941-42		
AI-1	Beauty and the Beach...9-26-41		322
AI-2	Copacabana 11-21-41		..
	COLOR CLASSIC CARTOON		
CD-1	Vitamin Hay 8-22-41		309
	MADCAP MDDELS (Color) (9 Minutes)		
	1940-41		
UD-3	Hoola Boola 6-27-41		187
UD-4	The Gay Knightles.....8-29-41		290
	PARAGRAPHICS (10 Minutes)		
	1940-41		
VD-5	Guardians ef the Wild...8-29-41		290
	PDPEYE THE SAILOR (7 Minutes)		
	1940-41		
EO-10	Olive's Boithday Presink.6-13-41		163
ED-11	Child Psykolojiky.....7-11-41		199
EO-12	Pest Pilot 8-8-41		226
	1941-42		
EI-1	I'll Never Crow Again...9-19-41		322
EI-2	The Mighty Navy.....11-14-41		..
	PDPULAR SCIENCE (Color) (10 Minutes)		
	1940-41		
JD-6	No. 6 7-4-41		199
	1941-42		
JI-1	No. 1. 9-19-41		322
JI-2	No. 2 11-7-41		375
	SPEAKING DF ANIMALS (8 Minutes)		
YI-1	In a Pet Shop.....9-5-41		290
YI-2	In the Zoo.....10-31-41		377
	SPDRTLIGHTS (9 Minutes)		
	1940-41		
RD-11	Lasso Wizards 6-20-41		190
RD-12	Snow Dogs 7-25-41		199
RD-13	What's Lacrosse?.....8-15-41		225
	1941-42		
RI-1	Shooting Mermaids 9-5-41		290
RI-2	Meet the Champs.....10-3-41		323
RI-3	Sittin' Pretty 10-31-41		377
RI-4	Quick Returns 11-28-41		..
	QUIZ KIDS (11 Minutes)		
QI-1	The Quiz Kids No. 1....9-12-41		290

PRODUCERS

Prod. No.	Title	Rel. Date	P.D. Page
	AMERICAN HISTDRY (22 Minutes)		
e.5	Our Louisiana Purchase.....8-1-41		..
	SPECIAL FEATURETTES		
..	Man the Enigma.....5-7-41 (22 Minutes)		163
..	Alive In the Deep.....8-7-41 (25 Minutes)		168

RKO

MARCH OF TIME
(Average 20 Min.)
1940-41

13,111 China Fights Back.....8-6-41 163
13,112 New England's 8 Million Yankees 7-4-41 211
13,113 Peace—By Adolf Hitler..8-1-41 211
1941-42
23,101 Thumbs Up, Texas.....8-29-41 265
23,102 Norway in Revolt.....9-26-41 309
23,103 Sailors with Wings....10-24-41 331
23,104 Main Street, U.S.A....11-22-41 375

WALT DISNEY CARTOONS (Color)
(8 Minutes)
1940-41
14,106 Nifty Nineties 6-20-41 163
14,107 Early to Bed.....7-11-41 199
14,108 Truant Officer Donald....8-1-41 226
14,109 Orphan's Benefit 8-22-41 224
14,110 Old MacDonald Duck...9-12-41 290
14,111 Lend a Paw.....10-3-41 323
14,112 Donald's Camera 10-24-31 352
14,113 The Art of Skiing.....11-24-41 ..
14,114 Chief Donald .....12-5-41 ..

INFORMATION PLEASE
(Average 11 Min.)
1940-41
14,211 No. 11 Jan Struther....6-13-41 187
14,212 No. 12 Boris Karloff....7-11-41 199
14,213 No. 13 Anna Neagle 8-8-41 224
1941-42
24,201 No. 1 John Gunther....9-19-41 333
24,202 No. 2 Howard Lindsay..10-17-41 352

SPORTSCOPE
(Average 9 Min.)
1940-41
14,311 Rolling Rhythm.....6-6-41 187
14,312 Steeds and Steers.....7-4-41 211
14,313 Craig Wood 8-1-41 225
1941-42
24,301 Pampas Paddock 9-5-41 309
24,302 Dog Obedience.....10-3-41 333
24,303 Gaucho Sports 10-31-41 377

PICTURE PEOPLE
(10 Minutes)
1941-42
24,401 No. 1 Stars in Defense.9-12-41 322
24,402 No. 2 Hollywood Sports.10-10-41 333
24,403 No. 3 Hobbies of the Stars 11-7-41 ..

EDGAR KENNEDY
(Average 18 Mins.)
1940-41
13,406 Apple in His Eye.....6-6-41 163
1941-42
23,401 Westward Ho-Hum.....9-15-41 251
23,402 I'll Fix That.....10-7-41 352
23,403 A Quiet Fourth.....12-19-41 ..

LEON ERROL
(Average 19 Min.)
1940-41
13,706 A Panic in the Parlor...6-27-41 166
1941-42
23,701 Man-i-Cured 9-26-41 322
23,702 Who's a Dummy.....11-28-41 ..

RAY WHITLEY
(Average 15 Min.)
1940-41
13,504 Musical Bandit 7-18-41 211
1941-42
23,501 California or Bust.....11-11-41 365
23,502 Keep Shooting.....1-30-42 ...

REPUBLIC

MEET THE STARS
(10 Minutes)
1940-41
028-6 Stars at Play.....5-24-41 ..
028-7 Meet Roy Rogers.....6-24-41 175
028-8 Stars—Past and Present.7-24-41 178

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)
1941-42
2201 Soldiers of the Sky.....8-1-41 309
2202 Highway of Friendship..10-24-41 365
2203 Wonders of the Sea.....11-21-41 ..

FATHER HUBBARD ALASKAN ADVENTURES
(9 Minutes)
1940-41
1110 Winter in Eskimo Land...7-4-41 224

MAGIC CARPET
(9 Minutes)
1941-42
2101 Sagebrush and Silver.....8-15-41 309
2102 Glacier Trails 9-26-41 352
2103 Call of Canada.....12-5-41 ..

SPORTS REVIEWS
(8 Minutes)
1940-41
1307 Fun on Rollers.....6-6-41 226

1941-42
2301 Aristocrats of the Kennels.9-21-41 352
2302 Life of a Thoroughbred..11-7-41 ..

TERRYTOONS (Color)
(7 Minutes)
1941-42
2551 The Old Oaken Bucket....8-8-41 236
2552 The One Man Navy.....9-5-41 236
2553 Welcome Little Stranger..10-3-41 264
2554 Slap Happy Hunters....10-31-41 365
2555 The Bird Tower.....11-28-41 375
2556 A Yarn About a Yarn....12-12-41 ..

TERRYTOONS (Black & White)
(7 Minutes)
1940-41
1512 The Magic Shell.....5-16-41 175
1513 Horse Fly Opera.....6-13-41 178
1514 Good Old Irish Tunes 6-27-41 175
1515 Bringing Home the Bacon.7-11-41 178
1516 Twelve O'Clock and All Ain't Well 7-25-41 175

1941-42
2501 The Ice Carnival . . . 8-22-41 236
2502 Uncle Joey Comes to Town.9-19-41 265
2503 The Frozen North.....10-17-41 353
2504 Back to the Soil.....11-14-41 375
2505 Flying Fever .....12-26-41 ..

THE WORLD TODAY
(9 Minutes)
1940-41
1702 War in the Desert.....7-18-41 199
1703 Empire in Exile.....5-23-41 175
1704 Anzacs in Action.....6-20-41 202

1941-42
2401 American Sea Power.....8-29-41 309
2402 Uncle Sam's Iron Warriors 10-10-41 ..
2403 Playtime in Hawaii.....12-19-41 ..

UNIVERSAL

SPECIAL
(19 Minutes)
1940-41
5110 Swing With Bing.....9-4-41 ..

COLOR CARTOON
(Average 7 Min.)
1940-41
5249 Dizzy Kitty 5-26-41 163
5250 Salt Water Daffy.....6-9-51 166
5251 Woody Woodpecker 7-7-41 225
5252 Andy Panda's Pop.....7-28-41 226
5253 The Screwdriver.....8-11-41 251

1941-42
6241 Boogie Woogie Bugle Boy of Co. B.....9-1-41 251
6242 Man's Best Friend.....10-20-41 333
6243 What's Cookin' 11-24-41 353
6244 $21 a Day Once a Month.12-1-41 ..

STRANGER THAN FICTION
(9 Minutes)
1940-41
5380 No. 90 .....5-5-41 154
5381 No. 91 .....5-19-41 154
5382 No. 92 .....6-2-41 163
5383 No. 93 .....8-23-41 199
5384 No. 94 .....7-28-41 226
5385 No. 95 .....8-25-41 224

1941-42
6371 Shampoo Springs 9-8-41 265
6372 The Hermit of Oklahoma.10-13-41 333
6373 The Candy Kid.....10-27-41 333
6374 Junior Battle Fleet.....11-17-41 353
6375 Blacksmith Dentist .....12-15-41 ..
6376 Barnyard Steam Buggy..... ..

GOING PLACES
(9 Minutes)
1940-41
5360 No. 90 .....5-12-41 175
5261 No. 91 .....5-26-41 163
5362 No. 92 .....8-16-41 199
5363 No. 93 .....6-30-41 202
5364 No. 94 .....7-21-41 226
5365 No. 95 .....8-18-41 225

1941-42

VARIETY VIEWS
6351 Moby Dick's Home Town.9-15-41 251
6352 Northern Neighbors 10-13-41 333
6353 George Washington, Country Gentleman 11-10-41 375
6354 Trail of the Buccaneers..... ..
6355 Annapolis Salutes the Navy.12-8-41 ..

MUSICALS
(Average 18 Min.)
1940-41
5229 Shadows in Swing.....5-21-41 154
5230 Music a la King.....6-18-41 199
5231 Once Upon a Summertime.7-30-41 199
5232 Rhythm Revel 7-30-41 224
5233 Dizzy Doings 8-18-41 251

1941-42
6221 Is Everybody Happy? 9-3-41 251
6222 In the Groove.....10-8-41 333
6223 Skyline Serenade 11-5-41 353
6224 Doin' the Town.....11-26-41 365
6225 Jingle Bells 12-24-41 365

VITAPHONE

TECHNICOLOR SPECIALS
(Average 20 Min.)
1940-41
6005 Here Comes the Cavalry..6-28-41 175
6006 Carnival of Rhythm.....8-23-41 265

1941-42
7001 The Tanks Are Coming...10-4-41 265
7002 Soldiers in White..... ..

ELSA MAXWELL COMEDIES
(19 Minutes)
1940-41
6103 Throwing a Party.....7-12-41 211

BROADWAY BREVITIES
(20 Minutes)
1940-41
6206 The Seeing Eye.....5-3-41 117
6207 Sockeroo 5-31-41 151
6208 Hunting the Hard Way...6-17-41 151
6209 Happy Faces 7-26-41 211

1941-42
7101 Minstrel Days 9-6-41 265
7102 Perils of the Jungle.....10-18-41 353
7103 At the Stroke of 12.....11-15-41 352

HOLLYWOOD NOVELTIES
(10 Minutes)
1940-41
6306 Trouble in Store.....8-2-41 224

1941-42
7301 Polo with the Stars.....9-20-41 265
7302 White Sails 11-8-41 365
7304 Points on Arrows.....12-27-41 375
7303 Miracle Makers .....2-21-42 ..

THE SPORTS PARADE
(10 Minutes)
1940-41
6407 Big Bill Tilden.....5-24-41 130
6408 Sail Ho 6-14-41 178
6409 It Happens on Rollers....7-19-41 211
6410 Lions for Sale.....8-9-41 264

1941-42
7401 Kings of the Turf.....9-20-41 265
7403 Water Sports 11-1-41 365
7402 King Salmon .....12-20-41 ..

MELODY MASTERS BANDS
(10 Minutes)
1940-41
6509 Hal Kemp & Orch.....8-14-41 154
6510 Those Good Old Days.....8-16-41 225

1941-42
7501 U. S. Calif. Band and Glee Club 9-13-41 264
7502 Carioca Serenaders.....10-25-41 365
7503 Forty Boys and a Song..12-6-41 375

LOONEY TUNES CARTOONS
(7 Minutes)
1940-41
6611 Porky's Ant 5-10-41 142
6612 A Coy Decoy.....6-7-41 175
6613 Porky's Prize Pony.....6-21-41 226
6614 Meet John Doughboy.....7-5-41 214
6615 We, the Animals, Squeak..8-9-41 226
6616 Henpecked Duck 8-30-41 265

1941-42
7601 Notes to You.....9-20-41 333
7602 Robinson Crusoe, Jr.....10-25-41 365
7603 Porky's Pooch .....11-22-41 ..
7604 Porky's Midnight Matinee .....11-1-41 ..

MERRIE MELODIES CARTOONS (Color)
(7 Minutes)
1940-41
6717 Trial of Mr. Wolf.....4-26-41 129
6718 Farm Frolics 5-10-41 142
6719 Hollywood Steps Out.....5-24-41 142
6720 Hiawatha's Rabbit Hunt...6-7-41 175
6721 The Wacky Worm 6-21-41 226
6722 The Heckling Hare.....7-5-41 214
6723 Inki and the Lion.....7-19-41 214
6724 Aviation Vacation 8-2-41 225
6725 Sport Chumpions 8-16-41 225
6726 Snow Time for Comedy...8-30-41 264

1941-42
7701 All This and Rabbitt Stew.9-13-41 265
7702 The Brave Little Bat.....9-27-41 352
7703 The Bug Parade 10-11-41 352
7704 Rookie Revue 10-25-41 377
7705 Saddle Silly.....11-8-41 ..
7706 The Cagey Canary.....11-22-41 ..
7707 Rhapsody in Rivets.....12-6-41 ..
7708 Wabbit Twouble.....12-20-41 ..

SERIALS

COLUMBIA

1940-41
2180 The Spider Returns.....5-9-41 130
15 Episodes
2140 The Iron Claw.....8-15-41 225
(15 Episodes)

1941-42
3120 Holt of the Secret Service.11-21-41 ..
(15 Episodes)
3140 Captain Midnight .....2-15-42 ..
(15 Episodes)

REPUBLIC

1940-41
083 Jungle Girl 6-21-41 154
15 Episodes

1941-42
181 King of the Texas Rangers 10-4-41 284
(12 Episodes)
182 Dick Tracy vs. Crime, Inc..... 377
(15 Episodes)

UNIVERSAL

1941-42
6781-95 Riders of Death Valley 7-1-41 92
15 Episodes (Pre-released)
6881-92 Sea Raiders 10-14-41 264
(12 Episodes)
6681-92 Don Winslow of the Navy 11-6-41 365
(12 Episodes)
6581-93 Gang Busters .....3-31-42 ..
(13 Episodes)

MISCELLANEOUS
Movie Quiz No. 1 (R. U. McIntosh).. 375

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 378-379.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 366.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*REVIEWED — Product Digest Section*	*Advance Synopsis*	*Service Date*
•ACCENT on Love	20th-Fox	148	George Montgomery-Osa Massen	July 11,'41	61m	July 5,'41	....	p137	p186
All American Co-Ed	U.A.	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28,'37	p330	....	....
All That Money Can Buy (formerly Here is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p236
All Through the Night	WB	...	Humphrey Bogart-Conrad Veidt	Not Set	...	.....	....	p376	....
•Aloma of the South Seas (color)	Para.	4038	Dorothy Lamour-Jon Hall	Aug. 29,'41	77m	Aug. 30,'41	p233	p217	p367
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	....	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	....
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	.....	.....	p230	....
Atlantic Ferry (British)	WB	....	Michael Redgrave-Valerie Hobson	Not Set	108m	July 5,'41	....	....	....
BABES on Broadway	MGM	....	Mickey Rooney-Judy Garland	Not Set	...	.....	....	p363	....
•Bachelor Daddy (formerly Sandy Steps Out)	Univ.	5035	Baby Sandy-Kathryn Adams	July 4,'41	61m	June 28,'41	....	p159	p186
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p260
•Bad Men of Missouri	WB(FN)	557	Dennis Morgan-Jane Wyman-W. Morris	July 26,'41	74m	Aug. 2,'41	....	p159	p323
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5,'41	61m	Sept. 20,'41	p274	p277	....
Bahama Passage	Para.	....	Madeleine Carroll-Stirling Hayden	Not Set	...	.....	....	p320	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
•Barnacle Bill	MGM	141	Wallace Beery-Virginia Weidler	July 4,'41	90m	July 5,'41	....	p160	p220
Bed Time Story	Col.	....	Loretta Young-Fredric March	Dec. 18,'41	...	.....	....	p363	....
Behind Broadway Lights	Rep.	....	James Ellison-Marjorie Weaver	Dec. 12,'41	...	.....	....	....	....
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p367
•Big Store, The	MGM	139	Marx Bros.-Tony Martin-Virginia Grey	June 20,'41	82m	July 21,'41	....	p157	p220
•Billy the Kid in Santa Fe	Prod.	162	Bob Steele	July 11,'41	66m	Oct. 18,'41	p319	p171	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe	Dec. 12,'41	...	.....	....	p376	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	....
•Blonde Comet, The	Prod.	116	Virginia Vale-Barney Oldfield	Dec. 26,'41	...	.....	....	....	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	65m	Aug. 30,'41	p246	....	....
•Blondie in Society	Col.	2014	Penny Singleton-Arthur Lake	July 17,'41	77m	July 5,'41	....	p174	p186
•Blossoms in the Dust (color)	MGM	144	Greer Garson-Walter Pidgeon	July 25'41	100m	June 28,'41	....	p133	p288
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	...	Jeffrey Lynn-Jane Wyman	Not Set	...	.....	....	p376	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	...	.....	....	p364	....
•Bowery Britzkrieg	Mono.	....	Leo Gorcey-Bobby Jordan	Aug. 1,'41	61m	Aug. 2,'41	....	p194	p210
Boy of Mine	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	...	.....	....	....	....
•Bride Came C.O.D., The	WB	507	Bette Davis-James Cagney	July 12,'41	91m	July'5,'41	....	p61	p288
•Bride Wore Crutches, The	20th-Fox	112	Lynne Roberts-Ted North	June 13,'41	55m	May 31,'41	....	p30	p162
Bullets for Bandits	Col.	....	Bill Elliott-Tex Ritter	Not Set	...	.....	....	p364	....
•Bullets for O'Hara	WB	518	Joan Perry-Roger Pryor	July 19,'41	50m	Aug. 9,'41	....	p194	p220
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,'41	p374	p351	....
Captains of the Clouds	WB	....	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 12,'42	...	.....	....	p308	....
•Caught in the Draft	Para.	4032	Bob Hope-Dorothy Lamour	July 4,'41	80m	May 31,'41	....	p110	p288
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
•Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41*	102m	Oct. 18,'41	p317	p289	p367
•Citadel of Crime (formerly Ten Nights in a Barroom)	Rep.	024	Robert Armstrong-Linda Hayes	July 24,'41	58m	Aug. 9,'41	....	p195	p220
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Common Touch, The (British)	Anglo-Amer.	....	Greta Gynt-Geoffrey Hibbert	.....	95m	Oct. 11,'41	p306	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Akim Tamiroff	Nov. 15,'41	...	.....	....	p299	....
Cottage to Let (British)	....	....	Leslie Banks	Not Set	90m	Aug. 23,'41	....	....	....
Country Gentlemen, The	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Oct. 31,'41	p330	....	....

* *Release dates on MGM's 1941-42 Features vary by territory.*

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Date
•Cracked Nuts	Univ.	5039	Mischa Auer-Una Merkel	Aug. 1,'41	61m	July 26,'41	....	p160	p288
•Criminals Within	Prod.	111	Eric Linden-Ann Doran	June 27,'41	70m	Aug. 23,'41	....	p158	p260
•Cyclone on Horseback	RKO	185	Tim Holt-Marjorie Reynolds	June 13,'41	60m	Nov. 22,'41	....	p374	....
•DANCE HALL	20th-Fox	149	Cesar Romero-Carole Landis	July 18,'41	74m	July 5,'41	....	p169	p220
•Dangerous Game, A	Univ.	5057	Richard Arlen-Andy Devine	Aug. 22,'41	60m	Sept. 27,'41	p286	p39	....
•Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Oct. 3,'41	64m	Oct. 11,'41	p307	p219	....
•Dangerous Moonlight (British)	RKO	....	Anton Walbrook	Not Set	101m	July 12,'41	....	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Day in Soviet Russia, A	Artkino	....	Documentary	Not Set	60m	Sept. 13,'41	p259	....	....
•Deadly Game, The	Mono.	....	Charles Farrell-June Lang	Aug. 8,'41	63m	Aug. 9,'41	....	p182	p220
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 26,'41	56m	Oct. 4,'41	p298	....	....
Design for Scandal	MGM	....	Walter Pidgeon-Rosalind Russell	Dec. '41*	82m	Nov. 15,'41	p361	p351	....
•Desperate Cargo	Prod.	113	Ralph Byrd-Carol Hughes	July 4,'41	69m	Oct. 11,'41	p306	p170	....
•Devil Dogs of the Air	WB.	Reissue	James Cagney-Pat. O'Brien	June 7,'41	86m	Feb. 9,'35	....	p134	p162
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
•Dive Bomber (Color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30,'41	133m	Aug. 16,'41	....	p145	p353
•Dr. Kildare's Wedding Day	MGM	145	Lew Ayres-Laraine Day	Aug. 22,'41	82m	Aug. 23,'41	....	p209	p367
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	123m	July 26,'41	p248	p134	p367
•Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug. 27,'41	65m	Sept. 13,'41	p259	p221	....
Don't Get Personal	Univ.	....	Hugh Herbert-Anne Gwynne	Dec. 5,'41	....	.....	....	p343	....
•Double Cross	Prod.	112	Kane Richmond-Pauline Moore	June 27,'41	61m	Nov. 8,'41	p350	p160	....
Double Trouble	Mon.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,'41	p363	p332	....
•Down Mexico Way	Rep.	042	Gene Autry	Oct. 15,'41	78m	Oct. 18,'41	p319	p277	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41*	70m	Aug. 2,'41	p250	p207	p353
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
•Driftin' Kid	Mono.	....	Tom Keene	Oct. 17,'41	55m	Sept. 27,'41	p286	p277	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 10,'41	59m	Sept. 6,'41	p246	....	p260
Dumbo	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	....
•Dynamite Canyon	Mono.	....	Tom Keene-Evelyn Finley	Aug. 8,'41	58m	.....	....	p182	....
ELLERY Queen and Murder Ring	Col.	3030	Ralph Bellamy	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
•Ellery Queen Perfect Crime	Col.	2023	Ralph Bellamy-Margaret Lindsay	Aug. 14,'41	66	July 12,'41	....	p195	p198
FANTASIA (color)	RKO	292	Disney-Stokowski	Jan. 1,'42	135m	Nov. 16,'40	p262	p2	p236
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
•Father Steps Out. (formerly City Limits)	Mono.	....	Frank Albertson-Lorna Gray	July 19,'41	63m	Aug. 2,'41	....	p174	p210
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41*	95m	Sept. 13,'41	p275	p247	p367
Fiesta	UA	....	Armida-Antonio Moreno	Nov. 28,'41	...	.....	....	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Dec. 19,'41	..	.....	....	p364	....
Fly By Night	Para.	...	Nancy Kelly-Richard Carlson	Not Set	...	.....	....	p376	....
•Flying Blind	Para.	4037	RichardArlen-Jean Parker	Aug. 29,'41	70m	Aug. 23,'41	....	p219	p260
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	...	.....	....	....	....
•Forced Landing	Para.	4033	Richard Arlen-Eva Gabor	July 11,'41	65m	July 5,'41	....	p183	p198
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
49th Parallel (British)	Col.	....	Howard-Massey-Olivier	Not Set	123m	Nov. 8,'41	p349	....	....
•40,000 Horsemen (Foreign)	Krellberg	....	Grant Taylor	Aug. 14,'41	87m	Aug. 23,'41	....	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,'41	p350	p332	....
•Frank Buck's Jungle Cavalcade	RKO	166	Wild Animal Picture	June 27,'41	77m	July 12,'41	....	....	p198
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	...	.....	....	....	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
•Fugitive Valley	Mono.	....	Range Busters	July 30,'41	61m	Sept. 27,'41	p286	....	....
•GAMBLING Daughters	Prod.	124	Cecilia Parker-Roger Pryor	Aug. 1,'41	67m	Sept. 13,'41	p259	p183	....
•Gang's All Here	Mono.	....	Frankie Darro-Marcia Mae Jones	July 11,'41	61m	June 28,'41	....	p146	p186
•Gangs of Sonora	Rep.	068	Three Mesquiteers	July 10,'41	58m	July 19,'41	....	p171	p198
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
General Suvorov	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
•Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5,'41	63m	Sept. 13,'41	p259	p206	....
•Get Away, The	MGM	138	Charles Winniger-Robert Sterling	June 13,'41	89m	June 14,'41	....	p148	p173
Ghost Train, The (British)	Gen. Film	....	Arthur Askey	Not Set	83m	Mar. 22,'41	....	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Go West, Young Lady	Col.	....	Penny Singleton-Glenn Ford	Nov. 27,'41	...	.....	....	p289	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,541	p275	247	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 26,'41	62m	Oct. 18,'41	p319	p263	....
•HANDS Across the Rockies	Col.	2215	Bill Elliott	June 19,'41	58m	June 7,'41	....	....	p162
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p353
Harvard Here I Come	Col.	....	Maxie Rosenbloom-Arlene Judge	Dec. 25,'41	...	.....	....	p376	....
He Found a Star (British)	Gen. Film	....	Vic Oliver-Sarah Churchill	.....	89m	Sept. 20,'41	p276	....	....
•Hello Sucker	Univ.	5038	Hugh Herbert-Peggy Moran	July 11,'41	61m	July 5,'41	....	p137	p186
Hellzapoppin	Univ.	....	Olsen & Johnson-Martha Raye	Dec. 26,'41	...	.....	....	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
•Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21,'41	93m	July 26,'41	....	p194	p367
Here Comes the Marines	Mono.	....	Wallace Ford-Toby Wing	Dec. 26,'41	...	.....	....	....	....
•Highway West	WB(FN)	565	Brenda Marshall-Olympe Bradna	Aug. 23,'41	63m	Aug. 9,'41	....	p170	p221
•Hit the Road	Univ.	5029	Gladys George-Barton MacLane	June 27,'41	60m	June 21,'41	....	p146	p186
H. M. Pulham, Esq.	MGM	....	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41*	117m	Nov. 15,'41	p362	p351	....
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p367
•Hold That Ghost	Univ.	....	Abbott and Costello	Aug. 8,'41	86m	Aug. 2,'41	....	p169	p367

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Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41*	105m	Sept. 20,'41	p273	p235	p367
Honolulu Lu	Col.	....	Bruce Bennett-Lupe Velez	Dec. 11,'41	....	.....	....	p364	....
Hot Spot	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	....
How Green Mas My Valley	20th-Fox	....	Roddy McDowall-Walter Pidgeon	Not Set	118m	Nov. 1,'41	p341	p320	p367
Huricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
•Hurry, Charlie, Hurry	RKO	129	Leon Errol-Mildred Coles	July 25,'41	65m	Aug. 2,'41	....	p194	p220
•ICE Capades	Rep.	004	Dorothy Lewis-Jerry Colonna	Aug. 20,'41	88m	Aug. 23,'41	....	p219	p323
International Lady	UA	....	Ilona Massey-George Brent	Oct. 17,'41	102m	Oct. 18,'41	p317	p277	p367
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p367
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	....
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Thank You (British)	General Film	....	Arthur Askey-Richard Murdock	.....	81m	Oct. 11,'41	p306	....	....
JEANNIE (British)	General Film	....	Barbara Mullen-Wilfrid Lawson	.....	101m	Aug. 23,'41	....	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Johnny Eager	MGM	126	Robert Taylor-Lana Turner	Not Set	...	.....	....	p363	....
•Jungle Man	Prod.	126	Buster Crabbe	Oct. 10,'41	63m	Oct. 11,'41	p307	....	....
•KANSAS Cyclone	Rep.	078	Don Barry-Lynn Merrick	June 24,'41	58m	June 28,'41	....	....	p186
Kathleen	MGM	....	Shirley Temple-H. Marshall-Laraine Day	Dec. '41*	85m	Nov. 15,'41	p361	p351	....
Keep 'Em Flying	Univ.	....	Abbott and Costello	Nov. 28,'41	...	.....	....	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6501	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	....	Ann Sheridan-Robert Cummings	Jan. 1,'42	...	.....	....	p320	....
Kipps (British)	20th-Fox	150	Diana Wynyard-Michael Redgrave	July 25,'41	112m	Apr. 12,'41	....	....	....
•Kiss the Boys Goodbye	Para.	4035	Mary Martin-Don Ameche	Aug. 1,'41	83m	June 28,'41	....	p145	p323
•Kisses for Breakfast	WB	517	Dennis Morgan-Jane Wyatt	July 5,'41	85m	Aug. 2,'41	....	p148	p288
LADIES in Retirement	Col.	3309	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41*	110m	July 19,'41	p248	p146	p323
Lady for a Night	Rep.	....	Joan Blondell-John Wayne	Not Set	...	.....	....	p351	....
Lady Is Willing, The	Col.	....	Marlene Dietrich-Fred MacMurray	Not Set	...	.....	....	p351	....
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26,'41	57m	Sept. 13,'41	p260	p247	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	...	.....	....	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	78m	Sept. 6,'41	p245	p235	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
•Life Begins for Andy Hardy	MGM	146	Mickey Rooney-Judy Garland	Aug. 15,'41	100m	Aug. 16,'41	....	p193	p288
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29,'41	115m	Aug. 16,'41	....	p217	p367
•Lone Rider Ambushed	Prod.	167	George Houston	Aug. 29,'41	63m	Nov. 1,'41	p342	p230	....
•Lone Rider in Frontier Fury	Prod.	166	George Houston	Aug. 8,'41	62m	.....	....	p209	....
•Lone Rider Fights Back	Prod.	168	George Houston	Nov. 7,'41	64m	.....	....	p320	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	...	.....	....	....	....
Lone Star Vigilantes, The	Col.	....	Bill Elliott-Tex Ritter	Dec. 26,'41	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	....
Louisiana Purchase (Color)	Para.	....	Bob Hope-Vera Zorina-Victor Moore	Not Set	...	.....	....	p332	....
Love on the Dole (British)	UA	....	Clifford Evans	Not Set	100m	Apr. 19,'41	....	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p353
MAJOR Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12,'41	115m	May 10,'41	....	p85	p353
Male Animal, The	WB	....	Henry Fonda-Olivia De Havilland	Feb. 22,'42	...	.....	....	....	....
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	....
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p353
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
•Man Hunt	20th-Fox	146	Walter Pidgeon-Joan Bennett	June 20,'41	102m	June 14,'41	....	p128	p198
Man Who Came to Dinner	WB	....	Monty Woolley-Bette Davis	Dec. 25,'41	...	.....	....	p332	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
•Manpower	WB	505	George Raft-M. Dietrich-E. G. Robinson	Aug. 9,'41	105m	July 5,'41	....	p158	p186
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41*	81m	Sept. 13,'41	p258	p247	p367
Marry the Boss's Daughter	20th-Fox	221	Betty Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
•Medico of Painted Springs	Col.	2206	Charles Starrett	June 26,'41	59m	June 28,'41	....	....	p186
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Dec. 19,'41	...	.....	....	p376	....
Men in Her Life	Col.	....	Loretta Young-Dean Jagger	Nov. 20,'41	89m	Oct. 25,'41	p321	p277	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,41	p261	p247	....
Midnight Angel	Para.	....	Robert Preston-Martha O'Driscoll	Not Set	...	.....	....	p364	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58	Nov. 22,'41	p373	p364	....
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	.....	....	p320	....
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	62m	Oct. 11,'41	p307	p289	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	61m	Oct. 11,'41	p305	p149	....
Moonlight Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
•Moon Over Miami (color)	20th-Fox	147	Don Ameche-Betty Grable	July 4,'41	91m	June 21,'41	....	p135	p288
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.		Fleischer Feature Cartoon	Dec. 9,'41	...	.....	....	p376	....
•Mr. Celebrity	Prod.	114	Doris Day-Buzzy Henry	Oct. 31,'41	67m	Oct. 4,'41	p298	....	....
Musical Story, A	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,41	p331	....	....
•My Life with Caroline	RKO	135	Ronald Colman-Anna Lee	Aug. 1,'41	81m	July 19,'41	....	p146	p353
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
•NAVY Blue and Gold	MGM	Reissue	James Stewart-Robert Young	July 11,'41	90m	Nov. 20,'37	....	p170	p186
Navy Blues	W8	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p323
•Nevada City	Rep.	057	Roy Rogers-Sally Payne	June 20,'41	58m	June 21,'41	....	p159	p173

* *Release dates on MGM's 1941-42 Features vary by territory.*

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	....
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p210
Niagara Falls	U.A.	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Greater Sin	St. Rts.	....	Leon Ames	Not Set	63m	June 21,'41	....	....	....
No Hands on the Clock	Para.	....	Chester Morris-Jean Parker	Not Set	...	.....	....	p364	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p236
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
•Officer and the Lady	Col.	2039	Rochelle Hudson-Roger Pryor	July 24,'41	59m	July 12,'41	....	p158	p210
Once a Crook (British)	20th-Fox	....	Gordon Harker	Not Set	81m	June 28,'41	....	....	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	103m	Oct. 4,'41	p297	p206	....
•Our Wife	Col.	2003	Melvyn Douglas-Ruth Hussey	Aug. 28,'41	95m	Aug. 23,'41	....	p157	p260
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	....	Bill Boyd-Andy Clyde	Not Set	66m	Sept. 27,'41	p287	....	....
•Out of the Fog	WB(FN)	555	Ida Lupino-John Garfield	June 14,'41	85m	June 14,'41	....	p147	p174
PANAMA Hattie	MGM	...	Ann Sothern-Red Skelton	Not Set	...	.....	....	....	....
•Paper Bullets	Prod.	123	Joan Woodbury-Jack LaRue	June 13,'41	72m	June 7,'41	....	....	p162
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p367
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Nov. 14,'41	..	.....	....	p320	....
•Parson of Panamint, The	Para.	4031	Ellen Drew-Charles Ruggles	Aug. 22,'41	84m	June 21,'41	....	p169	p288
•Passage From Hongkong	WB	524	Keye Luke-Keith Douglas	June 21,'41	61m	.....	....	p159	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
•Pimpernel Smith (British)	UA	....	Leslie Howard	Not Set	122m	July 5,'41	....	....	..
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	....
•Poison Pen (British)	Rep.	023	Flora Robson-Robert Newton	June 30,41	66m	July 15,'39	....	p182	p220
•Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18,'41	58m	Sept. 6,'41	p245	p230	....
Prime Minister, The (British)	WB	....	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
•Professor Mamlock	Artkino	Reissue	Russian cast	July 7,'41	95m	July 12,'41	....	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	80m	Feb. 15,'41	....	....	....
•RAGS to Riches	Rep.	025	Alan Baxter-Mary Carlisle	July 31,'41	57m	.....	....	p209	p220
•Raiders of the Desert	Univ.	5056	Richard Arlen-Andy Devine	July 18,'41	66m	July 12,'41	....	p171	p198
•Rawhide Rangers	Univ.	5067	Johnny Mack Brown	July 18,'41	56m	Aug. 23,'41	....	p172	p260
Red River Valley	Rep.	...	Roy Rogers-George "Gabby" Hayes	Dec. 18,'41	...	.....	....	....	....
•Reg'lar Fellers	Prod.	125	Billy Lee-Alphalfa Switzer	Sept. 5,'41	65m	Aug. 30,'41	p234	p221	....
•Reluctant Dragon (color)	RKO	191	Disney feature cartoon	June 20,'41	73m	June 7,'41	....	p133	p288
Remarkable Mr. Kipps (British)	20th-Fox	...	Michael Redgrave-Diana Wynward	Not Set	112m	Apr. 12,'41	....	....	....
Remember the Day	20th-Fox	...	Claudette Colbert-Johnn Payne	Dec. 12,'41	...	.....	....	....	....
Riders of the Badlands	Col.	....	Charles Starrett-Russell Hayden	Dec. 18,'41	...	.....	....	....	....
•Riding the Sunset Trail	Mono		Tom Keene	Oct. 31,'41	...	.....	....	p320	....
Riding the Wind	RKO	283	Tim Holt	Feb. 10,'42	60m	Sept. 6,'41	p246	....	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	Not Set	59m	Sept. 27,'41	p286		....
•Ringside Maizie	MGM	143	Ann Sothern-George Murphy	Aug. 1,'41	96m	July 26,'41	....	p182	p210
Riot Squad	Mono.	...	Richard Cromwell-Rita Quigley	Dec. 12,'41	...	.....	....	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	....
Road Agent	Univ.	...	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	...	.....	....	....	..
Roaring Frontiers	Col.	3210	Bill Elliott	Oct. 16,'41	60m	Aug. 30,'41	p234	...	..
Royal Mounted Patrol	Col.	....	Chas. Starrett-Rusell Hayden	Nov. 13,'41	...	.....	....	p289	....
•Ruggles of Red Gap	Para.	Reissue	Charles Laughton-Mary Boland	July 18,'41	90m	Feb. 16,'35	....	p183	p220
SADDLE Mountain Roundup	Mono.	...	Range Busters	Aug. 29,'41	60m	.....	....	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 29,'41	71m	Oct. 11,'41	p305	p299	....
•Saint's Vacation	RKO	131	Hugh Sinclair-Sally Gray	June 6,41	78m	Mar. 22,'41	....	....	p113
•San Antonio Rose	Univ.	5031	Robert Paige-Jane Frazee	June 20,'41	63m	June 21,'41	....	....	p186
•Scattergood Meets Broadway	RKO	136	Guy Kibbee	Aug. 22,'41	70m	Aug. 30,'41	p234	p218	....
Sealed Lips	Univ.	...	Wm. Gargan-June Clyde-John Litel	Jan. 2,'42	...	.....	....	....	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	....	Bill Boyd-Andy Clyde	Not Set	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p367
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41*	97m	Oct. 25,'41	p329	p308	....
•Shepherd of the Hills (color)	Para.	4034	John Wayne-Betty Field	July 18,'41	95m	June 21,'41	....	p147	p288
•Shining Victory	WB(FN)	564	Geraldine Fitzgerald-James Stephenson	June 7,'41	80m	May 24,'41	....	....	p174
Ships With Wings (British)	UA	...	John Clements-Leslie Banks	Not Set	...	.....	....	....	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	....	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	..	.....	....	p331	....
Siren of the South Seas	Mono.	...	Movita-Warren Hull	Nov. 7,'41	73m	July 21,'37	p374	p364	....
•Six Gun Gold	RKO	186	Tim Holt	Aug. 8,'41	57m	.....	....	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p353
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41*	100m	Sept. 13,'41	p257	p247	p367
•Son of Davy Crockett	Col.	2216	Bill Elliott-Iris Meredith	July 15,'41	59m	July 12,'41	....	....	p198
South of Tahiti	Univ.	....	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
•Soviet Frontiers on Danube	Artkino	Reissue	Russian Documentary	June 28,'41	65m	July 5,'41	....	....	....
Soviet Power	Artkino	....	Documentary	Sept. 6,'41	112m	Sept.27,'41	p287	....	....
Spare a Copper (British)	....	...	George Formby	Not Set	77m	Apr. 5,'41	....	....	....
Spellbound (British)	UA	...	Laurie Baxter	Not Set	82m	Feb. 1,'41	....	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Stage Coach Buckaroos	Univ.	6064	Johnny Mack Brown	Jan. 2,'42	...	.....	....	....	....

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Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
•Stars Look Down (British)	MGM	142	Margaret Lockwood-Michael Redgrave	July 18,'41	98m	Jan. 27,'40	....	p183	p186
Steel Against the Sky	WB	...	Lloyd Nolan-Alexis Smith	Not Set	...	.....	....	p376	....
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	Not Set	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 10,'41	62m	Oct. 18,'41	p319	p263	....
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
•Story of the Vatican	RKO	172	Documentary	July 18,'41	54m	Aug. 16,'41	....	....	p220
Strangler, The	Prod.	214	Judy Campbell-Sebastian Shaw	Not Set	...	.....	....	....	....
Sullivan's Travels	Para.	....	Joel McCrea-Veronica Lake	Not Set	...	.....	....	p320	....
Sundown	UA	...	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	....
•Sunset in Wyoming	Rep.	047	Gene Autry-Smiley Burnette	July 15,'41	65m	Aug. 2,'41	....	p181	p210
Sun Valley Serenade	20th-Fox	205	Sonja Henie-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	....
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Ann Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	....
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	...	.....	....	p331	....
•Sweetheart of the Campus	Col.	2019	Ruby Keeler-Ozzie Nelson	June 26,'41	67m	June 28,'41	....	p147	p186
Swing It Soldier	Univ.	...	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	....
TANKS a Million	UA	...	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	....
Tarzan's Secret Treasure	MGM	....	Johnny Weismuller-Maureen O'Sullivan	Dec. '41*	80m	Nov. 15,'41	p375	p289	p367
•Terror, The (British)	St. Rts.	...	Wilfred Lawson	July 29,'41	64m	Aug. 9,'41	....	....	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	....
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	...	.....	....	....	....
•Texas Marshal, The	Prod.	156	Tim McCoy-Kay Leslie	July 13,'41	62m	.....	....	....	....
They Died with Their Boots On	WB	....	Errol Fynn-Olivia de Havilland	Nov. 27,'41	137m	Nov. 22,'41	p373	p308	....
•They Meet Again	RKO	134	Jean Hersholt-Dorothy Lovett	July 11,'41	67m	Oct. 25,'41	p331	p181	....
•They Met in Bombay	MGM	140	Clark Gable-Rosalind Russell	June 27,'41	90m	June 28,'41	....	p145	p288
•This Woman Is Mine	Univ.	5044	Franchot Tone-Carol Bruce	Aug. 22,'41	92m	Aug. 23,'41	....	p171	p260
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
•Three Sons O'Guns	WB(FN)	574	Wayne Morris-Tom Brown	Aug. 2,'41	64m	Oct. 4,'41	p298	p193	....
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
•Thunder Over the Prairie	Col.	2207	Charles Starrett	July 30,'41	60m	Aug. 2,'41	....	p195	p210
Thunder River Feud	Mono.	...	Range Busters	Jan. 9,'42	...	.....	....	....	....
•Tight Shoes	Univ.	5012-A	Broderick Crawford-Anne Gwynne	June 13,'41	67m	June 14,'41	....	p134	p186
•Tillie the Toiler	Col.	2017	William Tracy-Kay Harris	Aug. 7,'41	65m	Aug. 9,'41	....	p195	p288
•Time Out for Rhythm	Col.	2009	Rudy Vallee-Rosemary Lane	June 20,'41	75m	May 31,'41	....	p122	p173
•Tom, Dick and Harry	RKO	126	Ginger Rogers-George Murphy	July 4,'41	86m	July 19,'41	....	p121	p288
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	...	.....	....	p320	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12,'41	....	....	....
Tuxedo Junction	Rep.	...	Weaver Brothers	Nov. 25,'41	...	.....	....	p343	....
Twilight on the Trail	Para.	....	Bill Boyd	Not Set	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Nov. 28,'41	...	.....	....	....	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melyvn Douglas	Nov. '41*	94m	Oct. 25,'41	p329	p299	....
•Two in a Taxi	Col.	2042	Anita Louise-Russell Hayden	July 10,'41	62m	June 28,'41	....	p170	p198
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenberg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
•UNDERGROUND	WB(FN)	558	Jeffrey Lynn-Karen Verne	June 28,'41	95m	June 21,'41	....	p182	p174
•Under Fiesta Stars	Rep.	048	Gene Autry-Smiley Burnette	Aug. 25,'41	64m	Aug. 30,'41	p234	p218	p288
Underground Rustlers (formerly Bullets and Bullion)	Mono.	...	Range Busters	Nov. 21,'41	...	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	96m	Aug. 30,'41	p233	p172	p353
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41*	94m	Oct. 18,'41	p318	p289	p367
•VERY Young Lady, A	20th-Fox	145	Jane Withers-Nancy Kelly	June 27,'41	79m	Apr. 26,'41	....	....	p128
•WANDERERS of the West	Mono.	....	Tom Keene	June 25,'41	58m	.....	....	p170	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p353
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	....
West of Cimarron	Rep.	...	Tom Tyler-Bob Steele	Dec. 23,'41	...	.....	....	....	....
•West Point Widow	Para.	4030	Anne Shirley-Richard Carlson	June 20,'41	63m	June 14,'41	....	p135	p173
•When Ladies Meet	MGM	148	Joan Crawford-Robert Taylor	Aug. 29,'41	105m	Aug. 30,'41	....	p219	p323
•Whistling in the Dark	MGM	147	"Red" Skelton-Ann Rutherford	Aug. 8,'41	77m	Aug. 2,'41	....	p205	p353
•Wide Open Town	Para.	4055	William Boyd-Russell Hayden	Aug. 8,'41	78m	Aug. 2,'41	....	p194	p210
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings of Victory	Artkino	..	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Woman of the Year, The	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	...	.....	....	p376	....
•World Premiere	Para.	4036	John Barrymore-Frances Farmer	Aug. 15,'41	70m	Aug. 30,'41	p234	p195	p288
•Wranglers Roost	Mono.	....	Ray Corrigan-John King	June 4,'41	57m	July 26,'41	....	....	p210
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p367
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	....
•You'll Never Get Rich	Col.	2004	Fred Astaire-Rita Hayworth	Sept. 25,'41	88m	Sept. 27,'41	p285	....	p353
You're in the Army Now	WB	...	Jimmy Durante-Jane Wyman	Not Set	...	.....	....	p376	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

* *Release dates on MGM's 1941-42 Features vary by territory.*

Feature Product including Coming Attractions, listed Company by Company, in Order of Release, on page 366.

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but worse

of the kind practiced against you you and you—day in and day out!

Circuits as well as individuals lose hundreds and in some cases thousands of dollars, yearly, to the quiet, sharp-brained violators of cash receipts.

You are giving-in to involuntary BLACKMAIL . . . and all because neither your method nor any of the varied systems of cash control now in existence is adequate . . . although every exhibitor believes his is the 'thief-proof' system . . . we know better.



SEVERAL RIDICULOUS PRACTICES THAT ENCOURAGE TICKET-TAMPERING

1 . . . many totally disregard the register on the machine — by saying, "they can't make the register numbers jibe with the ticket numbers."

2 . . . no check is made of the torn stubs in the doorman's ticket-box.

3 . . . a few do not control their refunds. It is a fine "good will policy" but it would be much better if the refunded tickets were checked with a time-stamp.

4 . . . some circuits and individuals rely upon the advice of the cashier as to the worthiness of a cash control system. Common sense dictates that it's the job of the home office executives . . . they ought to know.

5 . . . some object to changing-over or improving their present system because it requires some change in home office filing. Inconsistent with a 'making-money' policy.

All the smart picture buying can't do you any good unless the boxoffice, where your living comes from is protected. Wake-up NOW . . . it will be to your credit to look into the Unicon System of Cash Control. It may not be essential to purchase the entire system. One of its parts may be all that is necessary to plug-up the leak in your boxoffice.

Be Progressive — adapt UNICON, whole or in part and STOP BOXOFFICE BLACKMAIL!

UNICON
CASH CONTROL
SYSTEM
PROTECTS YOUR CASH AT THE BOXOFFICE — 99% SURE . . . NEVER A LOSS–ALWAYS A PROFIT

GENERAL REGISTER CORPORATION

1540 BROADWAY, NEW YORK, N. Y. · 1018 SOUTH WABASH AVENUE, CHICAGO, ILL.



Are You the "ALL YOUR EGGS IN ONE BASKET" Kind Of Showman?

Do you rely entirely on one method of advertising?

If you do, *DON'T!* You'll never hit the high-spots unless you hit hard everywhere.

Lots of people out for a walk will "go for" a good poster display or a dramatic 24-sheet. Lots of people out for a stroll look in windows. Lots of people ambling along are attracted by bright lights and colorful display.

Don't put all your advertising eggs in one basket. Spread them around. Yell your head off with good, readable, colorful, peppy posters, banners, flyers, snipes, novelties, displays.

Use your head. It will show on the *BLACK* side in your box office.

SELL MORE SEATS with NATIONAL Screen SERVICE

MOTION PICTURE HERALD

REVIEWS:
(In Product Digest)

Louisiana Purchase
Go West, Young Lady
Old Mother Riley's Circus

U. S. TO PROSECUTE THE 'LITTLE THREE' IN KEY ANTI-TRUST ACTION

BRITISH FORCE PROPAGANDA REELS, MAKE EXHIBITORS PAY FOR THEM

CANADIAN GOVERNMENT TAKES OVER CONTROL OF THEATRE EXHIBITION

OBSTETRICS NOT BOX OFFICE, U. S. FINDS IN "FIGHT FOR LIFE"

SCREEN IS THE 14th INDUSTRY IN SIZE AND 2nd IN SALARIES—SEC

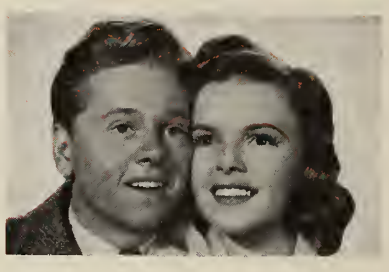
More of What the Exhibitor Has to say about Most Everything

VOL. 145, NO. 9

NOVEMBER 29, 1941

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THE PRINT WILL BE READY FOR NEW YEAR'S!



Electrifying news for this industry!

The greatest New Year's attraction any company ever had is now set to reap the holiday fortune.

Of course it's "BABES ON BROADWAY"!

Everybody knows how truly sensational is this MICKEY ROONEY, JUDY GARLAND, M-G-M musical extravaganza.

It will be trade-shown December 9th.

400 prints will be available for day-and-date bookings to welcome 1942 with joyous shouts and jingling shekels.

Happy New Year from The Friendly Company!

MICKEY ROONEY • JUDY GARLAND in "BABES ON BROADWAY" with Fay Bainter • Virginia Weidler • Ray McDonald • Richard Quine • Donald Meek • Alexander Woollcott • Screen Play by Fred Finklehoffe and Elaine Ryan • Original Story by Fred Finklehoffe • Directed by BUSBY BERKELEY • Produced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture

Every Company

THINKS



Their Xmas Attraction

Is Great...

Warners KNOW!

And we're perfectly willing to talk .....



"THEY WI

BO

IS

We **KNOW** it will top
"Dodge City"

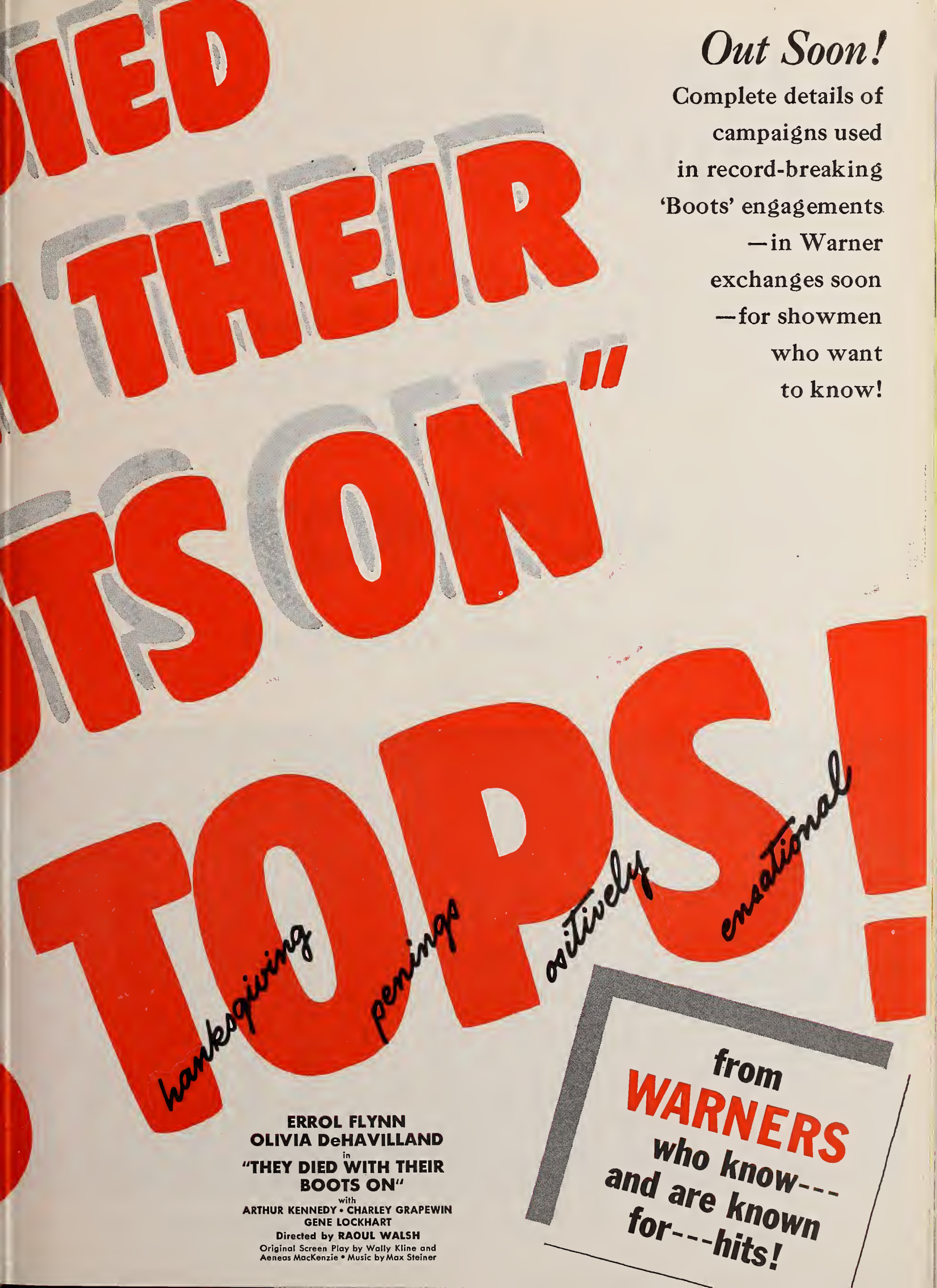
We **KNOW** it will top
"Virginia City"

We **KNOW** it will top
"Santa Fe Trail"

We **KNOW** it will top
"Dive Bomber"

**BECAUSE IT'S
DOING IT
RIGHT NOW!**

NEW SEASON! WARNER BROS. NEW BOXOFFICE HIGHS!


IED
THEIR
TS ON"
TOPS!
thanksgiving
opening
positively
sensational
Out Soon!
Complete details of campaigns used in record-breaking 'Boots' engagements —in Warner exchanges soon —for showmen who want to know!
ERROL FLYNN
OLIVIA DeHAVILLAND
in
"THEY DIED WITH THEIR BOOTS ON"
with
ARTHUR KENNEDY • CHARLEY GRAPEWIN
GENE LOCKHART
Directed by RAOUL WALSH
Original Screen Play by Wally Kline and Aeneas MacKenzie • Music by Max Steiner
from WARNERS who know--- and are known for---hits!

IMPORTANT NOTICE!

To All Exhibitors! The title of the 20th Century-Fox Picture



has been changed to

I WAKE UP SCREAMING

FOR FURTHER DETAILS, SEE PAGES 40 and 41.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 145, No. 9 — November 29, 1941

ON AND FOR BROADWAY

WITH much more decor and perhaps even less decorum, Broadway is now having a burlesque hit under the guise of musical comedy and the title of "Let's Face It."

Being a hit, one can anticipate that even now Hollywood production is reading reports and synopses, with a rival interest perhaps spurred by the "G-String Murder" project reported in the initial steps toward the camera.

"Let's Face It" is exceedingly competent Minsky. The pure Minsky used to be marketed at about 50 cents top, while the Broadway musical asks and gets $4.40. That is, perhaps, only fair in that the rich are as much entitled to access to such art as the poor.

The production is so rich in material and so glossy of treatment that it is hard to be sure, but to some observers the high point is achieved in Danny Kay's number of terpsichorean parthenogenetic pantomime in which he faces the military draft as an isogamous isolationist. That part of the script was probably first written on a fence.

△ △ △

TELEVISION MURDER!

AMONG the adventurous aspects of contemporary journalism is the manner in which policy and editorial responsibility are an old fetish observed by the front end of the paper, up to and including the editorial page, while the rest of the sheet gallops off in many directions at the whim of film and book reviewers and assorted columnists.

Conspicuous among such manifestations at this moment is a piece by Mr. Nat Karson, distinguished scenic artist, on the radio page of last Sunday's New York Times, in which he is permitted to fire a broadside of indictment against the radio industry that elsewhere in the paper would have been a cataclysm.

Mr. Karson charges that radio executives have been hindering television to a degree, "nothing short of a crime," . . . "ignoring the public's interest," . . . charging that a terrific new art is being throttled to protect "an $80,000,000 investment," which he says "radio has paid off."

If Mr. Karson could say that on the Times editorial page, a number of persons would be in communication with the management. Meanwhile, it is still what "The Times says."

△ △ △

COMES "THE SUN"

THAT new Chicago daily which Mr. Marshall Field III is a-starting in Chicago, apparently because he does not approve of the Chicago Tribune, is announced as "The Chicago Sun," a morning paper, in page advertisements in the New York metropolitan press. Outstanding is Mr. Field's signed assertion that it is to be an "objective" paper. That might lead to speculation as to whether that means a distinction in policy from his New York daily, "PM," which has so many utterly subjective aspects. The objective Chicago paper is going to take advertising, while the subjective New York paper does not. So far the subjectivity demonstrated has tended to the pink, if not the red. Apparently the plan is to put the rising "Sun" into the black. It's going to be fun. Incidentally, as our news columns disclose, "The Sun" has a motion picture policy.

△ △ △

NO MIRACLE

THE lay press is again a-twitter with a new story of the miracle of stereoscopic motion pictures, "with the present standard equipment". This time it is a misconstruction of an article from the Journal of the Optical Society of America concerning the use of polaroid filters in cinematography. Polaroid can polarize light so that it vibrates in a single plane. By photographing a scene with the viewpoints of the two eyes filtered perpendicularly to each other, there results a pair of images that can be sorted out for the two eyes, by polaroid spectacles, with precisely that same sort of stereoscopic effect that was had by using the familiar red and green color separations applied nearly forty years ago. The red and green lorgnettes have been passed through many a theatre audience for special presentations. There is not yet, and certainly is never likely to be, a stereoscopic motion picture without a viewing device. Stereoscopic seeing is in the brain, not on any screen, not in any scene, not in any eyes. Promoters never admit that.

△ △ △

GRANITE CLOSE-UP

A PICTURE, started fourteen years ago, presenting in stone the faces of Washington, Jefferson, Lincoln and Theodore Roosevelt up on Mount Rushmore in South Dakota, has just been completed, under the direction of Lincoln Borglum, son of Gutzon whose project outlived him. The production cost is $836,000, paid by the United States. It is a close-up with the heads in the dimensions of men 465 feet tall, even too big for the Music Hall in New York. Most of the chiseling was done with dynamite. This story in stone is expected to stay said quite awhile, since the granite weathers less than a sixteenth of an inch in a hundred years. In 2041 it will look about the same, whether the rest of the country does or not.

△ △ △

IF it is a home, it will have in it a clock that ticks the minutes away so that in the still hours one can hear them pass. It will be a clock which is wound with a key, and it will be all the better if it is a tall one with weights, the kind that gets oiled with a turkey feather now and again. With such a clock you can possess your time, but with those electric gadgets, synchronized and controlled from some remote powerhouse, the hours go slithering and sneaking by at the behest of network and belong to a system. —*Terry Ramsaye*

This Week *in the News*

One Round for F-P

THE rivalry between the N. L. Nathanson theatre interests and the Famous Players Canadian circuit in Canada—a rivalry marked at first by rapid theatre buying and acquisition of executive personnel, and which brought the two groups into the law courts—has now reverted to more normal competitive methods, it would appear, with the settlement out of court, this week, of their dispute over ownership of the Broadway Theatre, Timmins, Ontario.

Through Paramount, J. J. Fitzgibbons, FPC president, announced Tuesday that his company's legal action against Mr. Nathanson's Empire Universal Films, Ltd., and Associated Theatres, Ltd., and against Oscar R. Hanson, and the Broadway Theatre, had been settled out of court, "with the defendant admitting Famous Players' claim."

The settlement gives FPC ownership of the Broadway. It also owns the Cartier, and has an interest in the Palace, Goldfield and New Empire, all in Timmins.

Meanwhile, Oscar Hanson, who came from FPC with Mr. Nathanson to organize the Odeon circuit of approximately 85 houses, and who broke with Mr. Nathanson four weeks ago to organize his own theatre circuit and film distributing companies, this week acquired Alliance Films, Ltd., independent exchange, and Colonial Pictures, Ltd., both of Toronto.

While $20,000,000 Wait

ALLOWED by the British to withdraw $20,000,000 of their film rentals from the British Isles during this and the next 11 months, American film companies—who were to establish among themselves their shares of that $20,000,000—have been delayed, it is reported, by disagreement over apportionment. The report has Loew's the chief dissident. The seven other majors, it is related, favor apportionment on last year's basis: percentages equal to each company's comparative gross billings the year previous.

Loew's disapproved this formula last year. Its opposition went under arbitration and the decision favored the other companies. Loew's warned it would not again submit to the formula. The company is said to advocate apportionment based on net earnings, rather than gross billings.

The $20,000,000 is payable by the British in equal quarterly instalments.

Meanwhile, the companies have broken the financial jam at Shanghai: they may withdraw $18,000 monthly. Previously, the city's Exchange Control Board had removed the companies from its preferred list and frozen their money. The city and area contribute approximately 50 per cent of the U. S. distributors' Chinese revenues.

WHO'S buying What in feature product from the distributors Page 12
PROSECUTION ready for "Little Three" anti-trust trial in New York Page 13
OBSTETRICS not box office, U. S. finds in "Fight for Life" Page 15
EXHIBITOR FORUM launched by MGM at convention in Ohio Page 16
PERSONNEL shifts involve top executives at Fox, RKO, United Artists Page 17
SCREEN is 14th industry in size, 2nd in salaries paid Page 23
EXHIBITOR attacks arbitration appeal board decision Page 25
HOLLYWOOD and Broadway in a dither to get Army shows rolling Page 43
CANADIAN Government takes control of film exhibition Page 47
STUDIOS buy 39 stories and plays for 1941-42 production Page 51
MORE of what the Exhibitor has to say about most Everything Page 54
BRITISH exhibitors rebel at cost, quality of propaganda films Page 59
FM seen dark horse to aid radio industry when war ends Page 64
TELEVISION studios buy four-year-old films for broadcasts Page 66

SERVICE DEPARTMENTS

Asides and Interludes Page 37
British Studios Page 58
Hollywood Scene Page 38
Managers' Round Table Page 73
Reviews (Product Digest) Page 83
What the Picture Did for Me Page 67
PRODUCT DIGEST, including Reviews and Release Chart Page 83

Off to Jail They Go

APPARENTLY it was more than coincidence that caused Willie Bioff and George E. Browne to elect this week to start serving their respective 10 and 8-year jail sentences, for, on the day before they made known their decisions, the U. S. Supreme Court in Washington refused to review decision of the lower courts convicting two other IATSE chiefs, John P. (Big) Nick and Clyde A. Weston, of St. Louis. All four had been found guilty of violating the Federal anti-racket law, Bioff and Browne in the New York extortion case, and Nick and Weston for extorting from St. Louis exhibitors.

Bioff and Browne are awaiting a hearing on an appeal, and have been in the House of Detention in New York. If their appeal is refused the time spent there would not be applied to their prison terms. Freedom on bail pending an appeal had been denied.

Both have been examined by the U. S. Attorney General's office in New York to determine whether they can pay the $20,000 fines levied against them.

The Supreme Court's refusal to review the Nick-Weston convictions was seen in Washington as an indication of what Bioff and Browne might expect.

"Big" Nick and Clyde Weston must serve five year prison terms. The two had been president and business agent, respectively, of St. Louis IATSE Local No. 143, had been deposed, and then convicted in Federal Court last year of extorting thousands of dollars from theatre owners in 1936 and 1937, by asking excessively high wages in new projectionists' contracts, and then taking the "payoffs" from exhibitors for lower wages.

IATSE locals, it is understood, are contemplating protests against payment by the union of the legal expenses of Bioff and Browne, expenses incurred defending themselves against the Government's charges of extortion.

Lloyd a Governor?

HAROLD LLOYD is a potential candidate for California's next gubernatorial election, in 1942. The Republicans this week asked the movie comedian of wide-rim glasses (without any glass) to seek the nomination in the GOP's August primaries. Mr. Lloyd said he would make known his decision around the New York holiday.

Harold Lloyd has been around theatricals some 36 years, starting with Little Abe in "Tess of the d'Urbervilles," on the stage, in Omaha, at 12, and starting in pictures in 1913 with Edison. He hasn't been doing much in movies of late, however; his last picture having been "Professor Beware," for Paramount, three years ago. He produced "A Girl, a Guy and a Gob," for RKO, 18 months ago.

'Haysapoppin'

THE Indiana Society of Chicago this week picked Will Harrison Hays, of Sullivan, Ind., Washington, D. C., New York and Hollywood as the No. 1 Hoosierite for 1941. Rising from a country lawyer to a president-maker—he was Warren G. Harding's campaign manager—on President Harding's election he assumed the traditional post of Postmaster General, from where he went, in 1922, to the head of the organized motion picture industry. Mr. Hays will be the Society's guest of honor at its traditional annual "favorite son" dinner on Saturday, December 13th, at the Stevens Hotel, Chicago. They're calling it the "Haysapoppin" dinner.

Each year for 20 the Society has chosen a prominent native of Indiana as its guest for the dinner, which some 1,400 Hoosiers usually attend. Last year, cartoonist John T. McCutcheon was honored. Paul V. McNutt, Federal Security Administrator, born in Franklin, Indiana, was similarly feted. This year, for Mr. Hays, the Hoosiers are planning to build a theatre marquee at the entrance of the Stevens' grand ballroom, and a Hollywood opening-night atmosphere is promised for the occasion.

The March of Dimes

NICHOLAS M. SCHENCK, president of Loew's, Inc., has accepted appointment as national chairman of the Motion Picture Committee for the 1942 March of Dimes campaign to take place in January, it was announced by Loew's on Tuesday in New York. Proceeds of the drive, conducted in connection with President Roosevelt's birthday, are devoted to the National Foundation for Infantile Paralysis which helps Mr. Roosevelt's Warm Springs, Ga., institution, and others.

Joseph Bernhard, vice-president of Warner Bros., Harry Brandt, president of Independent Theatre Owners and C. C. Moskowitz, Loew's theatre executive, were appointed co-chairmen to serve with Mr. Schenck. Oscar A. Doob, advertising director of Loew's, was named national publicity chairman for the motion picture committee.

Field's Sun's Rates

MARSHALL FIELD, who publishes New York's newspaper, *PM,* enters the newspaper preserve of Colonel Robert R. (Bertie) McCormick and William Randolph Hearst, on Monday, with a new morning newspaper, the *Chicago Sun,* touching off a circulation and advertising war that already has the country's interest. It may benefit local theatres by lowering theatrical advertising rates.

These rates are: for the new *Sun,* 40 cents per line for downtown theatres and 25 cents for suburban, with a five per cent discount for consecutive insertions running one year or more; for the Chicago *Daily News* (Colonel Frank Knox), and the *Herald American* (Hearst), 75 cents, and 65 cents for the respective categories mentioned; and for the *Tribune* (McCormick), 94 cents, and 79 cents, on contract.

The *Sun's* amusement department so far contains Ted Weber, amusement advertising manager; Claudia Cassidy, drama and music critic; Wolfe Kaufman, film editor; Carl Combs, "second string" drama and film critic; George Shaffer, Coast correspondent. More will be hired.

Mr. Kaufman said this week "Films will be called as the critics see them." All films will be reviewed in print the day after the first showing in the city's downtown houses, he added.

Going, Going . . . ?

POSTPONEMENT indefinitely of further Senate hearings on motion picture propaganda was ordered Wednesday by Senator D. Worth Clark of Idaho, chairman of the inquiry subcommittee. There is little probability that anything further will be done with the investigation this year, Washington reported—if at anytime.

So many important matters are pending in Congress that members of the Interstate Commerce Committee subcommittee have no time for the investigations, it was explained.

Two months have elapsed since the hearings were recessed, with members of the group repeatedly promising that they would get together "soon" to decide upon their future program.

PICTURES ADVERTISED THIS WEEK

"Babes on Broadway", MGM, Second Cover
"They Died with Their Boots On", Warner, Pages 3, 4, 5
"I Wake Up Screaming", 20th-Fox, Pages 6, 40, 41
"Hold Back the Dawn", Paramount, Pages 27 to 36
"Nothing but the Truth", Paramount, Pages 27 to 36
"New York Town", Paramount, Pages 27 to 36
"Buy Me That Town", Paramount, Pages 27 to 36
"Henry Aldrich for President", Paramount, Pages 27 to 36
"Birth of the Blues", Paramount, Pages 27 to 36
"Skylark", Paramount, Pages 27 to 36
"Glamour Boy", Paramount, Pages 27 to 36
"Night of January 16", Paramount, Pages 27 to 36
"Among the Living", Paramount, Pages 27 to 36
"Bahama Passage", Paramount, Pages 27 to 36
"Mr. Bug Goes to Town", Paramount, Pages 27 to 36
"Sullivan's Travels", Paramount, Pages 27 to 36
"Midnight Angel", Paramount, Pages 27 to 36
"No Hands on the Clock", Paramount, Pages 27 to 36
"Confirm or Deny", 20th-Fox, Pages 45, 46
"You're in the Army Now", Warner, Page 49
"Suspicion", RKO, Pages 52, 53
"Ball of Fire", RKO, Page 55
"The Men in Her Life", Columbia, Pages 60, 61
"Down Mexico Way", Republic, Page 63
"Go West, Young Lady", Columbia, 4th Cover

Karl Wiesel

THE death of Karl Wiesel of Munich, Germany, has just now come to the attention of the trade. Mr. Wiesel was a passenger on the ill-fated Spanish refugee ship, S.S. Navemar, which arrived in New York harbor late last Summer after touching at Bermuda and Havana. It will be recalled that upon the arrival of the ship here passengers reported that conditions of dire distress had been experienced en route due to overcrowding, lack of sanitation and scarcity and poor quality of food and water.

The experiences of the passage, following months of desperate existence on the Continent, proved a too great tax on the physical resources of Mr. Wiesel and he expired at sea on August 24th.

Mr. Wiesel was one of the leading film executives of pre-Hitler Germany. Born in Austria, he lived for many years in Munich. He was one of the founders of Bayrische Film Gesellschaft Fett & Wiesel, which was eventually expanded and reorganized into the Emelkaconcern of which he remained a principal director. He was a founder of one of the principal synagogues in Munich which, incidentally, is the only synagogue still standing in Munich and still holding services, and was well known as a patron of hospitals, orphanages and vacation camps for children. Surviving is a nephew, J. Epstein, Mexico City manager for Universal.

Whitney Says . . .

CLOAKED in secrecy, and answers of "confidential" to Hollywood press inquiries, John Hay Whitney, in charge of the film program of Nelson Rockefeller's Office of Inter-American Affairs this week called together in Los Angeles studio chiefs for a conclave on how the U. S. Government wants motion pictures to present the "true American way" for foreign screens. Last week MOTION PICTURE HERALD reported Mr. Whitney's urgings that films, whether Hollywood-made or non-theatrical, be "utterly truthful and authentic picturizations of American life and objectives."

Mr. Whitney recently returned from a two-months tour of South America.

The Hollywood meetings between Mr. Whitney, his assistant, Francis Alstock, and the film executives were to thrash out all details of putting the Whitney-Rockefeller film program into action. Phil Reisman, RKO foreign manager, who is to set up a distribution system to exchange non-theatrical films with South America, was also in Hollywood for the conferences.

Out of the meetings was to come, presumably, a detailed program of documentary pictures to be made here and in Latin America assigned to each studio. At midweek from the meetings, and from Mr. Whitney's Beverly-Wilshire suite, nothing but silence had emanated.

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THIS WEEK

... *the Camera observes*



By Staff Photographer

CONGRATULATIONS to Haskell Masters, former United Artists western and Canadian sales manager who last week became managing head of the Canadian Odeon circuit, are offered by Edward Raftery, new UA president at a farewell luncheon to Mr. Masters in New York.



LATIN-AMERICAN RELATIONS. Senorita Eros Volusia arrived in New York from Brazil last week under MGM contract to dance something called the Macumba in "Rio Rita." She was welcomed at the pier by members of the Rockefeller-Whitney committee and of the Brazilian Legation, and she left for Hollywood November 21. The studio promises "better" pictures of her.

NEW DIRECTOR of the Translux Corporation is Herbert Scheftel, president of Telenews Theatres, Inc., newsreel circuit of the middle and far west.

By Staff Photographer





MISS JULIA KELLY, in the place of honor at the head of table, was congratulated on her 25th anniversary as secretary to Will H. Hays at this dinner given last week by the women of the MPPDA staff at Mother Bertolotti's in Greenwich Village.

NEW YORK'S Film Row, and its exhibitor customers, celebrated on Thanksgiving Eve at the annual benefit dinner dance of the Motion Picture Associates at the Astor. Below are Edward Schnitzer, Warner district manager; Leo Brecher, operator of the Plaza and other theatres; Arthur Silverstone, UA district manager, and John Benas of the Skouras circuit.

All pictures by Staff Photographer





FROM EAST ISLIP, L. I., where he operates the East Islip Theatre, James Poro and Mrs. Poro came to the dance.





By Metropolitan

LUCILLE BALL of RKO is the publicity agent's offering as the star arrival of the week. She's disembarking from the Hollywood plane at LaGuardia Field.

EXHIBITORS at the Associates dinner dance included Irving Dollinger, of New Jersey, Frank Moscato and Irving Pinsker, Long Island.



By Staff Photographer

H. E. McFARLAND, Erpi manager in Brazil, reports to New York that American supply and equipment companies are prospering through the building boom in that country. German companies there, he said, have turned to manufacturing but have been blocked by lack of certain parts.



LT. JACK MacDOUGALL, former director at the Associated Screen News Studios in Montreal, has been named chief of the new Canadian Army film unit overseas.

WHO'S BUYING WHAT IN FEATURE PRODUCT FROM THE DISTRIBUTORS

Circuit Deals Completed for 1941-42 Product; Paramount National Theatres Dispute Settled; RKO, UA Report Sales

Large and small circuits are now buying majors' product with virtually no letup, with none of the hesitation that appeared earlier in the season because of the newness and unfamiliarity of the consent decree selling system. Majors not bound by the decree, additionally, appear to be at full tilt in their 1941-42 product deals.

Paramount and National Theatres appear to have patched up differences over product terms, disclosed three weeks ago in a public announcement by Paramount, that it was selling away from Fox Intermountain, Fox Wisconsin, and other units of the circuit. The company later asserted it had sold blocks one and two of its new season product to Fox Intermountain, Fox Wisconsin, and to the Evergreen State Theatres circuit.

The deals were negotiated by Charles Reagan, Paramount's assistant sales manager, during visits to Kansas City, Denver, and Los Angeles, and they followed discussions a few weeks ago between Neil Agnew, the company's general sales manager, and Spyros Skouras, National Theatres chieftain.

215 Theatres Buy RKO Blocks

Three more large circuits, aggregating 215 theatres, have bought RKO blocks since the last report in these pages on 1941-42 buying.

The Malco chain of 105 houses in Arkansas, Mississippi, and Tennessee bought the company's second block, previously having signed for the first. The 85 theatres of the Robb and Rowley in Texas Territory group bought both blocks. And the Associated Circuit of 25 theatres in Ohio also took two blocks.

The deals were made in the field.

United Artists last week disclosed many circuit deals in the Chicago territory, thus: the F. W. Anderson, Reinheimer, Jack Rose, J. Lasker, Joe Stern, Van Nomikas, Essaness, Great States and the Warner Brothers circuits.

A deal was also completed with the Balaban & Katz first-run houses.

MGM sold its new pictures to Paramount-Richards' 64 theatres in the Louisiana area. This chain was termed the last of the Paramount affiliates to buy the company's product.

Republic Product Purchased

The Fanchon & Marco, and St. Louis Amusement company first-run and neighborhood houses in that area have bought the new Republic lineup, after a visit to the city by James R. Grainger, president of Republic.

In the same city, the Paramount exchange reported selling its first two blocks to 280 houses in adjacent areas, and Illinois. These sales do not represent the city, where deals are in abeyance pending clearance establishment; but they include the Rogers and Frisina circuits.

Ray Nolan, head of the RKO branch in St. Louis, reported sales of his company's new product were moving "very favorably," with the St. Louis Amusement Company, operators of 25 neighborhood houses, among those already sold. Deals with the Wehrenberg-Kaimann chain of 24 houses are pending, Mr. Nolan said.

Twentieth Century Fox has chalked up an impressive record in the St. Louis area, said Ben Reingold, branch manager. Out of 403 prospective customers, 340 theaters have been sold the first group of five; 330 the second group of two; 231 the third group of five and 93 have been sold the fourth group of four so far, said Mr. Reingold.

In between the sales on these four groups, Mr. Reingold said 240 contracts were negotiated for two Zane Grey films. He said the St. Louis Amusement chain had bought all but the last group. Among those sold according to him, were the Frisina, Rogers and Gasconade circuits in outstate Missouri and Illinois. The Wehrenberg-Kaimann chain in St. Louis has been sold the first two groups, he said.

Minnesota Buys Fox Lineup

Minnesota Amusement Company, Paramount's circuit affiliate in that state, has bought the Twentieth Century-Fox lineup, under the state's law requiring selling of an entire season's product at one time. The circuit is also reported buing product of UA.

In New York, delays are reported in Paramount-Loew circuit negotiations, with consequent lack of new Paramount product in the circuits which ordinarily follow Loew's.

Producers Releasing Corporation this week released a list of circuits with which deals for 1941-42 product have been closed since November 1st, as follows: Boston Exchange: Harry Asher closed with the Charles Morse circuit. Detroit: Bill Flemion completed a deal with the Mutual theatres. Indianapolis: John Servaas circuit signed by Sam Abrams. Dallas: The Lewis theatres in Houston closed by Jack Adams. Pittsburgh: Godfrey Lefton of the Pittsburgh office closed with the Clearfield Amusement Company-Mid State theatres in the Pittsburgh territory. Lew Lefton also consummated a deal with the Alpine Theatres in Pittsburgh. New Orleans: Theatres Service Corporation signed by Fred Goodrow. Cleveland: Bernard Rubin secured a deal with Max Lefkowitz of Community Theatres for the Circle theatre in Cleveland on the 1941-42 product. This is the first time this exhibitor has given an independent company a commitment for this house. George Becker of Cleveland also closed a deal for the Bijou and Avalon theatres in Toledo, Ohio. This marks the introduction of P. R. C. product into this situation.

Additional deals, reported later, have been in Indianapolis, with the Manny Marcus, Rex Carr, Dudley Williston, and Sam Switow circuits; in Washington, with the Lightman, Warner, and Notes theatres; in Atlanta, with the Bijou and Martin circuits; in Chicago, with the Indiana-Illinois and Gollos Brothers chains; and, in Seattle, with the P. J. D. houses.

Also, in Pittsburgh, with the E. L. Keesling circuit; in Detroit, with the Carl Moule, Midwest, and Bernstein circuits; in Atlanta, with the Lucas and Jenkins, and Cumberland Amusement Company groups; in Minneapolis, with the Gus Baehr circuit; in San Francisco, with the Aaron Goldberg Theatres; and in Charlotte, North Carolina, with the Everette Theatres, Inc.

American film companies have virtually "sewn up" the Latin-American market, according to Roberto Socas, Producers Releasing Corporation foreign sales manager, who returned to the New York office two weeks ago, after a two month business trip to that area, with the observation that, in all his travels, he did not see one film from Europe.

American Films Most Popular

The report of foreign film competition, Mr. Socas labeled "just reports," adding that not only are North American films popular, but also the foreign policy of this country.

He reported closing a distribution deal, for this year's and next year's P. R. C. product, with Clemente Lococo, Argentine distributor and theatre owner. Territories covered are Argentina, Paraguay, Uruguay and Chile.

The company has opened its own office in Rio de Janeiro, Brazil, with Alberto Carvalho in charge.

The acceptance by Mr. Lococo of P. R. C. pictures for distribution, Mr. Socas said, was a tribute to his company's product—liked, in Latin America, he noted, because they contain action and hence are understandable in sections of high illiteracy.

Monogram recently disclosed deals made with theatres belonging to the Griffith circuit in Oklahoma, Texas, and Missouri (164); the Comerford circuit of Pennsylvania, and New York (78); the Everett circuit, Charlotte, North Carolina; the Frisina circuit, St. Louis; the Harris circuit, Pittsburgh; the Theatrical Managers, Inc., Indianapolis; the Kallet circuit, Albany; and the Cooperative Theatres of Michigan, Detroit.

In San Francisco, MGM was reported selling away from Golden States circuit to independent theatres.

In Cleveland, Cooperative Theatres circuit reported buying the first block from Paramount, the second and first from Warners; the same from MGM and Fox; and it added it has bought all of Columbia and United Artists new product.

The Joy Houck and the Film Service, Inc., circuits, of New Orleans, have bought Republic's new lineup.

UA Drops Detroit Deal

United Detroit circuit's purchase of United Artists' product for its downtown Detroit houses is seen, in that city, ending the releasing company's plan to acquire a theatre in pursuit of its circuit building. UA had been reported attempting to buy the former RKO Downtown Theatre, lately a night club.

It is said the United Detroit deal with UA is only its second for new product. It has bought Columbia's new pictures. No scarcity in screen fare is seen, however, observers remarking slowness of buying is a characteristic of the Detroit scene.

PARAMOUNT DEALS IN MINNESOTA

Paramount has closed deals with more than 50 per cent of its customers in Minnesota, Charles M. Reagan, assistant sales manager, reported in New York on Monday, since Federal Judge Henry W. Goddard signed the order on November 3rd, modifying the New York consent decree to permit the company to sell in that state under the terms of the Minnesota anti-five block law.

U. S. WILL PROSECUTE 'LITTLE THREE' IN NEW YORK ANTI-TRUST ACTION

Early Trial Date Sought for Key Action; Georgia Action Against Distributors, Circuit Seeks $1,500,000 Damages

The United States Government not only has no intentions of dropping its anti-trust prosecution of Columbia, United Artists and Universal, non-consent decree signatories in the key anti-trust action in New York, but it has quietly advanced plans for resuming its action.

The "Little Three" action will be brought to trial soon after January 1st at New York by the Department of Justice, it was learned this week from authoritative sources in Washington.

The U. S. District Court at New York has already been approached by the government for a trial date soon after the first of the year and preparations for the case are being pushed rapidly in both New York and Washington. A formal request for a trial before Judge Henry W. Goddard, who presided during the trial which resulted in the consent decree, is scheduled to be filed this week.

Plans to set the government case against Columbia, United Artists and Universal in motion again have been under consideration for some time it was learned. Trial preparations are said to be well along now and the Department of Justice has instructed its New York office manager to seek an early date on the court calendar.

The action sets at rest widespread speculaion on what the government intended to do about the Little Three case and ends reports that it depended on the outcome of trust actions elsewhere.

Meanwhile a million and a half dollar anti-trust complaint was filed in Atlanta, Ga., against distributors and the Lucas and Jenkins Circuit. The Crescent and Schad cases in Nashville and Philadelphia neared completion and the Schine suit at Buffalo and various other anti-trust actions were still being prepared.

Attorneys for the Little Three, it was reported at New York, have told the government that they will oppose any move to bring the case to trial before April. They are said to feel that it would be impossible to defend it and the Schine case, now on the Buffalo docket for mid-January, at the same time. From the Washington reports it is considered likely that the government will insist on precedence for the New York block-booking issues.

Robert Wright, assistant attorney general in charge of the motion picture section of the anti-trust division of the Department of Justice, maintained the official department reticence on pending actions when questioned about the Little Three case at Washington on Friday. "I am unable to say when the action against the Little Three will start," he said.

It is known, however, that the case, held in abeyance since the entry of the consent decree with the Big Five a year ago, has been occupying a considerable portion of his attention in recent weeks.

Actual trial of the case may not start until mid-February or March, according to New York sources familiar with the district court docket, unless Judge Goddard sets the case ahead.

The government is now ready to proceed against the "Little Three" on all of the counts in the bill of complaint which charged them with restraint of trade in violation of the Sherman anti-trust act, it was reported in authoritative Washington circles, however. Attorneys who have followed the government's case expressed the belief that the renewed action would be based principally upon the alleged monopolistic aspects of block-booking.

The anti-trust case at New York is not dependent in any way upon the outcome of the Crescent, Schine, or other trust actions involving the "Little Three" elsewhere. Washington observers indicated. They said that the limited personnel of the anti-trust division had probably resulted in suspending the action against the "Little Three" at New York while the U. S. briefs in other trials were being prepared. There is no reason, however, why the New York action should be dependent upon other actions, they said.

Block booking, and the government's charges that the Little Three force pictures on theatres will be the principal issues to be heard by Judge Goddard. The government will seek a court ruling which will compel Columbia, Universal and United Artists to follow the trade practices set up by the consent decree with Paramount, Loew's, RKO, 20th Century-Fox and Warner Brothers, it was predicted.

Under the provisions of the decree which suspended the government's prosecution of the Big Five last year the government has until June 1st, 1942, to bind the remaining defendant distributors to the same or similar trade practices. If it fails the Big Five may be relieved from the blocks-of-five, trade show, and other provisions of the decree.

The government, it appears, has not felt it necessary to rush plans for the Little Three trial. It still appears to believe that there is ample time during the six months until June 1st to try the case and to hear possible appeals from the District Court decision.

It is unlikely that the congested state of the New York district court calendar will permit a trial much before February or March, court officials indicated. Judge Goddard currently is occupied with Big Five pleas for relief from the Minnesota law and has other cases pending on his docket.

Distributors and Minnesota Argue Precedence of Civil, Criminal Suits

How, when and where the validity of the Minnesota anti-consent decree law will be put to a test became a matter for increasingly confused speculation this week as distributors and state attorneys argued on whether civil or criminal actions on the law would be tried first.

On Monday James F. Lynch, Ramsey County attorney, it was reported from Minneapolis, insisted that the civil actions and injunctions against the law filed by the five consenting companies and United Artists be disposed of first. Distributors in New York indicated that they felt that trial of criminal actions against Paramount, RKO, and 20th Century-Fox for alleged violations of the Minnesota law would bring a speedier test of its constitutionality.

The criminal actions are set for trial on December 15th. Mr. Lynch is reported to have indicated that the civil cases could be heard by a district court between December 5th and 10th. In both cases the verdict will be appealed to the state Supreme Court. Distributors are reported to feel that the criminal case would bring a swifter decision in both courts, however.

Minnesota authorities, it is said, want the civil action tried first so that in the event the law is held unconstitutional the criminal actions may be dropped from the lower court docket.

Allied Theatre Owners of the Northwest this week instructed its attorneys to intervene in the civil case, as friend of the court, and is preparing arguments in support of the law's constitutionality.

At New York, meanwhile, four of the five consenting distributors have sought relief from the decree's selling provisions in Minnesota. Judge Henry W. Goddard has granted relief to Paramount, Warners, RKO, 20th Century-Fox. Loew's is still considering what action it will take in Minnesota, according to J. Robert Rubin, chief counsel. A decision is not expected until William F. Rodgers, general sales manager, and Nicholas Schenck, president, return to New York next week.

One distributor, Paramount, reports that since Judge Goddard granted the relief order deals have been closed with 50 per cent of its Minnesota customers.

Lucas & Jenkins, Majors Hit by $1,500,000 Suit

Alleging monopoly in restraint of trade, Charles Mion and W. T. Murray, operators of the downtown Atlanta Rialto theatre and three neighborhood houses, Monday filed suit in U. S. district court there for $1,592,785.98 against Lucas and Jenkins, Inc., and subsidiaries, operators of a large chain of theatres in Atlanta and Georgia, and eleven film producing companies.

Actual damages claimed by Mion and Murray are $530,728.66. The suit was brought for three

(Continued on following page, column 1)

U. S. to Press 'Little 3' Trial; New Case Filed

(Continued from preceding page)

times that amount. The Rialto theatre is not a party to the suit.

Named defendants with Lucas and Jenkins are Paramount Pictures, Inc.; Paramount Film Distributing Corporation; Loew's, Inc.; Radio-Keith-Orpheum Corporation, RKO-Radio Pictures, Inc.; Warner Bros. Pictures, Inc.; Vitagraph, Inc.; Twentieth Century-Fox Film Corporation; Universal Pictures Company, Inc.; Universal Film Exchanges, Inc.; United Artists Corporation; Community Theatres Company; Community Theatres Corporation; East Point Amusement Company; West End Theatre Company; Tenth Street Theatre Company; Evins Amusement Company; Techwood Theatre Corporation, and Arthur Lucas and William K. Jenkins.

The action sought to recover damages alleged to have been suffered in the operation of the Decatur, Little Five Points and East Point theatres as a result of a conspiracy among the Lucas-Jenkins organization and the producing and distributing companies to deprive the plaintiffs of product.

Built in 1940

The petition asserts that in 1940 Mion and Murray decided to build and operate the Decatur, Little Five Points and East Point theatres and queried the producing companies concerning the availability of motion pictures and were told that they (the defendant companies) would not refuse to negotiate for product.

"As soon as plaintiff made known its intention to lease and operate the three neighborhood theatres as aforesaid, the exhibitor defendants, including the individual defendants, Arthur Lucas and William K. Jenkins, conspired to promulgate and carry out plans to maintain a monopoly and restrain competition in interstate commerce by seeking to deter plaintiff from engaging in the operation of the aforesaid three theatres . . . or to force plaintiff out of business by preventing plaintiff from obtaining such feature motion pictures as would enable plaintiff to continue its operation of said theatres," the suit charges.

Mion and Murray allege that producers frequently have refused to make available to them any feature motion pictures except old ones made a year or more prior to the year in which they have been permitted to exhibit them and that in cases where they were able to contract for pictures during the year in which they were made it was provided they could not exhibit them until a specified period after they were made available to the exhibitor defendants for exhibition in the neighborhood theatre or theatres competing with the houses operated by the plaintiffs.

Muscle Shoals Circuit Files Crescent Brief

The Muscle Shoals Theatres, Inc., in a final brief filed at Nashville on Friday in the Crescent Circuit anti-trust case denied that the Muscle Shoals and Crescent chains were affiliated. The brief asserts that the former was named in the government complaint because of erroneous information given the government by a competitor.

Louis Rosenbaum and Mrs. Tony Sudekum, partners in the Muscle Shoals theatres in their brief asserted that Max Buchanan, a competing exhibitor in Athens, Ga., supplied the government with information falsely linking the Crescent and Muscle Shoals operations.

"No theory of public welfare can justify bringing Muscle Shoals Theatres into this case," the brief asserts. "So far as we are concerned," it adds, "this action was brought by the United States against Muscle Shoals Theatres to protect the welfare of one Max Buchanan."

Closing court arguments will be heard on Monday.

COOPERATIVE LEAGUE HAS DOCUMENTARY

Documentary Film Productions, Inc., has completed a three-reel 35 mm. sound picture, "Here is Tomorrow," for the Cooperative League of the United States. The film, in production since August, will be released January 1st. It tells the story of how 2,000,000 people throughout the country, particularly in the middle west, organized "successful consumer cooperatives," for such purchases as groceries, oil, farm equipment, clothing and other commodities.

According to the League, $600,000 worth of business was transacted by cooperatives in 1940. It is understood that the League is planning to distribute the picture both non-theatrically and theatrically.

Willard Van Dyke, who directed "The City" in 1939, is connected with Documentary Film Productions.

Philadelphia Judge Hears Schad Case in January

Final hearing in the anti-trust suit filed August 23d by H. J. Schad, Reading, Pa., exhibitor, has been listed for January 29th before Judge J. Cullen Ganey in the U. S. District Court in Philadelphia. Filed in behalf of his Astor theatre, which is operated on a pooling deal with Jay Emanuel, the suit is directed against Warners, 20th Century-Fox, Warner theatres and the Wilmer-Vincent Circuit, asking for an injunction and triple damages of $750,000.

Mr. Emanuel is not party to the suit, on which a preliminary hearing was held in September. The suit seeks to restrain 20th Century-Fox from selling away from Mr. Schad's Astor. The damages are the largest ever asked in an anti-trust suit filed in Eastern Pennsylvania.

Theatre, Radio Tieups

Four downtown theatres in San Francisco have started using radio as an exploitation means. Some dozen other theatres are reported taking spot announcements. The Fox theatre there has engaged Dean Maddoz, KFRC master of ceremonies, to handle the publicity twice weekly with a "man on the street" program in front of the theatre. The RKO Golden Gate is using a tri-weekly "Under the Marquee" pickup. The Clay and Larkin theatres, both Herbert Rosener houses, have taken a Sunday night quarter hour of station KYA for news of the current pictures and players.

Lester Cohen to Trinidad

Lester Cohen has been named Warner manager in Trinidad, it has been announced by Robert Schless, foreign department manager for the company.

Jaslow Joins John Schaeffer

Jack Jaslow, representing Artkino, Russian pictures, in Philadelphia, has joined the independent film exchange of John Schaeffer in that city.

16mm Defense Films Listed in Pamphlet

A "special" National Defense Bulletin was made available last week by Thomas J. Brandon, head of Brandon Films, Inc., of New York, listing 16 mm. sound documentaries of British and Soviet Union war and defense activities. The bulletin, supplying synopses of pictures and giving rental information, was distributed to schools, churches, clubs, labor and other non-theatrical groups. It is understood that Brandon Films is taking advantage of the so-called "sudden interest" in Russia, by concentrating heavily on rentals of Soviet documentaries and shorts.

Among the films listed are "Crisis," made in Europe some time ago by Herbert Kline; "Inside Europe," "Inside Germany," "Inside Asia," "Neighbors Under Fire," "The Warning," "The Red Army," "After Mein Kampf," "Professor Mamlock," "The Oppenheim Family," "Hitler, Beast of Berlin," "Lights Out in Europe," "The 400 Million" and "Bundles for Britain."

The Russian newsreel material which has been flown to America via Clipper since the start of the Russo-German war, is being prepared for a documentary picture of one-hour length, it was reported last week. Lewis Milestone and Joris Ivens are converting the newsreels in Hollywood for that purpose, it was said. Nicholas Napoli, president of Artkino, Inc., the company which has exclusive distribution rights in America for Russian pictures, is interested in getting the Milestone-Ivens film for major release.

Netter to Texas For Circuit Meet

Leon Netter, of the Paramount home office theatre department, left New York this Friday for Lufkin, Texas, where he attended a directors meeting of the East Texas Theatre, Inc., on Saturday. Mr. Netter plans to be away from his office for a week. Following the Lufkin meeting, he will visit Paramount theatre affiliates in Dallas, New Orleans and Memphis.

Perry Hunter, of the Dominion Theatres circuit, was in New York this week to confer with Paramount theatre officials; Ed Pinanski, of Mullins and Pinanski, came to New York on Wednesday for a conference with Leonard Goldenson and other Paramount circuit chiefs, and Frank Rogers and Fred Kent of the Florida State Theatres, Inc., visited home office executives on Tuesday.

Film Monopoly Decreed in Vichy

The authorization for the government to grant a 15-year monopoly on newsreels for France and other countries under French sovereignty was decreed last week, according to a wireless message from Vichy to the New York *Times*. The monopoly would exclude all film companies from competing with the firm that receives the concession.

Under the decree Vice-Premier Francois Darlan and the Minister of National Economy are empowered to take measures for the formation of the newsreel monopoly and to grant State financial participation in the initial capital of the company and in eventual increase in capital.

OBSTETRICS NOT BOX OFFICE, U.S. FINDS THROUGH 'FIGHT FOR LIFE'

Columbia Abandoning the Sale of Lorentz Documentary with Rentals as Low as $2.30; Contract Has Three Years to Run

"The Fight for Life" is a headache.

The Pare Lorentz obstetrical picture, produced for the U. S. and for which Columbia has a five-year distribution contract with well over three years still to go, is bringing neither exhibitors, distributor, nor the Government anything more than postage-stamp money, according to officials of the U. S. Office of Education, which inherited the picture from the defunct United States Film Service, and Columbia is abandoning sale of the feature. Mr. Lorentz has since joined RKO in Hollywood.

Under the contract, which was entered into by the Film Service before it was wiped out by the refusal of Congress to allot any further funds, the Government receives 25 per cent of the rentals collected by Columbia. Its monthly checks from Columbia have ranged from a high of about $150 to a low of something like $2.30, officials said.

Meanwhile, the reports to Washington indicate that nowhere has there been any demand for a repeat run. There appears to have been little trouble with censors, although the Chicago police board of censorship flatly refused to let the picture be exhibited in that city .

In short, "Fight for Life" is far less successful than either of the two other big Lorentz documentaries, "The Plow That Broke the Plains" and "The River."

Believe in Educational Value

The Office of Education, frankly, would like to get the picture back. It believes the film has a definite value for educational purposes, but it is not interested in its general exhibition. And while the contract runs, it cannot make any free showings of 35 mm. film, and the office was left by the Film Service without funds with which to buy 16 mm. prints of this picture. Accordingly, until the contract expires or Columbia relinquishes the picture, the educational use of the film is at a standstill.

"Fight for Life" was made by Pare Lorentz as one of a series of Federal documentary films undertaken to show the country how bad conditions were, economically and sociologically, and how they got that way. "The Plow That Broke the Plains" and "The River" got wide distribution and were well received. Accordingly, the Film Service offered "Fight" for commercial contract through the Procurement Division of the Treasury, and Columbia got the picture.

When the Film Service was dissolved, many of its pictures were turned over to the Office of Education. "The Plow" and "The River" were turned back by that agency to the Department of Agriculture, where it was felt they could be used to good advantage. "Fight" was seen as a possible good educational picture, and some day it may be available for that purpose.

DOCUMENTARIANS 'REDISCOVER' U. S.

Producers of documentary films and educators who are using films in teaching participated at a film forum, "Rediscovering America," at the Philadelphia Museum of Art November 23rd, the first of a series has been organized by the Art Museum's division of education in co-operation with the American Film Center of New York City.

Arch Mercey, special assistant to the Government Office of Reports, discussed the subject of Government films in relation to defense, illustrating his talk with a short subject, "Bomber." The problem of making training films for the military forces was covered by Lieutenant Colonel M. D. Gillette, in charge of the training film production laboratories at Fort Monmouth.

Representing education was Charles Hoban, recently appointed assistant to the director of visual aids of the Board of Education. Other speakers included Willard Van Dyke, producer of numerous governmental and commercial films, at whose talk "The City" was shown in its entirety; Mrs. John Frederick Lewis, Jr., civic leader and chairman of the Civilian Defense Volunteers' Office; Donald Slesinger, director of the American Film Center, and E. M. Benson of the division of education of the Art Museum, who is in charge of arrangements for the forum.

Last week, at Columbia's home office, conversation with officials revealed that the company was filling out its present contracts for "Fight for Life" but that no new deals were being made for its exhibition. Queried whether or not the picture lost money for Columbia, an executive said, "We just broke even." Asked whether it was true that exhibitors were squawking on paying money for a film made with public funds, he said, "That's the first I ever heard of it."

Ever since its release early in 1940, "The Fight for Life" has been the subject of wide controversy. In March, 1940, the film stirred a Congressional tempest when the House Appropriations Committee recommended to Congress that no funds be made available after June 30th of that year for the continuance of the U. S. Film Service, which produced the picture, under the direction of Pare Lorentz. At the same time, the Maternity Association Center of New York, comprising well known club women, philanthropists, doctors and other professionals, condemned regular theatre distribution of the picture on the ground that its treatment of childbirth in slums would bring "fear and terror" to women in audiences. Loew's, Inc., meanwhile rejected theatrical distribution of the picture through its circuit.

During the House Committee hearings, reported in MOTION PICTURE HERALD on March 30th, 1940, it was established that the Lorentz film cost the Government between $150,000 and $178,000. The hearings disclosed that the picture was financed by allocations during 1940 of $75,900 each from the Works Progress Administration and the Public Works Administration. This $168,500 paid costs of administration for the U. S. Film Service, set up by President Roosevelt in the division of the Office of Education, including a $10,000 salary to Mr. Lorentz. Actual production activities, it was brought out, were financed by another grant of $162,500 from the WPA, with which it financed "Fight" and "Ecce Homo —Behold the Man."

Original source material for the film was derived from the maternal welfare chapters in Paul de Kruif's book, "The Fight for Life."

The National Legion of Decency, moreover, placed the picture in the "separate classification" accorded certain pictures, observing that introduction of this kind of material on the theatrical screen was "questionable."

Flaherty's Documentary Hits a Snag

Robert J. Flaherty's 40-minute documentary, "The Land," made for the U. S. Department of Agriculture and completed last Spring, has also hit a snag. For the past six months Government officials have been weighing decision to release the film for distribution. United Artists, it is understood, had been negotiating with the Department for handling the distribution, but a UA executive said on Monday "no definite plans" had been made, as the Government had not decided what to do with the picture.

"The Land" depicts American farm life in such a way as to point to agricultural reforms and according to Government officials in some quarters, they believe that widespread attention to such reforms during the present national defense crisis would be unwise. Department of Agriculture executives, it is said, favor immediate release of the film, but other Government officials want it held up until after the war. In the meantime, "The Land" is resting on a shelf.

Mr. Flaherty traveled 25,000 miles in making the picture which took two years.

Slesinger Also Has A U. S. Documentary

Donald Slesinger, director of the American Film Center, has been in Hollywood for the past week, getting production started on the documentary film on nutrition which the Center is producing for Office of Defense Health and Welfare Services of FSA. Paul V. McNutt, Federal Security Administrator, announced in Washington on Monday that such a picture was in production.

The American Film Center is an educational organization, supported by the Rockefeller Foundation.

MGM LAUNCHES EXHIBITOR FORUMS FOR OPEN TALKS WITH CUSTOMERS

First Meeting at Convention of Ohio ITO Emphasizes Need of Industry Harmony and Better Merchandising

Columbus, Ohio, was one focal point of distributor-exhibitor "good will" trade practice developments this week, with the Independent Theatre Owners of Ohio convening in that city, at the Deshler Wallick Hotel, at the same time MGM launched its first Exhibitor Forum as a practical aid for small-town theatre operators. Some 500 exhibitors attended the two-day ITO sessions and approximately 250 theatre men came to view Metro's new mobile exhibitor-aid unit, "The Show Builder," and to hear discussions on the primary problem of bringing the patrons into the motion picture theatre.

Myers Warns on Necessity of Unity

Declaring that some independent exhibitors considered recent political attacks and revelations against industry individuals as a golden opportunity to "join in the hue and cry and perhaps extort from team some concessions that would be of value to the independents, Abram F. Myers, general counsel of National Allied States Association, addressing ITO delegates, said exhibitors, for their own protection and welfare, would have to cooperate with the other branches in opposing a common enemy. Allied will not "march with selfish politicians, bigots and the remnants of the Ku Klux Klan," he said, in order to obtain a fair deal for independents.

Mr. Myers told convention delegates that in these times many forces were at work "with which he would not have to reckon in normal times," and charged that certain industry leaders had played into the hands of fifth columnists and bigots to such an extent that movements were now on foot in some territories which threatened not merely those who were to blame but also all engaged in and dependent on the motion picture business.

"In conclusion, Allied's general counsel urged that producer-distributors must "realize the dire consequences to themselves if independent exhibitors are at this time forced into a state of angry resentment, or are driven out of business by ever-increasing film rentals while their own earnings mount to higher and higher levels. They must be made to understand," he said, "that the continued good will and suport of the independent exhibitors is the most valuable asset they possess."

On Wednesday, Mr. Myers again addressed ITO delegates. First, he commended MGM's Exhibitor Forum as an "extremely valuable experiment," he then discussed the consent decree which he branded as 'unwanted, unworkable and unsatisfactory." Mr. Myers also expressed high hopes for the success of the Chicago unity meeting scheduled for December 9th, saying that exhibitors might formulate a policy at that meeting which would be acceptable to themselves and to distributors, and which would replace the consent decree. He warned ITO members of the necessity for exhibitors to form a united effort for protection against unfair taxation in the future.

Discussion on consent decree selling brought forth a report from Pete J. Wood ,ITO secretary, on the replies to questionnaires which the organization sent out November 10th. He said that 110 exhibitors accused one or more distributors in the Ohio territory of violating the decree by force or coercion, alleging that distributors refused to sell the blocks of five unless the first blocks were purchased.

All ITO officers and directors were reelected at the convention by acclamation.

"UNITY" MEETING SET FOR CHICAGO

With Chicago set for the place and December 9th tentatively scheduled for the time, National Allied States' Association is moving quickly towards achieving its all-industry unity plan first proposed in Philadelphia some months ago. Invitations to the forthcoming industry-unity conference were sent out on Monday by Abram F. Myers, Allied general counsel, urging attendance of industry leaders and representative members of exhibitor organizations. Nine of the 11 distributing companies already approached by Allied's unity committee have agreed to send their top executives to Chicago to help set in motion an all-industry program.

It is reported that production branches of the industry will not be invited inasmuch as exhibitors are of the opinion that their principal problems concern the completed picture. While the joint conference has been scheduled for only one day, it was indicated that the discussion might last two or possibly three days.

First MGM Forum In Columbus

More than 250 exhibitors representing 600 theatres in the territories served by the Cleveland and Cincinnati offices of MGM, attended Metro's first Exhibitor Forum in Columbus at the Deshler-Wallick Hotel on Tuesday. H. M. Richey, assistant to William F. Rodgers, general sales manager, in charge of exhibitor relations, presided at the forum which aired discussions on ways and means of getting more people to patronize motion picture theatres. Advertising and exploitation experts in addition to exhibitors from the territory, discussed possibilities of developing greater grosses at subsequent run and small-town box offices. Both MGM's sales department, headed by Mr. Rodgers, and the advertising, publicity and exploitation department, in charge of Howard Dietz, cooperated in executing plans for the Exhibitor Forum.

Mr. Richey's opening remarks stressed the need for closer exhibitor relationship, particularly in the smaller towns, and the necessity of stimulating better merchandising to off-set the tremendous competition now facing exhibitors. He expressed satisfaction with the beneficial results obtained by the interchange of ideas between the exhibitors present and the MGM home office and field representatives.

William A. Greene of the Bureau of Advertising American Newspaper Publishers Association, speaking on "Good Newspaper Advertising," emphasized that the show, not the name of the theatre, should be sold, and that advertising the product was more important than the place where you buy it.

Governor John W. Bricker, of Ohio, addressing the Forum's luncheon guests, said that a grave responsibility rested upon leaders of the film industry today in presenting the truth on the screen without propaganda. W. R. Ferguson, MGM exploitation manager, who spoke about "Exploitation Ideas That Work," explained the many services available to exhibitors and asked for suggestions and criticism. He defined exploitation as creative ability, courage and persistency, and said it was a sure remedy for box-office ills. With Mr. Ferguson was a staff of field men on hand to supervise a display of MGM's 86 exhibitor aids available.

The meeting closed with an address on "Close Public Contact with Your Community," by Edward Salzberg, Bluefield, West Virginia exhibitor, who stressed the importance of the personal side of conducting a theatre, pointing out the importance of catering to children, the adult patrons of the future, and telling his audience to "stop worrying and start working."

Mr. Richey explained the purpose of MGM's "The Show Builder," and introduced Ken Prickett, in charge of the company's new mobile exhibitor aid unit, which was on display in the hotel's grand ballroom.

Predicting that the Exhibitor Forum would start a new trend in producer-exhibitor relations, Pete J. Wood, secretary of the ITO of Ohio, termed the forum at its conclusion a "huge success." "It was not only a tribute to Metro but also to the exhibitors that they are ready to do something to solve these problems," he said.

Admission Increases Studied by Delegates

A primary topic for exhibitor consideration at Wednesday's ITO session, was that of raising admission prices throughout Ohio. Some exhibitors favor the increase on the ground that it is needed because of increased operating costs. Others, however, feel that a price boost at this time would have an adverse effect.

Mr. Wood was to urge convention delegates on Wednesday to adopt a resolution asking Warner Bros. to change its box office policy on "Sergeant York." The ITO secretary had prepared a resolution branding the policy as "bad business," declaring that it was unfair to expect subsequent-run houses to ask downtown prices.

The annual banquet of the Independent Theatre Owners of Ohio, was held on Tuesday night at the Deshler-Wallick, followed by a midnight screening of "Keep 'Em Flying," at the RKO Grand Theatre. A supper party after the showing was held at the Variety Club.

Representing the sales department at the Forum were Central Division Sales Manager E. K. O'Shea, District Managers J. J. Maloney and H. P. Wolfberg and Branch Managers E. M. Booth, Cincinnati, and F. D. Drew, Cleveland.

Mr. Ferguson, who arrived in Columbus on Monday presided at a conference with MGM Central Division field representatives, which was held on Wednesday.

Among those who attended both meetings were Messrs. O'Shea, Maloney, Wolfberg, Booth and Drew, and the following field men: C. C. Deardourff, Cleveland; Charles Barron, Pittsburgh; Warren A. Slee, Detroit; Jack Gilmore, Buffalo; Irving Waterstreet, St. Louis; John E. Watson, Cincinnati; Ted Morris, Indianaplis; Todd Ferguson, Memphis; James Burge, Oklahoma City, and Claude Morris, Kansas City.

CONNORS TO FOX, LESERMAN TO U.A.; AYERS, SEED, SMELTZER PROMOTED

Also, Horen and Moore Promoted; Budd Rogers in New Post; George Schaefer in Full Authority of RKO Changes

Realignments in top and near-top ranks of distribution executive personnel continued this week with some pretty important switches, resignations, replacements, and with signs that still others are in the offing.

Tom Connors resigned as Canadian and eastern and southern sales manager of Metro Goldwyn-Mayer to become personal assistant to Sidney R. Kent, president of 20th Century-Fox. There was speculation that Herman Wobber might retire as Fox sales manager, in which event Mr. Conners would presumably take over those duties.

Carl Leserman became sales manager for United Artists on Tuesday.

RKO board directors were refabricating that company's policies and procedure, under the full authority of George J. Schaefer, president, with indications that there would be changes in corporate personnel, and, possibly, in that of the Hollywood studio. Mr. Schaefer arrived at the Hollywood studio to talk with Floyd Odlum.

Cresson Smith resigned as western sales manager for RKO to join the United Artists sales division.

W. E. Branson succeeded Cresson Smith at RKO.

Haskell Masters resigned as western division manager for United Artists to join the Odeon Circuit and Empire Universal Films in Canada.

Ben Washer on Monday becomes eastern publicity and advertising director for Samuel Goldwyn, succeeding Lynn Farnol, who lately has been handling the Goldwyn eastern account through his publicity agency.

D. J. McNerney resigned as United Artists San Francisco manager, and David Griesdorf resigned as Los Angeles manager.

Samuel Goldwyn and David Selznick reportedly were headed for conversations which might return Mr. Goldwyn to United Artists producing ranks.

At Warners, Norman J. Ayers and Harry Seed were appointed district managers.

William Horan and F. D. Moore became new Warner branch managers.

Budd Rogers has become eastern representative of Charles Feldman Productions, releasing through Universal.

The new re-moulding of top executive management commenced three weeks ago when Gradwell Sears, resigned as Warner Brothers general manager of distribution, accompanied by Carl Leserman, his assistant, to be succeeded by Joseph Bernhard, who took on added duties of Warner management, and by Benjamin Kalmenson, as Warner sales manager. Several other changes and advancements occurred as a result.

Last week, Mr. Sears arrived at United Artists, as vice-president and head of distribution, with Mr. Leserman, becoming, at mid-week, Mr. Sears' sales manager. Also, last week, Edward Raftery was named U. A. president; Arthur W. Kelly, vice president and chairman of the finance committee; Laudy Lawrence, vice president and executive co-ordinator; George Bagnall, head of the production committee.

Tom Connors, until this week Eastern, Southern, and Canadian sales manager for MGM, is going to Twentieth Century-Fox as personal assistant to Sidney R. Kent, its president, on a five-year contract, Mr. Kent announced Tuesday in New York. Mr. Connors takes over in a few weeks and will make a trip to the coast with Mr. Kent January 1st.



TOM CONNORS, former eastern and Canadian manager at MGM, now assistant to Sidney Kent at 20th Century-Fox.



By Staff Photographer

CARL LESERMAN, former assistant sales manager at Warners, now general sales manager at United Artists.

This became known to the New York film industry Tuesday, which at the same time knew, from acquaintance with the personalities involved, that Mr. Connors presumably had the consent of Nicholas M. Schenck, president of Loew's.

It was said by informed industry observers in New York that Mr. Connors' arrival at Twentieth Century-Fox would not produce an immediate change in the sales organization of that company. Herman Wobber is still vice-president in charge of distribution.

William F. Rodgers, MGM's vice-president in charge of sales, said in Hollywood Monday he had "nothing to announce" about a successor to Mr. Connors.

He and Mr. Schenck are in the production center for studio conferences on new product and its release dates.

Although the report was that Mr. Connor's berth at Fox would not result in immediate changes, there were subsequent rumors Mr. Wobber had asked release from his distribution post, to return to San Francisco, his home, perhaps as western district manager. Mr. Wobber maintains his family there. The western district managership has been vacant since Mr. Wobber left it to become sales head of the company, in 1938, following John Clark's death.

Mr. Connors' duties will not all be in distribution but will cover other departments as well, Mr. Kent said, adding:

"This move is in no wise a move to appoint a successor to Herman Wobber. Mr. Wobber will remain just as long as he desires to do so. I have made this appointment to give the sales and other departments more help and of a kind that I have been unable to give myself lately. This move will in no way change the company's policy of promotion from within the ranks, which both Mr. Connors and I agree on."

Mr. Connors is a New York City native, a graduate of its Commerce High School, and Manhattan College. After being a salesman for cotton goods, and steel products, he entered the film industry in 1913 as Pathe salesman, becoming one later for MGM. He had been with MGM for 25 years.

He became New York assistant branch manager, then branch manager; 1924 saw him assistant general sales manager; 1925, southern sales manager; 1933, Canadian sales manager. He then assumed both those posts; and, in 1935, became Eastern sales manager in addition.

RKO Policy Reorganization May Be Disclosed Shortly

George Schaefer, RKO president, left New York for the studio Monday night, after the company's full board of directors assembled at New York headquarters that afternoon to hear a report on policy changes, from a subcommittee. What occurred was not disclosed. It was thought the board took no action on the subcommittee's recommendations, but that it might at its next meeting, December 5th.

Conjecture has the subcommittee recommending dissolution of the executive committee, a reduction of directors, realignment of their duties and of the functions of the whole board, and changes in the studio's executive personnel. All change would be under the full authority of Mr. Schaefer, if made, it was understood. Joseph Breen is expected to remain in charge of production.

Additionally, the board was said to have offered Mr. Schaefer a new contract. Whether it was accepted, signed, altered, delayed, was not disclosed at mid-week. Mr. Schaefer was reported saying he expected to remain with RKO.

Conjecture had Richard C. Patterson, chairman of the board, more prominent in the reported new alignment; also, N. Peter Rathvon, chairman of the executive committee, given new duties.

From Hollywood came the report that James R. McDonough, studio executive, was resigning.

Mr. Schaefer's reported assertion he would remain with RKO was coupled with others: that there would be no reorganization of direc-

Gradwell L. Sears, vice-president of United Artists in charge of distribution, announced Tuesday the appointment of Carl Leserman as general sales manager of the company. Mr. Leserman assumed his new post immediately.

Mr. Leserman's career in pictures goes back 20 years, his most recent association being with tors, or of executives.

(*Continued on following page, column* 1)

Companies Shift Sales Personnel

(Continued from preceding page)

Warner-Vitagraph, as assistant general sales manager and vice-president.

Mr. Sears said it was his first official act with United Artists.

Smith Leaves RKO, Branson Succeeds

On Monday, Cresson Smith left RKO to join the United Artists distribution division and he was succeeded on Tuesday as western sales manager by W. E. Branson, who has been RKO's midwestern district manager.

Mr. Branson's new territory includes 14 exchanges headed by four district managers. The midwestern district comprises Chicago, J. C. Osserman, branch manager; Kansas City, T. B. Thompson, manager; Milwaukee, A. N. Schmitz, manager; and St. Louis, R. V. Nolan, manager. In the Prairie district, headed by L. E. Goldhammer, are Des Moines, Lou Elman, manager; Minneapolis, C. J. Dressell, manager; Omaha, C. W. Allen, manager; and Sioux Falls, S. W. Fitch, manager.

In the Rocky Mountain district, of which H. G. Fuller is district chief, are Denver, B. J. McCarthy, manager, and Salt Lake City, L. S. Gruenberg, manager. The western district, of which J. H. MacIntyre is manager, comprises Los Angeles, H. C. Cohen, manager; Portland, M. E. Cory, manager; San Francisco, N. P. Jacobs, manager, and Seattle, E. A. Lamb, manager.

Mr. Branson, who is a graduate of the University of Nebraska, where he was a football star, began his film career in the midwest, and some time after being promoted to the home office of the old Pathe company, became branch manager at Chicago. He was transferred to RKO Radio in the same position when that company took over Pathe, in 1931, and in April of 1932 Ned E. Depinet named him midwestern district manager.

Ned E. Depinet announced further promotions from within the RKO Radio sales ranks following the advancement of Mr. Branson. Jack Osserman, Chicago branch chief, moves up to the district post held by Mr. Branson and sales manager Sam Gorelick of the Chicago office becomes branch manager.

Emmet Cashman has been promoted to assistant to William Dahler, in charge of sales approval for the eastern division, by RKO.

Masters Leaves UA To Head Odeon Chain

Haskell Masters resigned his United Artists Western and Canadian sales managerships last week, to head the newly formed Odeon Circuit, of Canada, under the supervision of Paul and N. L. Nathanson. He is officially the circuit's vice-president, and general manager; and has also become president and general manager of Empire Universal Films of Canada, the Nathanson distributing company.

Mr. Masters had been with UA 22 years. He was born in Boston, entered the industry in 1915. His headquarters had been at the UA New York office. His new home is Toronto.

The Odeon circuit comprises approximately 85 theatres. Empire Universal Films distributes most of the English films shown in Canada.

UA executives tendered a farewell luncheon to the new Odeon chief Friday, November 21st, at Toots Shor's Restaurant, New York.

More Promotions Made By Warner Brothers

"In a further move to increase field efficiency to a maximum and speed up contract deals," Ben Kalmenson, Warner general sales manager, on Tuesday named Norman J. Ayers and Harry Seed as district managers and created a new mid-Atlantic district which will be headed by Robert Smeltzer. All promotions were from within the ranks of Warner field forces.

Mr. Ayers becomes eastern district manager with supervision over Boston, New Haven, Albany and Buffalo. He will make his headquarters in Boston.

Mr. Seed becomes central district manager, with headquarters in Pittsburgh. He will have supervision over Pittsburgh, Cleveland, Cincinnati and Detroit. Mr. Smeltzer, who had been central district manager, will have supervision over the Washington and Philadelphia offices with headquarters in Washington.

William Horan takes over the Boston branch as manager, a post vacated by Mr. Ayers and F. D. Moore becomes the new Pittsburgh branch head in place of Mr. Seed. Mr. Horan has been a salesman with the Boston branch for some years, and Mr. Moore has been a salesman with the Pittsburgh branch.

Budd Rogers Joins Feldman Productions

Budd Rogers has been appointed eastern representative of the Charles K. Feldman Group Productions, it was announced Tuesday in New York. Mr. Rogers is currently supervising foreign distribution of Frank Capra Productions in collaboration with Warner Brothers.

By special arrangement with Group Productions, Universal has produced and will release on January 16th "Paris Calling," a story of present-day France under totalitarian control. The picture is headed by a cast including Elizabeth Bergner, Randolph Scott and Basil Rathbone.

Edward L. Marin directed under the supervision of Ben Glazer, producer.

Mayer Succeeds Doyle For Fox in Far East

Charles E. Mayer, now manager for Twentieth Century-Fox in the Dutch East Indies, with headquarters in Batavia, was named supervisor for the Far East, covering Japan, China, Philippine Islands, Federated Malay States and the Dutch Indies, it was announced on Wednesday by 20th Century-Fox, in New York. Mr. Mayer, now in New York, will leave next week for his territory, and will be headquartered at Manila. He replaces A. G. Doyle who had supervision of Japan, China and the Philippines. Mr. Doyle will return to the home office soon for a new assignment. Successor to Mr. Mayer in Batavia has not yet been announced.

MORE RESPONSIBILITY FOR CIRCUIT MANAGERS

Responsibility for proper booking, and run, of Warner pictures in Warner theatres, will henceforth be that of the circuit's zone manager, rather than that of the distributing company's exchange manager, under a policy delineated last week in New York by Joseph Bernhard. Mr. Bernhard, general manager of the circuit, three weeks ago became in addition general manager of the distributing company, after resignation of Gradwell Sears. The new policy is expected to give exchange managers more time for "outside" customers. Mr. Bernhard left New York Monday for a tour of exchanges.

Connecticut Unit Sets Questionnaire

Allied Treatre Owners of Connecticut met on Monday at a luncheon meeting at the Hofbrau Haus in New Haven. Members voted to meet each Monday hereafter, instead of biweekly. Dr. J. B. Fishman presided. Maxwell A. Alderman, new executive secretary, reported that the poll on the consent decree had been launched and that each independent exhibitor in the state would receive a questionnaire on various aspects of the decree, which was to be filled in, anonymously if preferred, and returned at the earliest possible time.

The queries put to exhibitors are:

1. Are you for or against the consent decree?

2. What companies' 1941-42 product have you bought to date?

3. Indicate the order of increased film rental demands over 1940-41 of the various companies.

4. What company or companies have refused to lease their later blocks of pictures unless the earlier blocks were leased?

5. What company or companies have refused to lease their features unless given a deal for their short subjects and newsreels?

6. Remarks concerning the consent decree in general.

ATO of Connecticut hopes that results of the poll will give a true picture of the actual operation of selling methods under the decree in that state and reactions of independent exhibitors to the decree.

MPTO of Virginia

The Motion Picture Theatre Owners of Virginia will hold its annual mid-winter convention at the John Marshall Hotel in Richmond on January 29th. Allen Sparrow heads the arrangements committee. Governor-elect Colgate Darden and members of the new General Assembly of Virginia have been invited to attend the annual banquet of the organization.

Succeeding the late L. C. Hehl, Louis Ansell, head of Ansell Brothers Circuit of St. Louis, is acting secretary-treasurer of the MPTO of that city, Eastern Missouri and Southern Illinois, it was reported last week.

Boston film men who are planning to attend the first annual motion picture dinner-dance of Connecticut MPTO on December 9th, at the Hotel Taft, are Louis M. Gordon and Arthur H. Lockwood, circuit exhibitors, and I. H. Rogovin, manager of the Boston Columbia exchange, it was reported this week by George H. Wilkinson, Jr., chairman of the organization and Herman M. Levy, seceretary. They announced that advance reservations are coming in from Boston and all parts of Connecticut from those in exhibition, distribution and allied-industry fields. MPTO of Connecticut hopes that the success of the affair will establish it as an annual event.

Charles Olive was elected president of the Independent Theatre Owners of the District of Columbia, last Thursday, in Washington. Purpose of the new organization which will be an unaffiliated exhibitor unit with members of both Allied and MPTO of Washington active in the new setup, is to handle problems of municipal regulations. A four-point program was established embracing matters pertaining to fire and police regulations regarding theatres; information service for members; united dealings with distributors in Washington and united dealings with employe unions.

Other officers are Abe Tolkins, vice-president; Ashley Abendschein, secretary, and Lloyd Wineland, treasurer. Charter members of the ITO include Harry Bachman, Louis Bernheimer, Frank Storty, Sidney Lust, Ike Notes, Henry Hiser, Abe Lichtman, Samuel Ashman, Fred S. Kogod, E. Lawrence Phillips, Urie Hollingsworth and Don Freeman. Samuel S. Boyd is general counsel.



TIME MAGAZINE,
NOVEMBER 10,
PROCLAIMS IT:

"PARAMOUNT IS PARAMOUNT AGAIN!"

HERE'S WHY....

Paramount Pictures



Paramount has the Players!

WALTER ABEL
MARY ANDERSON
FRED ASTAIRE
JACK BENNY
CLEM BEVANS
WILLIAM BOYD
EDDIE BRACKEN
BOB BURNS
JUDY CANOVA
ALAINE BRANDES
CHARLES BOYER
BARBARA BRITTON
BETTY BREWER
DON CASTLE
ROD CAMERON
WILLIAM CABANNE
Y-U-M
MADELEINE CARROLL
CATHERINE CRAIG
BING CROSBY
ANDY CLYDE
ALBERT DEKKER
PURKEY DONIVEE
DOLORES CASEY
MACDONALD CAREY
RICHARD DENNING
ELLEN DREW
VIRGINIA DALE
BRIAN DONLEVY
CLYDE FILLMORE
CLAUDETTE COLBERT
DONA DRAKE
FRANCES FARMER
LAURIE DOUGLAS
SUSANNA FOSTER
MELVYN DOUGLAS
ESTHER FERNANDEZ
PRESTON FOSTER
HELEN GILBERT
VERONICA LAKE
BETTY FIELD
JUDITH GIBSON
JULIA FAYE
BOB HOPE
FRANCES GIFFORD
WILLIAM HOLDEN
BLANCHE GRADY
LYNDA GREY
MARGARET HAYES
SUSAN HAYWARD
CECIL KELLAWAY
BETTY HUTTON
JOHNNIE JOHNSTON
DOROTHY LAMOUR
PRISCILLA LANE
ALLAN JONES
EVA GABOR
DOLLY LOEHR
PAULETTE GODDARD
GIL LAMB
JIMMIE LYDON
H-E-N-R-E-E
CAROLYN LEE
FRED MacMURRAY
DADDY'S
MARY MARTIN
RAYMOND MASSEY
FLORENCE MacMICHAEL
CONSTANCE MOORE
VICTOR MOORE
PATRICIA MORISON
ELLA NEAL
RAY MILLAND
JUNE PREISSER
ROBERT PRESTON
MARTHA O'DRISCOLL
MABEL PAIGE
JEAN PHILLIPS
KEITH RICHARDS
ROSALIND RUSSELL
BASIL RATHBONE
PHIL REGAN
BETTY JANE RHODES
JOHN LITEL
RICHARD WEBB
WILLIAM WRIGHT
EVE
BARBARA STANWYCK
CHARLES SMITH
ALBERTO VILA
DOOLEY WILSON
VERA ZORINA
ELEANOR STEWART
BARBARA SLATER
PHILIP TERRY
JEAN WALLACE



Paramount has the Properties!

THE HOUR BEFORE **DAWN"**
W. Somerset Maugham's New Novel

FOR WHOM THE BELL TOLLS
Ernest Hemingway's greatest best-seller

BAHAMA PASSAGE
(Dildo Cay) · *Nelson Hayes*

THIS GUN FOR HIRE
Graham Greene

THE REMARKABLE ANDREW
Dalton Trumbo's laugh-filled novel

MISS SUSIE SLAGLE'S
Augusta Tucker's best-selling novel

OVER THE HILL
(Title to be changed)
I. A. R. Wylie

SKYLARK
Samson Raphaelson

BOTANY BAY
James Norman Hall and Charles Nordhoff Satevepost serial

TOMBSTONE
Walter Noble Burns

BLACK CURTAIN
Cornel Woolrich

NO HANDS ON THE CLOCK
Geoffrey Homes

MR. and MRS. CUGAT
Isabel Scott Rorick's best-seller

OUT OF THE FRYING PAN
Francis Swann's stage success

FOREST RANGERS
Thelma Strabel's Cosmopolitan Novelette

THE PASSIONATE WITCH
(I Married a Witch) · *Thorne Smith*

YOU GO YOUR WAY
Katherine Brush's American Magazine story and best-seller

FRENCHMAN'S CREEK
Daphne Du Maurier

"LADY IN THE DARK"
Moss Hart's musical hit about a lady and psychoanalysis

REAP THE WILD WIND
Thelma Strabel's Satevepost serial

SUNRISE IN MY POCKET
Edwin Justus Mayer's best-seller

LOUISIANA PURCHASE
Broadway smash by Morrie Ryskind and B. G. DeSylva

PLAYERS AND PROPERTIES ARE THE STRUCTURAL BRICKS OF BOX OFFICE

...THE KEYSTONE IS SHOWMANSHIP!

...and...

Paramount Pictures



Managing Director of Production BUDDY DeSYLVA

Producers

MONTA BELL
RICHARD BLUMENTHAL
MAX and DAVE FLEISCHER
ARTHUR HORNBLOW, JR.
PAUL JONES
FRED KOHLMAR
WILLIAM H. PINE
HARRY SHERMAN
SOL C. SIEGEL
ROBERT SISK
WILLIAM C. THOMAS

Producer-Directors

CECIL B. DeMILLE
EDWARD H. GRIFFITH
MARK SANDRICH
PRESTON STURGES
SAM WOOD

Directors

LEWIS ALLEN
HUGH BENNETT
HOWARD BRETHERTON
RENE CLAIR*
WILLIAM CLEMENS
IRVING CUMMINGS*
ALEXANDER HALL*
STUART HEISLER
SIDNEY LANFIELD*
MITCHELL LEISEN
ANTON MANN
GEORGE MARSHALL
FRANK McDONALD
WILLIAM McGANN
RALPH MURPHY
ELLIOTT NUGENT
EDWARD PADULA*
JOHN RAWLINS
AL ROGELL*
ADRIAN SAMISH
ALFRED SANTELL
LESLEY SELANDER
ROBERT SIODMAK
FRANK TUTTLE*
TED TETZLAFF

* (Special contract)

IF IT'S A PARAMOUNT PICTURE... IT'S THE BEST SHOW IN TOWN.

PRINTED IN U. S.

SCREEN IS 14TH INDUSTRY IN SIZE BUT 2ND IN SALARIES PAID—SEC

Rosten Sociological Study Uses U. S. Figures, Questionnaire Answers in Complete Survey of Hollywood at Work, Play

by MARTIN QUIGLEY, JR.

Hollywood, known everywhere through the efforts of the studio publicity departments, fan magazine writers and newspaper columnists and correspondents, now appears as the subject of a three-year serious study made by Dr. Leo C. Rosten with the help of the Carnegie and Rockefeller Foundations, 11 assistants, and thousands of questionnaires.

The first results of the extensive sociological dissection of Hollywood and its first citizens are printed in "Hollywood, the Movie Colony—The Movie Makers," published Friday, November 28th, by Harcourt, Brace and Company. The book is priced at $4.00 and comprises over 400 pages.

There are indications that the book is but the first of several on the motion picture industry planned by Dr. Rosten. This volume is the most exhaustive study of Hollywood life, manners and customs published to date. The scientific method is carried out to tenths of a decimal point for such matters as divorce rates, salary ratios and fan mail.

The book will find its chief audience among intelligent theatre-goers and students and critics of the motion picture, but it may also be a best-seller in Hollywood, even though the colony's inhabitants may not agree with everything they read. Exhibitors will find the answers to many questions his patrons, especially students and teachers and the local film critics, ask about the motion picture production center.

The what and why of Hollywood are explained by Dr. Rosten perhaps better than has been done previously for the general public or the social scientists.

University Background

Dr. Rosten brought to his motion picture research work a rather long educational background and a well known pen-name, Leonard Q. Ross, under which he wrote "The Education of H*Y*M*A*N K*A*P*L*A*N" and "The Strangest Place." His other works are "The Washington Correspondents," "Dateline: Europe" and "Adventures in Washington." Also he has contributed to such varied magazines as "The New Yorker," "Harpers," "Public Opinion Quarterly" and "The American Mercury."

In his university training at Chicago and the London School of Economics and Political Science he learned the methods of scientific social research and seems to have acquired a great thirst for facts, which has found expression in numerous figures and percentages on many subjects in his book on Hollywood.

In 1939 Dr. Rosten was named director of the Motion Picture Research Project. In 1937, according to his biography, he was a writer for motion pictures. He is also a consultant to the American Film Center and a special consultant to the Division of Information of the Office of Emergency Management and the National Defense Advisory Commission. He was born in Lodz, Poland, April 11, 1908, whence he was brought to the United States at the age of two.

His book shows something of the conflict between a social researcher and a good journalistic writer with a sense of humor. Some parts of his "Hollywood" are rather dull sociological and statistical studies, based on figures which the author admits at times are not conclusive. But other parts of the book, in fact the bulk of it, are written with objective approach, reporting facts in an interesting manner.

The book is summed up by Dr. Rosten in his own preface, "The book is neither amused nor indignant. It does not offer deceptively simple answers to extremely complicated problems . . . this book is primarily concerned with putting Hollywood under the microscopes of social science. For Hollywood is an index of our society and our culture."

Most of the volume, the author tells us, is based on the answers to 4,200 questionnaires sent to the various categories in Hollywood, plus hundreds of personal interviews, with documentary material supplied by the major studios and the personal knowledge gained by the writer during his three-year stay in Hollywood. In addition to the author, two sociologists, an economist, a personnel expert, a statistician, a translator and others, worked over the material, the reader is informed.

Stars' fan mail, as a sample, received special attention from Dr. Rosten. Following an extensive test-sampling the following figures were reached:

Sex of fan writers	
Female	**89%**
Male	**10%**
Unknown	**1%**
Approximate age of fan writers	
Under 13 years	**53%**
13 to 21	**43%**
Over 21	**4%**
Geographical distribution	
United States	**87.5%**
Foreign	**12.5%**

It is also reported that 66.8% use postcards and 33.2% letters for their fan letters.

The present volume is restricted to a study of Hollywood as a place of work and play for the principals in motion picture production—the producers, actors, directors and writers. A study of the industry as a business, motion picture labor relations, the Motion Picture Producers and Distributors of America, and the Production Code have been reserved for consideration in a later book.

One chief criticism is that the conclusions found from a study of the thousands of questionnaires could have been summarized in a few pages instead of spread over parts of perhaps a hundred pages in the form of various breakdowns of the replies into how many percent and tenths of a percent do such and such. Again, some readers will be disappointed that there are no treatments of individual personalities.

Results Generalized

Although salary information and similar data are connected with particular names, most of the results published are generalized, based on anonymously answered questionnaires. This may be all right for sociologists but others would be more interested in knowing just who was saying what. Perhaps there was no possibility of doing that.

In addition to the facts and figures found by Dr. Rosten and his staff, the volume also contains many other figures in a handy form, such as those of the Securities and Exchange Commission and the Census Bureau on the motion picture industry. Emphasis is given to the fact that, according to SEC data, the motion picture industry is only the 14th in the country by volume and the 11th by total assets although it gives executives the second highest percentage of net profits or of total sales, being exceeded only by department stores in one list and the cement industry in the other.

Introducing his study Dr. Rosten wrote, "There is nothing particularly screwy about

(Continued on following page, column 1)

THE motion picture industry is 14th in the country by volume of business and 11th by total assets, according to figures assembled from Government surveys by Dr. Leo C. Rosten.

Rank by volume of 1937 business:

1.	Oil Refiners	$4,122,155,556
2.	Steel	2,847,988,476
3.	Meat Packing	2,719,084,404
4.	Automobiles (excluding Ford)	2,604,667,667
5.	Mail Order Houses	1,038,598,068
6.	Chain—Grocery, Food	1,028,195,100
7.	Department Stores	1,003,406,953
8.	Cigarette Manufacturers	938,922,674
9.	Chemicals and Fertilizers	934,084,497
10.	Tires and Rubber Products	784,723,113
11.	Chain—Variety	782,866,328
12.	Agricultural Machinery	598,196,252
13.	Containers and Closures	455,371,874
14.	**Motion Picture** (includes theatre and distribution operations of majors, excluding United Artists)	**406,855,095**

Rank by total assets:

1.	Oil Refiners	$6,880,858,481
2.	Steel	4,181,765,978
3.	Chemicals and Fertilizers	1,688,231,343
4.	Automobiles	1,525,435,062
5.	Meat Packers	825,807,223
6.	Cigarette Manufacturers	734,231,460
7.	Tires and Rubber Products	724,271,752
8.	Agricultural Machinery	691,658,262
9.	Department Stores	662,421,723
10.	Mail Order Houses	544,720,716
11.	**Motion Picture**	**529,950,444**

However, motion picture executives are paid, both as a percentage of the net profits and as a percentage of the total volume of sales, on a scale only second to the top. Figures are for 1937 also.

Executive remuneration as a percentage of net profits:

1.	Department Stores	32.10%
2.	**Motion Pictures**	**18.96%**
3.	Meat Packers	16.11%
4.	Chain—Groceries, Food	15.58%
5.	Cement	14.18%

The automobile industry is 18th on the list, paying 1.52% to the executives.

Executive remuneration as a percentage of total volume of sales:

1.	Cement	1.61%
2.	**Motion Pictures**	**1.59%**
3.	Office Machinery	1.22%
4.	Department Stores	.81%
5.	Chemicals and Fertilizers	.75%

In this classification the automobile industry ranks 16th with a payment of .14%. The meat packers rank 18th with a .11% figure.

Dr. Rosten's Book Studies Sociology Of Hollywood

(Continued from preceding page)

Hollywood; or, better, Hollywood is no more screwy than other and less conspicuous parts of our society." He expressed his general conclusion in these words, "the aberrations of our culture are simply more vivid, more conspicuous, and more dramatic in Hollywood than in New Bedford or Palo Alto. A study of Hollywood can cast the profile of American society into sharper relief.

"If we compare the motion picture industry to other businesses at a comparable time in their sudden heyday, if we compare the *nouveaux riches* of the movie colony to the *nouveaux riches* of banking, railroads, or real estate, we discover startling and conclusive parallels between the practices of Hollywood and New York, between the mores of Bel-Air and Oyster Bay, between the chalets of Santa Monica and the mansions of Newport," he said. And this is, in part, what the volume does.

"The Hollywood Legend" is studied in the first chapter; next "The Movie Colony" is analyzed and discussed. The book does not consider the regular movie workers who lead the same kind of lives as is common to others of their class anywhere in America, according to the author.

$75,000 a Year and Up

Dr. Rosten confines his attention to those who make $75,000 a year or more, the "movie makers", according to his definition which he admits is arbitrary but a convenient standard. The $75,000-a-year-plus group is studied first as a colony and then in its chief divisions—producer, actor, director and writer.

"The Movie Elite" who make "The Big Money" are put under the microscope. Everyone in Hollywood will not be pleased by some of the frank statements in this section.

Love, marriage, divorce and kindred subjects receive a whole chapter, "Eros in Hollywood". The general conclusions are that things were not as bad as they were pictured; are not as bad as they used to be, and really are not bad as compared with the rest of the country, especially in places and times of similar new wealth.

Here a lot of "probable" figures on marriage and divorce are printed. Dr. Rosten explained that he had difficulty in getting accurate information because the Screen Writers Guild censored his question on number of marriages and the Screen Actors Guild did not allow him to include such a question on the form sent to actors and actresses.

Political History Studied

Hollywood came of age politically and began to use the screen for such purposes at the time of the Sinclair and EPIC campaign in 1934 when "the producers' main barrage was a series of fabricated newsreels of appalling crudity and immense effectiveness," according to Dr. Rosten. Other and later matters are also considered in the section on "Politics Over Hollywood".

Social activities are discussed in "The Fight for Prestige" and "The Night Life of the Gods". Dr Rosten claims, "The monetary complements of prestige are exact, obvious, and inescapable" in Hollywood. He also says the night life does not compare with the legend about it or with that of some of the very wealthy of the East, especially a few decades ago. A similar conclusion is reached about the homes and estates of the Hollywood elite.

Hollywood's interest in horses, horse races, gifts and superstitions receive special attention.

In the second part of the book, "The Movie Makers" the four chief classes are examined and the duties and activities of each explained together with factual information on age ranges, salaries, experience and other topics. Statistics from the replies to the questionnaires are presented at length. Conclusions include: producers are better educated than the public thinks; the writers, as a class, are the best educated and youngest in Hollywood; only a relatively small percentage of the producers are foreign-born.

Other conclusions are rather well-known, not to say obvious: not all the producers, writers, directors and actors make big salaries; the average and median is not so high; actors are older and successful longer than actresses, as a class; writers and directors regularly blame the ills and defects of the motion pictures on producers; most members of the 'elite' groups have had long experience in Hollywood.

Section on Writers

In each case the descriptions of the activities and the nature of each class is very good, especially the section on writers. Therein many motion picture writers will probably discover the reasons why they are not satisfied with their work as screen writers and why they never will be.

There is a brief section on "The Long Arm of Hollywood", showing the worldwide influence of the motion picture but containing little that is new.

The volume is concluded with a number of appendices and complete notes, supplementing the footnotes which appear fairly regularly throughout. Appendices consider earnings, birth places, marriages and divorces, fan mail comments and preferences of movie makers, their dogs, yachts, resorts and other subjects.

The *International Motion Picture Almanac*, according to the notes, was the chief source of information about the birthplaces of the 'movie makers', as well as an important source for names and other biographical and general information.

DE VRY, PORTER ON SMPE HONOR ROLL

The Society of Motion Picture Engineers has added the names of the late Herman A. DeVry and Edwin S. Porter to its honor roll, perpetuating the names of distinguished leaders in the motion picture engineering field, and which includes those of Thomas A. Edison and George Eastman. Mr. DeVry was an early Chicago film equipment manufacturer, inventor and designer. Mr. Porter pioneered in the projection field and was responsible for a number of early patents on projection machines.

The SMPE honor roll, international in scope, was inaugurated in 1931. *Mr. DeVry's name is tenth on the roll, the first Chicagoan and midwesterner and the fifth American.*

Chaplin Announces Bluebeard Film

Charles Chaplin's next picture, it was learned from Hollywood at mid-week, will be a comedy adaptation of the Bluebeard theme. According to a Chaplin representative, the chief character for the film was suggested by the career of the French criminal, Henri Landru. The comedian has begun work on the scenario under the tentative title, "Lady Killer." Production is expected to start late next Spring.

First Industry Contribution to Federation $28,000

Contributions totalling $28,000 have been subscribed in the first days of the Amusement Division drive for the New York and Brooklyn Federation of Jewish Charities, Major Albert Warner reported at a division luncheon at the Hotel Astor Tuesday. Major Warner is co-chairman with David Bernstein.

Major Warner at the luncheon named drive committees for each of the principal home offices and branches of the industry. In most instances the men who served last year were renamed.

Assisting in the organization of the industry drive are Barney Balaban, Nate Blumberg, Jack Cohn, and George Schaefer, co-chairman. Leopold Friedman and William Klein are members of the Federation's city-wide campaign committee.

The committee appointments were:

Columbia—Abe Schneider, Nathan D. Spingold, co-chairman; Max Seligman.

Loew's—M-G-M—Leopold Friedman, chairman; Oscar Dooh, Arthur M. Loew, Charles Moskowitz, Morton Spring, Joseph R. Vogel.

Paramount—Arthur H. Israel, Jr., chairman; Joseph H. Cooper, co-chairman; Leon D. Netter, Joe Unger.

RKO—Malcolm Kingsberg, chairman; Phil Reisman, Leon Goldberg, Harry Michalson, co-chairmen.

Republic Pictures—Milton Green.

Warner Bros.—Joseph H. Hazen, chairman; Sam E. Morris, Max Blackman, Jules Levey, Herman R. Maier, Harold Rodner.

20th Century-Fox—Joseph M. Moskowitz, chairman; Jack Bloom, Aubrey Schenck, William Sussman.

Pathe—Fred Ullman, Jr.

United Artists—Monroe Greenthal, chairman; Harry Gold.

Independent Producers—Budd Rogers, chairman; Edward A. Golden.

Universal Pictures—Samuel Machnovitch.

National Screen Service—Herman Robbins, chairman; Toby Gruen.

Motion Picture Operators—Joseph D. Basson.

Film Importers—Max A. Schlesinger.

Motion Picture Exchanges—Harry Buxbaum, chairman; Nat Cohn, Morris Epstein, Joe Felder, Dave Levy, Myron Sattler, Ed. Schnitzer, Charles Stern, Bob Wolf.

M. P. P. D. A.—Isroy M. Norr.

Artists—Phil Baker, Ben Bernie, Jesse Block, Eddie Cantor, Eddy Duchin, Benny Goodman, Lou Holtz, George Jessel, Abe Lyman, Dave Rubinoff, Ed Wynn.

Artists and Bandleaders Representatives—Wm. Morris, Jr., Jules C. Stein, Marvin Schenck, co-chairmen; William Alexander, Harry Engel, William Goodheart, Carleton M. Hub, Harry Kalcheim, Jesse Kaye, Milton Krasny, Mark Leddy, Samuel T. Lyons, Harry Mayer, Charles Miller, Sidney N. Piermont, Billy Rose.

Broadcasting—Nat Abramson, Jerome Allen Danzig, Donald Flamm, Bertram Lebhar, Herbert Rosenthal.

Attorneys—William Klein, chairman; Julian T. Abeles, Louis Nizer, Louis Phillips, co-chairmen; Louis D. Frohlich, Henry Jaffe, Mitchell Klupt, Charles Schwartz, Milton C. Weisman, William Weisman.

Independent Theatres—Harry Brandt, chairman; William Brandt, Max A. Cohen, Leo Brecher, Simon H. Fabian, Louis Frisch, Sam Goodman, Arthur L. Mayer, Charles Moses, Walter Reade, Sr., Sam Rinzler, Sam Rosen, Edward N. Rugoff, Fred J. Schwartz, Edward Seider, Spyros Skouras, Joe Springer, Samuel Strassberg.

Laboratories—Alan E. Friedman, chairman; Jules Brulatour, Ralph Poucher, co-chairman; Jack Goetz, Herbert J. Yates, Jr.

Dancing Schools—Arthur Murray.

Motion Picture Accessories — Benjamin S. Moss, chairman; Bernard Brandt, Walter Barber, Jules Catsiff, Max A. Cohen, M. J. Fessler, George Feinberg, Emil Friedlander, William Freedman, Emanual Frisch, Miss I. Garretson, Joe Hornstein, Joe Katsh, A. L. Kirwin, Ben Knobel, Stanley Kolbert, Fred Lakeman, Jerome M. Loeb, Bud Lytton, Milton Maier, Harry Mandel, Harry A. Nadel, Eugene Picker, Arthur M. Rapf, Walter Reade, Jr., Sam Rosen, Fred Schwartz, Jr., Edward Seider, Max Seligman, Charles Sonin, Monroe E. Stein, James E. Stroock, Al Suchman.

Legitimate Theatres—Marcus Heiman, chairman; Ben A. Boyar, Howard Dietz, Sam Forrest, Harry M. Goetz, John Golden, Max Gordon, Harry Kaufman, William Klein, John Shubert, Lee Shubert.

Music Publishers and Composers—Louis Bernstein, chairman; Jack Robbins, co-chairman; Irving Berlin, Jack J. Bregman, Irving Caesar, Lou Diamond, Max Dreyfus, Saul Immerman, Jack Mills, Edwin H. Morris.

Publications — Jack Alicoate, Maurice D. Kann, Martin Quigley, Sid Silverman, Sam Shain, Louis Sobol.

EXHIBITORS CHALLENGE AN APPEALS BOARD DECISION FOR FIRST TIME

Hayes and Sher, Attorneys for Washington Apex, Contend 'Supreme Court' Did Not Give Attention to Clearance

The AAA's Appeals Board, supreme court of motion picture arbitration this week was challenged for the first time in a decision rendered, independents questioning the board in its Washington Apex ruling of November 14th.

The Appeal Board on Monday admitted that it had granted the petition to reopen proceedings of the K-B Amusement Company, operating the Apex theatre, Washington, D. C. The request was filed on November 18th by James V. Hayes and Robert E. Sher, former Department of Justice lawyers, and now counsel for Fred Kogod and Max Burka, owners of the Apex. The Appeal Board set November 27th as the date for filing briefs on the reopening.

The action was taken by the Washington theatre under Section XVIII of the consent decree which provides that "within ten days after the decision of the Appeal Board has been filed with the clerk of the tribunal the Appeal Board may reopen the proceeding for the purpose of correcting inadvertent errors."

Settlement Reported

Late Wednesday a settlement between the Apex and Warners and MGM was reported. All parties signed a joint letter asking the Appeal Board to close the case.

Under the terms of the proposed agreement whichever of the Warner houses played a picture first would get a three to five day clearance regardless of the number of days the film was held. The Apex could open a picture one week after its opening in the Warner theatre or five days after completion of the Warner run, whichever came earlier.

A pending appeal was also withdrawn this week, for the first time, when Warners filed a stipulation with the Appeal Board at New York, dropping their appeal of the decision in New York's 12th case, which reduced the clearance of Warner theatres over the West End theatre, Newark, from 14 to seven days. The appeal, based on Section XVII of the decree, asserted that Michael N. Chanalis, arbitrator, had failed to consider circuit affiliation in the award published October 4th.

Withdrawal followed an agreement between Warners and the complainant's attorney on application to certain Warner theatres.

The "supreme court" in its decision in the Apex case failed to take into account the effect on clearance of "preferred playing time" pictures, and the factors of time which constitute reasonable clearance under Section VIII of the decree, according to the petition. It asks that the decision be corrected by fixing a clearance of not more than one to three days after the Calvert and Uptown theatres, or not more than 28 to 30 days after Washington first run.

The Appeal Board ruling, its tenth, on November 19th reversed the decision of Louis M. Denit, arbitrator, who eliminated clearance of the Uptown and Calvert over the Apex. The appeal award set a maximum of five days after the two Warner theatres and said that although car checks showed only two per cent interchange of patronage between the theatres' respective neighborhoods it was sufficient to establish the existence of competition and make the elimination of clearance unjustified. The award was dated November 14th.

The brief to reopen cited the Board's finding that existing seven day clearance was unreasonable and assumed that the five day margin was thus intended to give substantial relief. The Apex asserts that the five days do not give this relief because of distributor provisions that top-bracket, preferred playing time pictures be given Sunday exhibition.

It is the practice of both the Calvert and Uptown to play preferred time pictures from Sunday through Wednesday, the Apex asserted. Under a five day clearance it would have to wait until two weeks after the Uptown or Calvert opening before it could open a preferred time picture on Sunday, the brief said.

Time Limit Argued

Noting that downtown Washington theatres close runs on Wednesdays or Thursdays the brief adds that a further provision that pictures play the Apex 28 to 30 days after first run would also insure pictures to the Apex in the week following the Warner houses.

On the question of time the brief declared, "The question of what time less than seven days would be reasonable was not argued before the arbitrator or before the board. In both tribunals the parties devoted themselves to the question of whether the parties were in competition to an extent sufficient to warrant any clearance." Although not agreeing with the Appeal Board ruling that there should be some clearance the brief said it must be accepted. What clearance is reasonable is undetermined, it asserted, however.

It suggested that the Appeal Board should have remanded the case to the arbitrator for further consideration of this aspect. One of the defendant distributor's Loew's, Inc., is cited as having suggested this in its original appeal brief, when it asked remanding "for further consideration and the making of an award in conformity with the principles of competition between neighborhood theatres and as to fair competitive areas which have been established by the Appeal Board in the Westway case."

The Apex expressed willingness for a reconsideration by Mr. Denit, the original arbitrator, although it was not expressly sought in the reopening move. The Apex brief explained:

"We are convinced that the board fixed the five day clearance by pure inadvertence. We are unable to reconcile the Board's conclusions that the Apex has been treated unfairly and that the existing clearances are unreasonable and the board's evident desire to grant substantial relief to the Apex with an award that leaves the Apex where it was before it resorted to arbitration, at least in so far as preferred playing time pictures, the real revenue producing pictures, are concerned. We are convinced that, if the question of what clearance less than seven days would be reasonable had been argued by the parties, the board would have fixed either a clearance of not more than one to three days, or a limitation of not more than 28 to 30 days after first run downtown, or both."

AAA Prepares Expansion

In preparation for the expansion of the activities of the 31 tribunals of the motion picture arbitration system into the field of industrial and commercial arbitration on December 1st the American Arbitration Association in the last two weeks has called clerks to the New York office for special instruction. Administrative and budget routine for the film tribunals was also examined. Clerks in western cities will be visited by AAA executives.

J. M. Carney has replaced J. L. Loell as clerk of the Milwaukee office. Mr. Carney is an accountant.

The AAA announces the addition of Roy G. Bostwick, Pittsburgh attorney, to the motion picture arbitrators panel in that city. He is a vice president of the Wilkinsburgh Bank and active in Pittsburgh civic affairs.

St. Louis

Mrs. Mildred Karch, operator of the Ritz theatre, at Rolla, Mo., won a some run victory over the Big Five at St. Louis last week when John J. Nangle, arbitrator ruled that the consenting companies had refused to license her product in accord with Section VI of the decree. His ruling characterized the offers and negotiations of the distributors as "vague, indefinite and unreasonable and calculated to defeat the purposes of Section VI." The case was St. Louis' fifth action and was filed in September. Costs were assessed against the distributors.

The case was regarded as an important precedent as it involved the right of a new theatre to obtain product. The Gasconade Theatre Corporation, operator of the Rolla contested the Ritz complaint.

Chicago

Arbitration proceedings at Chicago between the Portage Theatre Corporation, the five consenting companies and Balaban and Katz were dismissed November 21th by agreement. The action follows the leasing of three of the complainant GCS Circuit's theatres, the Portage, Drake and Admiral, by Balaban and Katz. Costs of the case will be divided between the complainant and respondents. Balaban and Katz were named as interested party in the original complaint. The case was Chicago's

(*Continued on following page*)

LAWYERS PROMISE LESS CHATTER

The distributors are in "hearty accord" with the arbitration appeal board's recent enjoinder to arbitration lawyers to deliver more evidence and less legal comment at the hearings of film arbitration complaints. Several home office legal chiefs have instructed their staffs to curb orations at arbitration hearings.

Tyree Dillard, MGM arbitration attorney declared he was "delighted" that the Appeal Board had taken notice of the long comment of some counsel. "We have instructed our lawyers to request that only evidence and testimony be inserted in the stenographic record. All argument and comment will be 'off the record,'" he said.

There have been several complaints from branch managers, exhibitors and other witnesses over lengthy cross-examination and testimony at the hearings. "We can't spend eight days on each arbitration case and still go out and sell pictures," one branch manager declared following a recent midwest case.

Arbitration Loser Challenges Ruling Of Appeal Board

(Continued from preceding page)

fourth and had been pending since early July. Mort and Frank Goldberg, operators of the GCS chain announced their withdrawal from exhibition in the Chicago area.

In Chicago's 11th case, clearance action of the Don theatre, Downers Grove, Ill. George Zulas, operating the Westmont in Westmont, Ill., filed a declaration of intervention on November 22nd. Balaban and Katz intervened for the Tivoli theatre on Monday.

The time for filing briefs on motions to dismiss in the Oriental theatre clearance demand has been extended to November 24th and the deadline for replies advanced to December 4th. Complainant has until December 15th to answer. No hearing date in the case, Chicago's sixth, has been set. The Department of Justice, it is reported from Washington is preparing a brief explaining its interpretation of the Chicago availability scale in reference to the consent decree and the precedent established by the Ken theatre Appeal Award.

Drennan J. Slater, an attorney, will arbitrate the ninth Chicago case, the clearance action of the Alcyon theatre, Highland Park. Hearings will start December 5th.

New Haven

The complaint of Joseph Shulman's Plaza Theatre, Windsor, Conn., against the consenting distributors seeking elimination of the Windsor Theatre 30-day clearance, completed its first day of hearing Monday at New Haven before arbitrator George P. Murdock, a Yale professor. Joseph Shulman appeared on his own behalf. Herman M. Levy, for Lampert Theatre of Windsor, Inc., intervenor, Charles Young for 20th Century-Fox, M. Ruffman, for Warners, M. Goldstein, Metro manager, Edward Ruff, manager for Paramount, and Barney Pitkin, manager for RKO testified.

Mr. Shulman asked for presentation of contracts with the distributors, schedules of clearance, of correspondence with home offices with reference to both theatres, availability and playdate records from 1939 and film rental summaries. The Windsor in turn asked for all Plaza contracts with Monogram and Republic and the 1941 Warner contracts.

On objections by defendants and the intervenor to the tardy introduction of an amended complaint, to lack of jurisdiction of the arbitrator, and prematurity under the provisions of Section X of the decree, Mr. Murdock ruled that he would take the matter under advisement, but hear the case under both sections of the decree in the meantime.

George Wanamaker, deputy city controller, at Buffalo, will arbitrate the city's sixth clearance case filed by the Allendale theatre, Buffalo. Hearings open December 3rd.

Final arguments in the fifth Buffalo case, for the Bailey theatre, will be heard on December 2nd by Michael Catalano, arbitrator. Meanwhile he will inspect the theatres involved.

San Francisco

Following eight days of hearing in the clearance complaint of the Piedmont theatre, Oakland, Donovan O. Peters, arbitrator adjourned the case on November 18th to inspect the Oakland theatres involved.

Detroit

Hearings in the Parkside theatre case at Detroit, complaint No. 6, have been continued until December 8th following the presentation of evidence on Wednesday, November 19th. Wilbur H. Brucker, arbitrator, and former governor of Michigan, at the hearing threatened to continue the hearings all night to conclude the presentation of evidence and a lengthy cross-examination by counsel for the complainant of Carl Buermele, general manager of Michigan Cooperative.

Washington

John E. Laskey, attorney and professor of law at Georgetown University, will arbitrate the tenth Washington case, the clearance complaint of the Bayne theatre, Virginia Beach, Va.

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

FILED THIS WEEK:
No new cases reported

PREVIOUSLY REPORTED:

Clearance	110
Some Run	32
Specific Run	2
Clearance — Specific & Some Run	1
Total to November 26th	145

HEARINGS HELD THIS WEEK:
New Haven—Case No. 5
Detroit—Case No. 6

SETTLED THIS WEEK:
St. Louis—Case No. 6
Chicago—Case No. 4

APPEAL REOPENED:
Washington—Case No. 6

Universal's Latin-American Conventions Plans Completed

J. H. Seidelman, Universal vice-president in charge of foreign affairs, left New York on Monday by plane for Rio de Janeiro, Brazil, to preside at two Universal conventions in Latin America.

The first convention will be held at Rio de Janeiro starting December 5, the second at Buenos Aires starting December 13. Latin American Supervisor C. C. Margon now in Brazil will make the arrangements for both conventions. The one in Brazil will be attended also by Al Szekler, General Manager for the territory and by I. A. Bergstein of Rio de Janeiro, C. C. Gemino of Bahia, A. Russ of Bello Horizonte, J. Cardoso Filho of Campos, L. Holzmann of Curityba, I. Schmidt of Porte Alegre, E. De Medeiros of Recife, Marcel Schwab of Ribeirao Preto, E. Trucco of Sao Paulo, and N. Costa of Soledade.

The delegation in Argentina will be headed by Manager Monroe Isen and will include Enrique Pardo of Buenos Aires, H. Coletti of Bahia Blanca, German Lipesker of Concordia, A. Pettenazza of Cordoba, H. Pricolo of Mendoza, E. Elorz of Rosario de Santa Fe and David Zuritz of Santa Fe.

"Stevens Scholarship"

MGM has announced a "Rise Stevens Scholarship" to be aarded some New York high school senior with a promising voice. There will be auditions in conjunction with radio station WHN. The scholarship is named after Rise Stevens, of the Metropolitan Opera, star of the picture company's "The Chocolate Soldier."

"Land of Liberty" Nets $50,000 for Red Cross

Will H. Hays, on behalf of a special committee of the Motion Picture Producers and Distributors of America, has sent a check for $50,000 to the American Red Cross for war emergency welfare work, Chairman Norman H. Davis announced this week.

The check represented part of the proceeds from the distribution of the patriotic and historical motion picture "Land of Liberty," originally produced by the entire motion picture industry for the World's Fairs in New York and San Francisco. On popular demand the film was later distributed to theatres throughout the country under a plan whereby the net proceeds from the distribution would be devoted to war emergency welfare work.

Mr. Hays presented the check on behalf of the board of directors acting as a special committee of the MPPDA. The committee consists of the following members:

Barney Balaban, Paramount Pictures, Inc.; Nate J. Blumberg, Universal Pictures Company, Inc.; Jack Cohn, Columbia Pictures Corporation; Cecil B. DeMille, Cecil BB. DeMille Productions, Inc.; E. W. Hammons, Educational Films Corp. of America; E. B. Hatrick, Cosmopolitan Corporation; Arthur W. Kelly, United Artists Corporation; Sidney R. Kent, Twentieth Century-Fox Film Corp.; Hal E. Roach, Hal Roach Studios, Inc.; George J. Schaefer, RKO Radio Pictures, Inc.; Nicholas M. Schenck, Loew's, Inc.; Walter F. Wanger, Walter Wanger Productions, Inc., and Harry M. Warner, Warner Bros. Pictures, Inc.

USO Contributions

The motion picture theatres accounted for the largest single contribution to the United Service Organization's drive, Thomas E. Dewey, national chairman of the drive, revealed in a letter to Joseph Bernhard, chairman of the theatre drive committee.

Acknowledging receipt of the theatre's drive check for $943,684, Mr. Dewey wrote: "This is a grand result. The committee rendered a very great service to the USO and, I believe, the nation."

The theatrical industry's annual offering in behalf of Jewish charities was held at Madison Square Garden in New York Wednesday night, with Nathan Strauss, Administrator of the United States Housing Authority, presiding. Proceeds from the affair will go to the United Jewish Appeal and the Joint Distribution Committee.

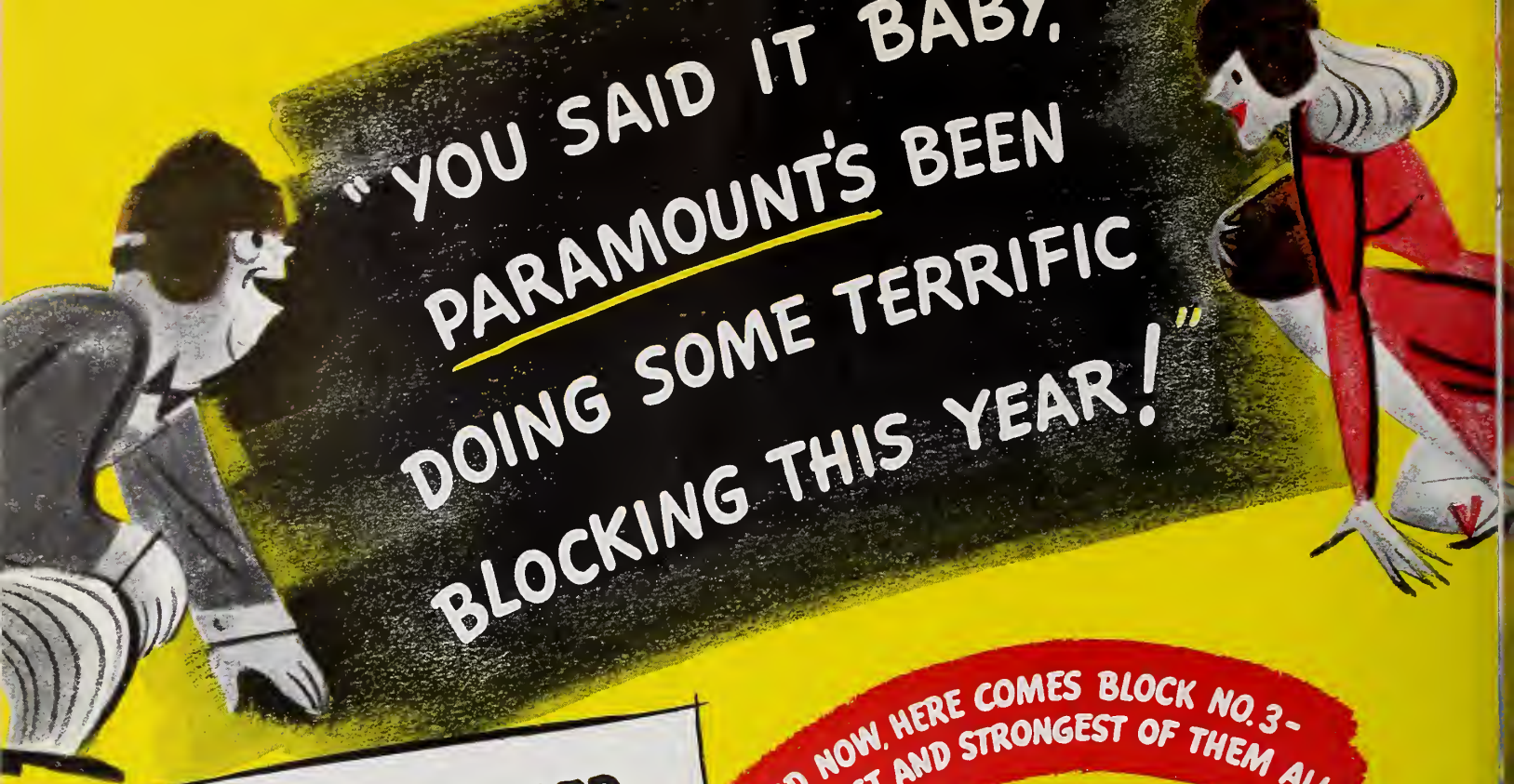
Admission Taxes Take Turn Upward

Federal admission tax collections turned upward another $367,325 in October, totaling $6,812,275 as compared with $6,444,950 in September and $6,628,430 in October, 1940, it was disclosed by the monthly report of the U. S. Internal Revenue Bureau issued over the week-end at Washington.

The October collections were the last to be reported under the 20-cent exemption—the current nine-cent exemption going into effect October 1st, to be reflected first in the figures for November—and bureau records show that the revenue under that exemption for the 15 months it was in effect totaled $96,661,301 compared with $26,635,327 for the preceding 15 months, when the 40-cent exemption applied, an increased revenue to the Government of almost exactly $70,000,000 for the period.


WOW! BABY
LOOK AT THAT
MAN BLOCK!"
HEY DADDY, LOOK
HOW PARAMOUNT
BLOCKS!
PARAMOUNT

TURN PLEASE →



Box Office SCORE CARD

Paramount's first block of five beat everything in the field. The entire industry hummed with the news, "Paramount's hot this year!" **"HOLD BACK THE DAWN"** holds over in 35 out of its first 69 engagements, playing for 3 first-run weeks in New York, Brooklyn, Boston, Los Angeles, Newark, Denver, Chicago. **"NOTHING BUT THE TRUTH"** plays 71 weeks in its first 40 engagements (almost 2 weeks in every date), holding over for 3 weeks in Chicago, Boston, New York, Kansas City, Los Angeles. **"NEW YORK TOWN"** goes for gains on every play . . . and **"BUY ME THAT TOWN"** and **"HENRY ALDRICH FOR PRESIDENT"** are favorites with every critic!

Paramount's second block had the critics acting as cheer leaders! **"BIRTH OF THE BLUES"** looks like the touchdown sensation of the season (at the Malco, Memphis, does a full week's business in a day and a half . . . does biggest week-end business in 3 years in New Orleans and half a dozen other cities!) **"SKYLARK"** is an odds-on favorite to score (just look at that backfield: Colbert, Milland, Aherne). **"GLAMOUR BOY"** (remember that sensational Staten Island "Glamour Boy" contest!) **"NIGHT OF JAN. 16"** and **"AMONG THE LIVING"** are money players any team would be proud of!

...AND NOW, HERE COMES BLOCK NO. 3— THE BIGGEST AND STRONGEST OF THEM ALL!

What a colorful and balanced line-up!

Two Technicolor productions in a block that gives you every type of entertainment for every type of house and every type audience!

1. "BAHAMA PASSAGE" *in Technicolor!*

A great romance starring the two most gorgeous humans that ever thrilled an audience—MADELEINE CARROLL and STIRLING HAYDEN!

2. "MR. BUG GOES TO TOWN"

in Technicolor! The most original full-length cartoon yet created. New songs! New gags! New techniques! And a brand NEW sensational story idea!

3. "SULLIVAN'S TRAVELS"

. . . a great action comedy romance! From PRESTON STURGES, the man who gave you "The Great McGinty" and "The Lady Eve." Starring JOEL McCREA and that Blonde Beauty, VERONICA LAKE!

4. "MIDNIGHT ANGEL"

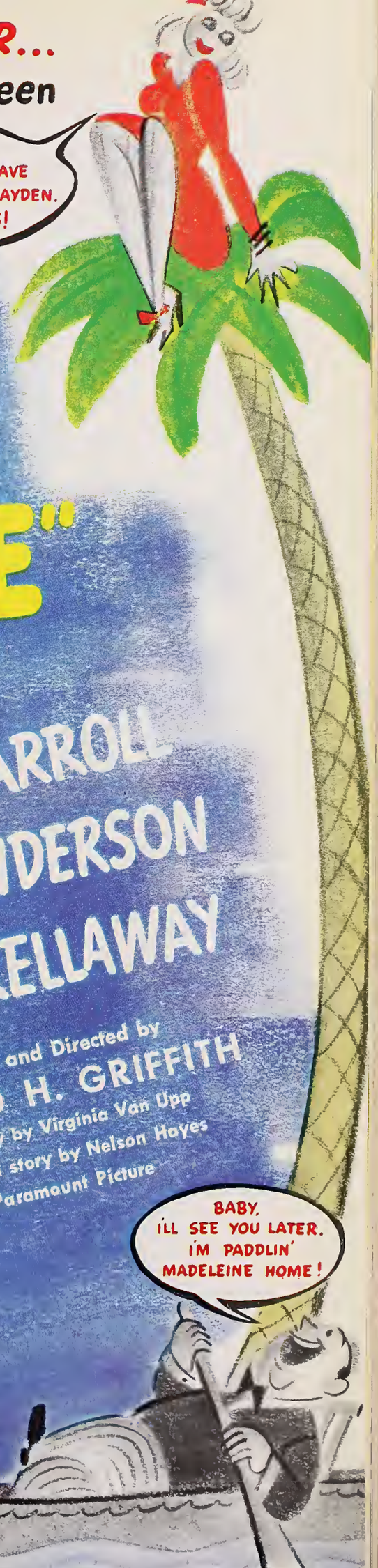
a pulse-pounding romantic thriller, starring the two most up-and-coming names in the business, ROBERT PRESTON and MARTHA O'DRISCOLL!

5. "NO HANDS ON THE CLOCK"

. . . racy mystery romance! With a grand cast chockful of marquee names, headed by CHESTER MORRIS and JEAN PARKER!

THEY WERE MADE FOR EACH OTHER...

The two most gorgeous creatures the screen has ever shown!



MADELEINE CARROLL · STIRLING HAYDEN

"BAHAMA PASSAGE"

IN TECHNICOLOR!

FLORA ROBSON · LEO G. CARROLL

MARY ANDERSON

CECIL KELLAWAY

Produced and Directed by
EDWARD H. GRIFFITH

Screen Play by Virginia Van Upp
Based on a story by Nelson Hayes

A Paramount Picture

One of the most-heralded films in years! Millions have read how Madeleine and Stirling were cast away on a West Indian island . . . of their supposed romance . . . how Stirling quit Hollywood . . . and why.

Thousands of girls are waiting for another chance to flutter at the blonde handsomeness of Hayden—(one editor told us that his daughter and her friends saw "Virginia" five times on account of Hayden . . . this happened all over the country). Every man will revel in the delicious blonde beauty of Madeleine—dazzling on that sun-caressed island.

They were made for each other . . . they were made for this picture . . . and this picture was made for your box office!



OH, DADDY, DID THEY ACTUALLY GET LOST ON A BEYOOTIFUL ISLAND 500 MILES FROM CIVILIZATION!

MADELEINE CARROLL AND STIRLING HAYDEN TOSSED BY THE TIDES OF LOVE!

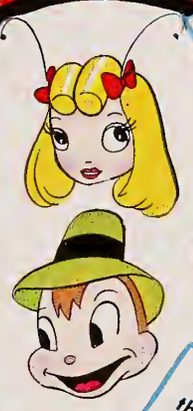


YES, BABY... AND EVERY PAPER CARRIED IT. WHAT A BOON TO THE BOX OFFICE!

THE MOST UNIQUE FEATURE CARTOON EVER PRODUCED!

MAX FLEISCHER'S

Mr. BUG GOES TO TOWN



This is **HONEY**. . . isn't she bee-yoo-tiful!

Honey's hero, **HOPPITY**, the grasshopper. She's driving him bugs!

BEETLE, the villain ...so tough he drinks Flit for a chaser!



BUMBLEBEE . . . always buzzing around, trying to keep from getting stung!



SWAT, the fly . . . so mean, he bites himself!



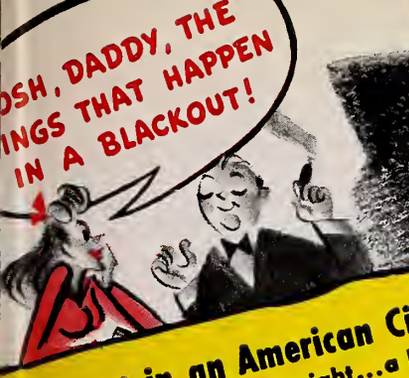
A Paramount Picture

IN TECHNICOLOR!

• Over two years in the making! New effects, new situations, a brand-NEW story, crammed with laughs, music, excitement and shot with suspense. A galaxy of gay new characters that will delight young and old.

SONGS! SONGS! SONGS! by Hoagy Carmichael and Sammy Timberg. All the nation will soon be humming them.


GOSH, DADDY, ISN'T IT EXCITING!
A GAY GALAXY OF SONG AND LAUGHTER!



"MIDNIGHT ANGEL"

with

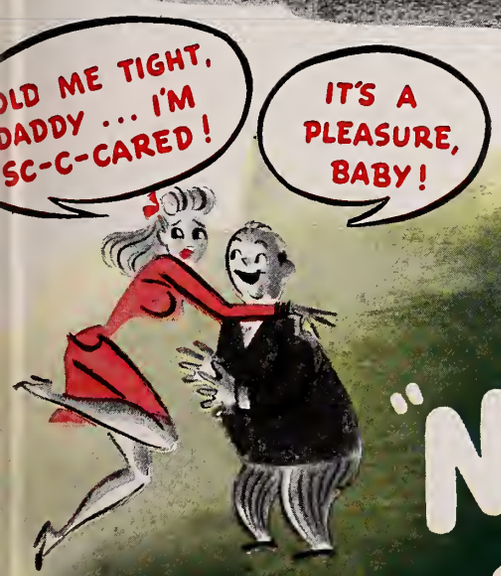
Robert Preston · Martha O'Driscoll

Black-out in an American City ...a killer escapes in the night...a boy and a girl find love . . . enemy agents try to wreck our defenses. Anything can happen when it's "Lights out! Air Raid!"...and everything does! Timely, terrific action thrills!



Philip Merivale • Eva Gabor

A Paramount Picture · Directed by Ralph Murphy



No end to the thrills in

"NO HANDS ON THE CLOCK"

starring

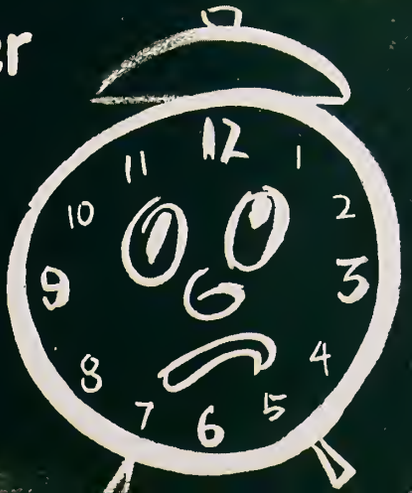
Chester Morris · Jean Parker

with Rose Hobart • Dick Purcell

Rod Cameron

Directed by Frank McDonald

A Paramount Picture



Two loony lovers on the weirdest, wackiest honeymoon ever! Complete with cops and corpse, mystery and murder, laughs and love . . . and, oh, yes . . . the bride and groom!


PRESTON STURGES DOES
-with the Picture that has Everythin
Robert Warwick
William Demarest
Margaret
"SULLIVAN
starring JOEL McCRE



AGAIN

...nd a little — too!



he man who piled "Lady Eve" on top of "The Great McGinty" now tops everything with his most hilarious hit! He takes Joel McCrea, who turns out to be a grand laugh-getter, and Veronica Lake, whose name is a household word all over the country, and puts them through the most amazing series of adventures that ever startled an audience . . . a brawl in a Hollywood swimming pool . . . a riotous 90-mile an hour race in a land yacht . . . the funniest sequence ever filmed as two loveless old maids go on the make for Joel. Yessir, when Sullivan hits the road with that blonde beauty—you've got the picture that has everything!





A Paramount Picture • Written and Directed by **Preston Sturges**

PARAMOUNT'S HEADED FOR THE BOX OFFICE BOWL



ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

FLASH: from Luis Celis, our correspondent in Mexico City: "Juan Blanch, male lead in 'La Virgen de Media Noche' (Midnight Virgin) which is being produced here, was shot in the head during the filming of a night club scene. Another player had used his own private pistol and had neglected to put in fake studio bullets. "The scene was not spoiled by the mishap," reported Senor Celis.

▽

Another unexpected shooting, this one in upstate Michigan, occurred the other day when theatres and all other places were blacked out for four hours when a suburban hunter inadvertently shot an insulator on a power line.

▽

Twentieth Century-Fox put in a claim for Victor Mature to the extra special distinction of being the first person to lose a pair of pants from a stroke of artificial lightning.

Mature was working the other day at the Fox studio in California in "Song of the Islands," playing a scene with Betty Grable. They were slushing through a tropical rainstorm. The 'rain' was provided by the usual sound stage overhead sprinklers and the accompanying 'lightning' came from electrically-charged clusters of carbon points which furnished brilliant sparks shooting between them.

Says Fox: "Mature stood too near the 'lightning machine.' But he got out of his pants quickly enough, although the pants were burned through"???

▽

National income for 1941 is expected to reach the all-time high of $92,000,000,000, reports Howard Brubaker. Bet it'll be a photo-finish with the outgo.

▽

Three happy new faces based on the good old vegetable carrot have been created by Walt Disney for the British Ministry of Foods.

British Press Service wire-photoed the drawings via RCA wireless the other night direct to London for immediate adoption into an extensive poster program which is to cover the civilian populace as well as the R.A.F.

The Ministry made the special request to Disney in Hollywood. The drive is to urge the British public and Air Corps to eat more carrots for improving night vision. Heavier carrot consumption, it was said, creates keener sight for blackouts, as well as on actual flight service.

The new characters are Doctor Carrot, Clara Carrot and Carroty Carrot.

▽

Any promotional resemblance to the current showing of "They Died with Their Boots On" is purely coincidental, but Warner publicity does explain in detail how Errol Flynn, star of that movie production, was inducted the other day into the Sioux Indian Tribe, going through a long ritual in New York, even to the drawing of Flynn's 'white blood' and the infusion of Sioux Indian blood into his veins.

▽

Patents of the week included one for a new Eastman Kodak process of improving motion picture sound tracks by using gold instead of silver and one for Mr. Raymond Kennedy's for an electrically operated calf-weaning device operated by electric batteries which gives the calf a shock should it attempt to suckle milk from its mother.

It is not disclosed by correspondent F. K. Haskell, in Portland, Oregon, whether a certain farmer up that way uses music, as others do, to obtain more milk from his cows, but Mr. Haskell does report how the farmer, J. L. Wolf, got an extra $2,703 from the United States Government because of his contention that if the dairy herd was moved —the Government wanted the property for soldiers' camps—the moving would make the cows fretful and they would produce less milk.

So the Government paid Mr. Wolf $16,500 for 270 acres near Camp Lewis, instead of $13,797, when the farmer convinced Uncle Sam that his cows would lose that contented expression if sent to other pastures.

▽

President Roosevelt's extra-specially hand-picked chief of defense, William Knudsen, will not use a prepared script for a radio broadcast, whether the Government 'keeps 'em rolling' or not.

New York radio station WOR sent a representative down to Mr. Knudsen's quarters at Washington to negotiate Mr. Knudsen's appearance on the station's "Keep 'em Rolling" program of last Sunday night. The conversation went something like this, as formally reported by WOR:

RADIO EXECUTIVE: I'll have the script ready for you on Sunday morning, Mr. Knudsen.

MR. KNUDSEN: I never use a script.

RADIO EXECUTIVE: In the interests of the "Keep 'Em Rolling" program, Mr. Knudsen, it will be much better if . . .

MR. KNUDSEN: I never use a script.

RADIO EXECUTIVE: It's the customary procedure, Mr. Knudsen. Mrs. Roosevelt uses one.

MR. KNUDSEN: N O ! ! !

▽

'21 bucks a month' is generally admitted to be pretty poor pay for the 'buck' privates of Uncle Sam's Army. But when Hollywood's Rita Hayworth visited Fort Dix in New Jersey, the other afternoon, Miss Hayworth was beseiged by soldiers who wanted her to autograph—their dollar bills!

▽

Orson Welles, attempting to get through a crowd in the lobby of a Hollywood theatre ducked a punch in the snoot, the other day, from a recalcitrant customer who swung at the RKO movie producer when Welles started to force a passage with an "I'm Orson Welles, my good man."

▽

The morning mail brought to the desk of A. P. Talley, manager of the three Sparks Circuit theatres in Tallahassee, Florida, an official envelope from the Tallahassee post office containing a note that "The enclosed piece of mail was received at this office with a number of other letters damaged by fire. We have not yet determined where or under what conditions the fire occurred."

Further inspection by Mr. Talley disclosed that the 'enclosure' was a very badly scorched and burnt letter. But there was enough readable matter left to show that it was from RKO Radio Pictures and someone had "just returned from the studio. It was worth the 3,000-mile trip just to see Samuel Goldwyn's new production of 'Ball of Fire,'" they said.

There seemed no use to look further for the source of the "mysterious' fire.

Metro-Goldwyn-Mayer's Halsey Raines, demon of research, bridge, football pools and primitive Harlem, working out on the Howard Dietz staff at the company's home office in New York, is now engaged in a sort of 'survey' of the screen's Tarzans—Tarzans of the screen being one of Metro-Goldwyn-Mayer's favorite subjects.

Mr. Raines could start his story back in that wintry bleakness of February, 1918, when one of the independent producer-distributors of the day opened "Tarzan of the Apes" on Broadway, accompanied by the most boisterous billing ballyhoo of that day, machinations of the late Harry Reichenbach, who maneuvered a 'most ferocious' lion into the Hotel Algonquin New York apartment of the screen's first Tarzan—Mr. St. Elmo Lincoln, who later became just plain Elmo Lincoln.

The press learned through the most 'subtle' channels about Mr. Tarzan Lincoln and his mancater, who turned out to be a poor old broken-down beast without a tooth in his head. He had been hoisted up the front of the Algonquin in a boarded upright piano box, a hoisting which got by the hotel management under the understanding that Mr. Lincoln always carried his own piano box with him.

Since that first "Tarzan of the Apes," we have had on the screen a "Tarzan and the Green Goddess," "Tarzan and the Golden Lion," "Tarzan Escapes," "Tarzan Finds a Son!", "Tarzan, the Ape Man" (no relation to "Tarzan of the Apes"), "Tarzan the Fearless," "Tarzan's Revenge," "Tarzan and His Mate," "Tarzan the Mighty," Tarzan this and Tarzan that.

Tarzans have run in all types, from the hairy-chested Tarzan of Elmo Lincoln to the vaseline-haired, streamlined Tarzan of Johnny Weismuller, who was Tarzan more times than any other Tarzan, thanks to the fiery Mexican-isms of his former mate, the fiery Lupe Velez.

▽

From a steamer sailing someplace in the mid-Pacific, David (RCA) Sarnoff's voice was picked up and broadcast, last week, commemorating the 15th anniversary of his company's NBC networks. A few oldsters who heard the baronial voice of Mr. Sarnoff remembered 30 years ago when the same Sarnoff made a name as the first wireless operator to catch the then primitive wireless signals of another liner, the *Titanic*, as she went down at sea from a foggy-night crash with a mountainous iceberg, taking that brand new sea hotel to the bottom and 1,517 persons with it.

▽

Jersey sailor (U. S. Navy) Bill Langford married, the other morning that pretty little miss whom he found shivering on a New York park bench, in the chill of a dark, damp night, jobless, penniless and hungry, only a few weeks ago.

The wedding breakfast was contributed by a home town restaurant in Garfield, N. J. and the wedding clothes, flowers, music and furniture were also all donated. The movies' David Selznick provided the honeymoon costs and $200 in cash (for the movie rights to the love story), plus a chest of silver.

▽

A judge of motion picture consent decree arbitration exhibitor complaints at New Haven is George P. Murdock, who also has charge of monkey business at Yale. He's Professor of Anthropology at the University.

THE HOLLYWOOD SCENE

Goldwyn Makes Gossip; Gossips Switch Places

ESTEEMED EDITOR:

It would seem there may be more than meets the eye in the timing of Samuel Goldwyn's visit to your city.

Off for there on Monday, the producer of "Ball of Fire" was officially reported as taking with him a print of that film "for showing to RKO home office executives." 'Tis but a fortnight since RKO home office executives flew here to view "Ball of Fire" in exhibition before a theatre audience and, after some confusion which necessitated a switching of cinemas, did so.

To be sure, the fact that the Goldwyn-RKO contract expires upon delivery and distribution of "Ball of Fire" suggests that conferences anent the handling of future Goldwyn pictures are in order, but it is not in evidence that the producer must confine his conferrings in this connection to the executives of RKO.

On the other hand, Producer Goldwyn of "Ball of Fire" is also Proprietor Goldwyn, in a separate corporate personality, of the Samuel Goldwyn Studios, recently evacuated by Walter Wanger Productions and operating at this time as a rental studio with arrival of David O. Selznick's official family and executive personnel considerably overdue. You will be remembering a joint statement issued a number of weeks ago in which Messrs. Selznick and Goldwyn announced an agreement under which Mr. Selznick would utilize the studio for production of the several pictures on his schedule. There are those hereabouts who assert that no formal signing of contracts has occurred and remark that the producer of "G. W. T. W." is a deliberate man with a pen.

It would seem a detail in the course of business for Proprietor Goldwyn to discuss with Producer Selznick, during their stay in your city, this matter of tenancy.

It would seem a detail in the course of United Artists Partner Selznick's canvassing of available independent-producer talent, for the purposes of his distribution company, to consider the qualifications of this man Goldwyn.

It is of record that both of these men, individualists if ever there were two, at various times and in various ways registered dissatisfaction with their experiences as contributor-producer and owner-partner respectively of United Artists. In the flow of events contributor-producer Selznick has become Owner-partner Selznick, and Owner-partner Goldwyn has become a free agent. 'Twould take no more than a bit of seeing eye-to-eye, mayhap, to net a complete reversal of past positions with satisfaction for all hands.

▽

A bit of turnover in the radio-gossip department this week is regarded as in the nature of a break for those residents whose doings are microphone fodder and, of course, for the art-industry they represent.

Jimmy Starr, who commences a series of nightly quarter-hours over NBC's KECA on Monday, is well liked by the populace and is primarily a newspaper man, having risen from copy-boy to cinema editorship of the *Herald-Express,* the Hearst evening daily the hard way.

Jimmy Fidler, who is scheduled to conclude his series of weekly quarter-hours over MBS' KHJ on the 27th, came to broadcasting and syndicated columnizing via the acting profession and without benefit of journalistic experience, a little known circumstance which may explain a good deal that has seemed to call for explanation.

▽

Another spurt of premature reviewing by the lay press set back again this week the inauguration of that honor system under which present restrictions upon screening of product are to be relaxed in the interests of journalistic convenience and competency of copy. Doubtless it will be some while now before the gentlemen who control these matters regain faith in the conviction, which springs eternal, that Hollywood correspondents are in fact as trustworthy as the rank and file of the nation's book-reviewers who have been functioning under an honor system for 50 years to the satisfaction of all.

Edwin Schallert of the *Times* printed a review of "Ball of Fire" received from a reader who'd witnessed a screening of the film in Long Beach. Louella O. Parsons of the *Examiner* and the International News Service reviewed "They Died With Their Boots On" after attending the trade press preview at the studio as a member of Director Raoul Walsh's personal party. Jimmy Fidler of the McNaught Syndicate not only reviewed the Walsh film but cited Errol Flynn's portrayal of General Custer as the performance of the week(!).

Neither of these pictures has been made available to local theatregoers and all of these reviews, therefore, are in contravention of the principle stated by MPTOA President Ed Kuykendall, adopted as a resolution by that exhibitor body and implemented by the Association of Motion Picture Producers.

It is in the wishful-thinking of the men who manage the preview that a state of mind will eventuate in which film-critics will align themselves with the other staff critics on their newspapers and strive for distinction through display of judgment, scholarship and the attendant tools of criticism, instead of identifying themselves with the newsroom in its quest for scoops. With advent of that attitude, a system of advance screenings providing film-critics that allowance of time for reflection and for care in composition which prevails in the realm of books will be inaugurated. Too bad for the many that the few hold out for quick-copy-and-the-hell-with-it.

▽

The Academy of Motion Picture Arts and Sciences needs a copy of the 1932 Motion Picture Almanac to perfect its otherwise complete file.—W. R. W.

PARAMOUNT UP

Paramount this week started production of five additional pictures, bringing to a total of eight its films in shooting stage and thus taking leadership among the studios in point of films before the cameras.

The production scene:

COMPLETED

COLUMBIA
Man Who Returned to Life
Lawless Plainsmen
MGM
China Caravan
MONOGRAM
Snuffy Smith
RKO RADIO
Valley of the Sun
REPUBLIC
Lady for a Night
20TH-FOX
On the Sunny Side
Son of Fury

STARTED

COLUMBIA
Trinidad
PARAMOUNT
Holiday Inn
Mr. and Mrs. Cugat
My Favorite Blond
American Empire
I Live On Danger
RKO RADIO
Lum & Abner No. 2
Powder Town
20TH-FOX
Not for Children
UNIVERSAL
Tough As They Come

SHOOTING

COLUMBIA
Martin Eden
Shut My Big Mouth
KORDA
To be or Not to Be
MGM
Out of the Past
I'll Take Manila
Rio Rita
Mrs. Miniver
Born to Sing
I Married An Angel
We Were Dancing
MONOGRAM
Forbidden Trail
PARAMOUNT
Out of the Frying Pan
This Gun for Hire
True to the Army
RKO-RADIO
Syncopation
Magnificent Ambersons
Tuttles of Tahiti
Falcon Takes Over
Mayor of 44th Street
ROACH
Brooklyn Orchid
20TH-FOX
Tales of Manhattan
Shores of Tripoli
Gentleman at Heart
You Can't Always Tell
Song of the Islands
Roxie Hart
UNIVERSAL
Mississippi Gambler
Wolf Man
Temporary Bride
WARNERS
In This Our Life
Juke Girl
Always in My Heart
Arsenic and Old Lace
Larceny, Inc.

OCTOBER BOX OFFICE CHAMPIONS



Mitchell Leisen, director

HOLD BACK THE DAWN: Paramount. Produced by Arthur Hornblow. Directed by Mitchell Leisen. Film editor, Doane Harrison, Art directors, Hans Dreier and Robert Usher. Photographed by Leo Tover. Cast: Charles Boyer, Olivia de Havilland, Paulette Goddard, Victor Francen, Walter Abel, Curt Bois, Nestor Paiva. Release date, September 26th, 1941.



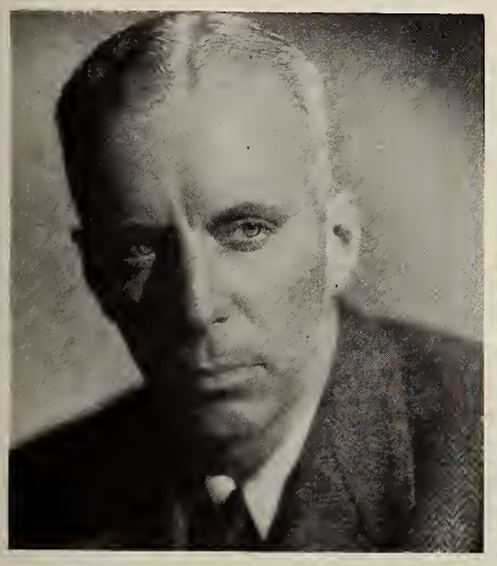
Jack Conway, director

HONKY TONK: Metro Goldwyn Mayer. Produced by Pandro S. Berman. Directed by Jack Conway. Photographed by Harold Rosson. Edited by Blanche Sewell. Cast: Clark Gable, Lana Turner, Frank Morgan, Claire Trevor, Marjorie Main, Albert Dekker, Henry O'Neill, Chill Wills, Veda Ann Borg, Douglas Wood. Release date, October, 1941.



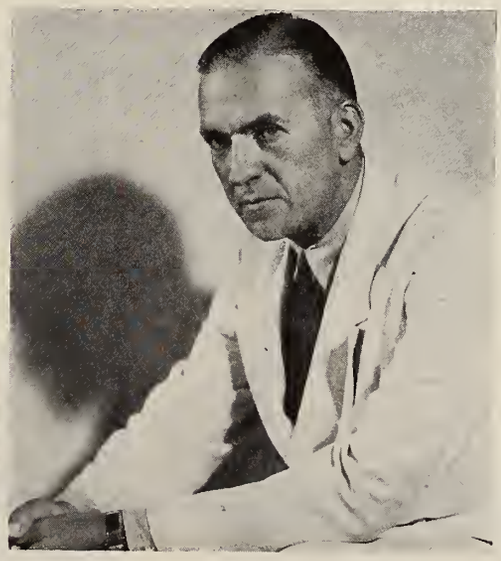
Elliott Nugent, director

NOTHING BUT THE TRUTH: Paramount. Produced by Arthur Hornblow. Directed by Elliott Nugent. Film editor, Alma Macrorie. Art directors, Hans Drier and Robert Usher. Photographed by Charles Lang. Cast: Bob Hope, Paulette Goddard, Edward Arnold, Leif Erikson, Glenn Anders, Helen Vinson, Grant Mitchell. Release date, October 10, 1941.



Howard Hawks, director

SERGEANT YORK: Warner Brothers. Produced by Jesse L. Lasky. Directed by Howard Hawks. Music by Max Steiner. Based upon the Diary of Sergeant York. Cast: Gary Cooper, Walter Brennan, Joan Leslie, George Tobias, Stanley Ridges, Margaret Wycherly, Ward Bond, Noah Beery, Jr., June Lockhart, Dickie Moore, Release date, September 27th, 1941.



Henry King, director

YANK IN THE R.A.F., A: Twentieth Century-Fox. Produced by Darryl F. Zanuck. Associate producer, Lou Edelman. Directed by Henry King. Photographed by Leon Shamroy. Edited by Barbara McLean. Cast: Tyrone Power, Betty Grable, John Sutton, Reginald Gardiner, Donald Stuart, Morton Lowry, Ralph Byrd, Richard Fraser. Release date, October 3rd, 1941.



Sidney Lanfield, director

YOU'LL NEVER GET RICH: Columbia. Produced by Samuel Bischoff. Directed by Sidney Lanfield. Photographed by Philip Tannura. Film editor, Otto Meyer. Assistant director, Gene Anderson. Cast: Fred Astaire, Rita Hayworth, Robert Benchley, John Hubbard, Osa Massen, Frieda Inescord, Guinn Williams, Donald MacBride. Release date, September 25th, 1941.

HERE ARE TH
TEST CAMPAIG
—and the sensation

Test Run for "Hot Spot" As "I Wake Up Screaming"

A new wrinkle in test runs is the one 20th-Fox has scheduled for "Hot Spot," which starts its run at the Fox Wisconsin, Milwaukee, on Thursday. Picture, which is based on Steve Fisher's novel, "I Wake Up Screaming," will use that title during the Milwaukee engagement.

Company execs. feel cash customers might think film starring Betty Grable and Victor Mature is about a night club when instead it is a melodramatic murder yarn.

1 **The industry read this item in Film Daily. Here, step by step, is the story of 20th's "new wrinkle in test runs."**

2 **THE SOCK CAMPAIGN WAS KEYED TO THE "I WAKE UP SCREAMING" TITLE . . . *MELODRAMATIC ELEMENTS WERE STRESSED IN ADS, FRONT, STUNTS.***



THE FRONT sold it as Terrific New Thriller!



Typical Newspaper Ad *(powerful, unusual)*



STUNT BALLY . . . on this trailer's P. A. system, a girl screamed, plug followed!

20th CENTURY FOX

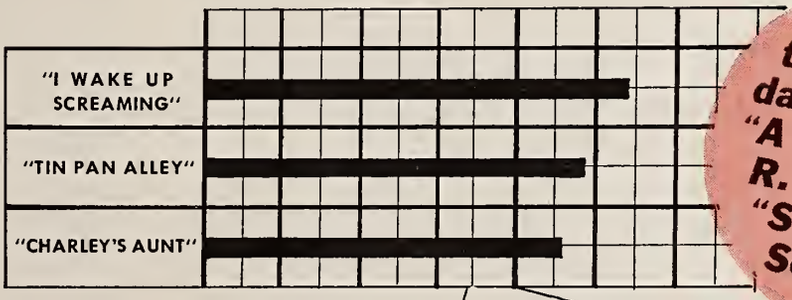
HIGHLIGHTS OF 20TH'S
N "I WAKE UP SCREAMING"
oxoffice results in Milwaukee!

3 **OPENING DAY HAD MILWAUKEE ON ITS EAR!**
BIGGEST THANKSGIVING DAY IN SIX YEARS!
From morning to night, crowds like these . . .



4 **THE FIGURES TELL THE STORY!**

RUNNING AHEAD OF "TIN PAN ALLEY'S" THANKSGIVING GROSS . . . AND BEATING "CHARLEY'S AUNT"!



Doubled the opening day business of "A Yank In The R. A. F." and "Sun Valley Serenade"!

So!....

5 **NEW TITLE!**
NEW ADS!
NEW TRAILERS!

ECIAL PRESS-BOOK SUPPLEMENT AVAILABLE IMMEDIATELY!

Inquire at your local 20th Century-Fox Exchange! And many happy boxoffice returns—from wide-AWAKE 20th!



PRESS AGENTS' UNION WILL FIGHT MAJORS

Publicists' Guild Breaks Off Negotiations for Contracts; "Appropriate Action" Sure

Distributor home offices this week awaited the results of the Screen Publicists' Guild promise of "action." The Guild, representing advertising and publicity workers in the major's New York home offices, announced Monday night it had suspended negotiations for a closed shop contract with majors' personnel executives and lawyers, and that it would now take "appropriate action on all public and labor fronts."

The announcement came after weeks of complaints and warnings by the Guild that negotiations were unduly prolonged, and after accusations by its spokesmen that the majors were "stalling."

It is understood the Guild ended negotiations because the companies offered a flat ten per cent wage increase, not accepting the Guild's proposals for a 30 per cent increase for workers earning up to $75, 25 per cent for those earning between $75 and $100, and 20 per cent for earnings of more than $100 weekly. The Guild executive council was to meet Wednesday night, and the membership Thursday night, to consider steps.

The negotiations have been in progress for several months under the impetus of a National Labor Relations Board certification of the Guild as the proper bargaining agency for the advertising and publicity workers. The Guild is unaffiliated with the national parent labor unions, the Congress of Industrial Organizations, and the American Federation of Labor. Last week members, in a mail ballot, rejected affiliation with the CIO.

The Guild has a West Coast section and, presumably, other independent guilds on the Coast, such as the Screen Writers, and Directors, may support forthcoming "action."

Walsh Promises IATSE Support

Meanwhile, as Willie Bioff and George E. Browne, erstwhile heads of the International Alliance of Theatrical Stage Employees, signified in New York their intention of starting their prison terms for extortion now the new IATSE president, Richard F. Walsh, over the weekend said locals would soon receive a financial report, indicating the union's financial position.

Reported, also, will be the status of the fund raised by the special two per cent assessment during Browne's regime, and, until his resignation, under his exclusive control.

Mr. Walsh added that he and other union officers were studying the advisability of making public the financial report, before the convention scheduled for next summer. The union is not compelled to make reports public.

While Browne and Bioff were being examined last week in New York Federal Court for their ability to pay the $20,000 fines given each, it became known, and was confirmed by Mr. Walsh, that all defense expenses of the convicted labor leaders had been borne by the IATSE, under special by-laws approved at the 1940 convention. Such by-laws are common in corporations, protecting officers from suits incurred during prosecution of duties. Mr. Walsh added, however, that the Alliance had paid nothing since George Browne's resignation.

The two men are expected to begin serving their Federal penitentiary terms within two weeks. Both have elected to serve now, instead of remaining in New York's Federal House of Detention until determination of their appeals. They receive no credit for time spent in the House of Detention.

In Hollywood nothing further developed early this week on negotiations between nine IATSE unions and the producers for new contracts. The Conference of Studio Unions elected temporary officers: Herbert Sorrell president; D. T. Wayne, vice-president; Russell McKnight, secretary-treasurer. The Conference was formed several weeks ago to join all AFL studio unions, for "protection." Permanent officers will be elected when more unions have joined. About five are members now.

The Studio Labor and Utilities Local 727 has reelected Zeal Fairbanks business agent, and Fred Gilday to the executive board. Elected to the board were Orville Broan, L. M. Gill and Al Erickson.

Organizing in St. Louis

In St. Louis, the office workers in the film offices are objects of an organizing drive by the AFL Stenographers, Typists, Bookkeepers and Assistants Union, Local 17,707, aided by the Film Exchange Employees Local B-1, which has organized the inspectors, shippers and poster clerks.

Louis D. Lovato, business agent of the exchange employees' union, said the campaign to enlist white collar workers in an AFL union began after reports reached the city of the CIO's "invasion" of majors' home offices in New York City. He added his union was negotiating for a new contract.

The Atlantic City musicians' local has reelected Alfonso Porcelli president. It is his tenth term. New vice-president is Peter Russo. Reelected secretary-treasurer was William Renaldi.

The Des Moines film exchange employees' local is asking for a new contract, embodying pay increases. Ray Butcher heads the union.

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24 Properties Ready For Columbia Shooting

Preparing to step up the production pace at its studio, Columbia Pictures this week reported a total of 27 writers actively engaged in preparing 24 properties for camera work.

The first important picture to go into production in addition to the four now shooting, will be "Trinidad," with Pat O'Brien, Brian Donlevy and Janet Blair. By mid-December Robert Sparks will be ready to launch "Blondie Greets a Guest" and Colbert Clark will put "Canal Zone" before the camera.

Top among the January starters will be the George Stevens production, "Mr. Twilight," starring Cary Grant, Jean Arthur and Ronald Colman; "Highly Irregular," co-starring Franchot Tone and Joan Bennett under the direction of Richard Wallace and the production guidance of B. P. Schulberg; "Professional Model," featuring Jinx Falkenburg, with Jack Fier supervising production, and an as yet untitled feature based on Elizabeth Dunn's *Ladies Home Journal* story "Something Borrowed."

Companies Set Premiere Plans

With the first quarter of the 1941-42 motion picture product season almost over distributors are rushing plans for their current major attractions; Universal's "Keep 'em Flying," starring Abbott and Costello, opened in New York, Wednesday. MGM has announced the opening for "H. M. Pulham, Esq." in Boston, and has set additional premieres in other key cities. "How Green Was My Valley," which opened in New York a few weeks ago was premiered in Scranton, Pa., by Fox, Wednesday night, and the world premiere of Producers Releasing "Swamp Woman" has been set for Detroit, November 28th.

Continuing the cooperation with the United States Army which started with the production of "Keep 'em Flying," latest Bud Abbott and Lou Costello vehicle, Universal's New York premiere of the picture on Wednesday, November 26th, at Loew's Criterion, was part of the Army's recruiting drive to procure aviation cadets.

The tractor-trailer mobile recruiting unit of the Southern New York District was stationed in front of the Criterion Theatre during the run of "Keep 'Em Flying," to enlist or answer questions of those interested in joining the air corps, according to Lieutenant Colonel John F. Daye, Q.M.C., Recruiting Officer.

The premiere was followed by a supper party given in honor of the Army officials by Universal Pictures at the Hotel Astor.

"Pulham" in Boston

With the world premiere of "H. M. Pulham, Esq.," already announced for Boston, the major locale of the J. P. Marquand story, at the State and Orpheum theatres the evening of December 3rd, Metro-Goldwyn-Mayer has announced five additional key city engagements for the film.

Four of them will start December 4th, at the State, Providence; Loew's, Dayton; State, Norfolk, and State, New Orleans. On December 25th, the picture will start an engagement at the Four Star, Los Angeles.

Hedy Lamarr, Robert Young and Ruth Hussey play the leading roles in "H. M. Pulham, Esq., which was directed by King Vidor.

A dual opening of Twentieth Century-Fox's "How Green Was My Valley," took place at the Comerford in Wilkes-Barre and the Strand theatre in Scranton, Wednesday evening, November 26th.

Miners See "Valley"

The twin bookings for these Pennsylvania cities were arranged as the only theatre engagements, in addition to the New York world premiere run at the Rivoli, to be held this year. This was due to the unusual interest aroused by the picture in this territory because of this region's large Welsh population and mining interests.

The world premiere of "Swamp Woman," the Producers Releasing Corporation Special starring Ann Corio and Jack LaRue, is set for the Cinema theatre, Detroit, Friday, November 28th. On the same bill with "Swamp Woman" is "Mr. Celebrity," the PRC race track melodrama with Buzzy Henry, Doris Day and James Seay, featured with three oldtime celebrities, Clara Kimball Young, Francis X. Bushman and James J. Jeffries playing themselves.

Bill Flemion, Detroit PRC franchise holder, has also closed deals for "Swamp Woman" with the Creston theatre, State and Rialto, all in Grand Rapids, Mich., and at the Strand in Lowell, Mich.

BROADWAY, HOLLYWOOD IN DITHER TO GET ENTERTAINMENT TO THE ARMY

Camp Shows, Inc., Rushing Organization of Units for Tours; Plans Call for from 13 to 27 Unit Companies on the Road

New York and Hollywood this week were centers of extraordinary and somewhat frenetic efforts to entertain the men in Army camps with the best, smartest, latest, and cleanest of stage and screen talent, under the aegis of USO-Camp Shows, Inc., New York head of which is actor-producer Eddie Dowling, and Hollywood director of which is Edward Arnold, president of the Screen Actors Guild.

Mr. Dowling is president of Camp Shows, Inc.; Mr. Arnold, vice-president.

The Army and the Navy will not only have touring shows with talent rounded up by the organization; they will also benefit from a "talent pool" to be formed in Hollywood this week by Mr. Arnold, who flew there from conferences in New York last week with Mr. Dowling and other executive members of Camp Shows, Inc., and who was to organize a show for Seattle performance December 3rd.

The United Service Organizations has allotted $850,000 for the CSI shows. This money will allow 11 to 14 road companies betor the year's end. However, there may be as many as 27. It was noted special programs near New York and Hollywood, would cost little since many players in the "talent pools" in each center are expected to donate their services.

Theatrical unions have agreed to lower minimum scales 15 to 33 per cent, it is said, and in return, Camp Shows, Inc., has promised them continuity of employment.

Three Shows Purchased

Three "package" shows have been purchased, their prices averaging $2,200 to $2,300 per week. Mr. Dowling said last week eight musical shows and stage comedies were ready for presentation. By December 1st, he said, the circuit of 13 would be ready. He added:

"In a trifle over three weeks of preparation, we have assembled the highest ranking talent that the country has produced, and we are now ready to open up our circuit in Army camps, and Naval stations, with shows containing all the color and sparkle and brilliance of the best Broadway efforts."

The new road show company constitutes by far the largest legitimate-vaudeville enterprise ever constructed in this country. The actors will play to a greater number of persons than they ever have, in ordinary practice. Their bookings—their rail and bus routes, staging and housing, heating, and feeding—constitute a logistic problem possibly equivalent to that of some Army corps commanders.

Following is the schedule for the shows, as given at Camp Shows, Inc., New York office, this week:

November 27: "Follow The Crowd," musical comedy with chorus girls and vaudeville artists, at Camp Claiborne, Alexandria, Louisiana.

November 28: "Funzafire," a comedy, with audience participation and cast of 33 at Naval Air Station, Norfolk, Virginia.

November 29: "Ada Leonard and Her All-American Girl Revue," a musical show with girl band, supplemented by vaudeville, at Pine Camp, New York.

November 29: "Beachcombers of 1942," a musical comedy with a cast of 40, at United States Naval Station, Bremerton, Washington.

December 2: "Razzle Dazzle," variety show with eight vaudeville acts and chorus girls, at Camp Barkeley, Abilene, Texas.

December 3: "Happy Go Lucky," a musical with comedians, supplemented by chorus girls, at Fort Dix, New Jersey.

December 4: "Thumbs Up," vaudeville show, at Fort Bliss, El Paso, Texas.

December 4: "The Laugh Parade," with dancing, chorus girls and music, at Camp Forrest, Tullahoma, Tenn.

December 5: "My Sister Eileen," New York legitimate show, at the Naval Station, Charleston, South Carolina.

December 9: "Harlem On Parade," all-Negro revue produced by Noble Sissle and Bill Robinson, at Camp Grant, Rockford, Illinois.

December 9: "Hollywood Hit Parade," a show with singers, dancers and comedy acts available from the motion picture industry, at Camp Ord, Salinas, California.

The shows will cover two "circuits"; that is, the first series of shows will cover 65 Army and Navy stations; the second, 141.

National publicity for Camp Shows, Inc., will be handled by Oscar Doob, director of advertising and publicity for the Loew circuit.

Assisting Mr. Dowling will be Abe Lastvogel, of the Artists Managers Guild, Hollywood. Assistant to Mr. Arnold, in Hollywood, is Morgan Wallace.

On the Camp Shows, Inc., board are Mr. Dowling; Frank Gillmore, Associated Actors and Artistes of America president; Mr. Lastfogel; Harper Sibley, USO president; Walter Hoving, USO chairman of the board; Bert Lytell, Actors Equity president; Lee Shubert, theatrical producer; Y. Frank Freeman, Paramount vice-president, in charge of production and Association of Motion Picture Producers president; Clarence Michalis, Seaman's Bank; Lawrence Phillips, Camp Shows executive vice-president; Mr. Arnold; Lawrence Tibbett, American Guild of Musical Artists president; George Schaefer, RKO president; Morton Downey, American Guild of Variety Artists president; Mark Woods, NBC treasurer; Charles Koerner, RKO Theatres general manager; Joseph Hazen, Warner attorney; Henry Jaffe, union lawyer; Emily Holt, American Federation of Radio Artists executive secretary; Emil Friedlander, theatrical costumer; Lawrence W. Lowman, CBS vice-president; Brock Pemberton, theatrical producer, and Edward Johnson, Metropolitan Opera general manager.



Screen, stage and radio representatives met in New York this week to rush plans for Camp Shows, Inc., operating unit for the road shows planned for Army camps. Here are: Edward Arnold, vice-president of Camp Shows, and president of the Screen Actors' Guild; Kenneth Thomson; Walter Hoving, USO chairman; Eddie Dowling, president of Camp Shows; Lawrence Tibbett, president American Guild of Musical Artists; Abe Lastfogel, Artists Managers Guild; Brock Pemberton; Bert Lytell, president Actors' Equity; Atty. Bielenson, representing the Hollywood Guilds; Mark Woods, National Broadcasting Co., and Lawrence Phillips, executive vice-president.

Studios are expected to cooperate with Mr. Arnold's Hollywood efforts for the organization by furnishing daily, lists of stars who are available.

"Big" name stars are donating services. Talent of smaller significance will be paid the minimums of the Screen Actors Guild, and Actors Equity.

Mr. Arnold said in New York Friday a great difficulty was the lack of theatres for stage shows, at Army and Navy posts. Of 167, he asserted, only 71 have stages; of the 71, only 32 are adequately equipped.

Officers Pleased

Representatives of the United States Army's Morale Division, in Washington, are said to be pleased at the speed with which the organization of rolling entertainment for the new armed forces is proceeding. The camp shows are a consequence of meetings between officers of the Morale Division and GHQ, and executives of stage, screen, and radio, in Washington, some months ago, following haphazard, scattered, inadequately organized efforts by privately acting individuals and committees to provide "live" entertainment for the military.

The shows now being built and presented will play their two circuits until April 18th, according to present CSI plans.

The United Service Organizations reported last week that more than 160,000 soldiers had attended its first 106 mobile film shows, in audiences ranging from 50 to 3,500 men per performance, and averaging 1,500.

PRESS INTERESTED IN "TWO-FACED WOMAN"

Providence, R. I., Officials Refuse License for Showing After Legion Condemnation

The most emphatic expression concerning the mores of the screen and its wares since 1933 came this week when the National Legion of Decency in its rating schedule placed on its condemned, or "Class C," list, Metro-Goldwyn-Mayer's "Two-Faced Woman," starring Greta Garbo and Melvyn Douglas. In immediate sequel came the banning of the picture by the authorities of Providence, Rhode Island, with consequent revision of regional booking schedules and marked attentions in the press of New York and New England.

Newspaper attentions, in New York and Providence, took cognizance of what they appeared to deem the larger issues and the matter of the general application of the motion picture industry's avowed program and machinery of self-regulation.

The Legion gave as its reasons for condemning the picture: "Immoral and un-Christian attitude toward marriage and its obligations; impudently suggestive scenes, dialogue and situations; suggestive costumes."

Also on the condemned list dated November 27th was the Hirliman-Monogram production "Stolen Paradise" (Adolescence) which the Legion said "emphasizes sex; very suggestive scenes."

Booking Cancelled

On Tuesday, the day after the Legion rating was released, the police amusements inspector of Providence, R. I., Captain George W. Cowan, informed the management of Loew's State Theatre there that the picture would not be licensed. Loew's cancelled the booking scheduled for Thursday.

Captain Cowan, in a page one story in the Providence *Evening Bulletin* was quoted Tuesday as saying he "never knowingly permitted the showing of a picture in Providence after it had been classified as condemned by the Legion of Decency." The *Bulletin* also said Captain Cowan indicated that other cities and towns in Rhode Island followed the same policy.

The picture was scheduled to open Thursday also at Loew theatres in Baltimore, Cleveland, Dayton, Indianapolis, Kansas City, New Orleans, Louisville, Norfolk, Rochester, Syracuse, Springfield, Mass., Hartford and Waterbury.

Tuesday afternoon Captain Cowan, with his assistant, Lieutenant William F. McTiernan, went to Boston with Jack Simon, manager of the Loew theatre in Providence to view the picture at the MGM exchange. The officers were to submit a confidential review Edward L. Casey, chairman of the Providence Bureau of Police and Fire, the *Bulletin* reported. The Bureau accepted Captain Cowan's license recommendation.

Howard Dietz, director of advertising and publicity for MGM was quoted by the New York *Times* on Wednesday as saying he did not see what action the company could take regarding the ban in Providence. Howard Dietz said, according to the *Times:*

"It is not the attitude of this company to make indecent films. The Garbo picture is a comedy and does not seem to be offensive. It is a story of a marital mixup and conforms to the general concept of the proprieties. It is gay and personal, but I believe it will not give offense to the public."

Legion History Given

The *Times* observed that "the Legion of Decency first came to grips with Hollywood in 1933 and 1934, when leaders of the Catholic Church, objecting to the general moral tone of films then being released, began urging the faithful to pledge themselves to remain away from pictures condemned by the group.

"The results had such a serious effect on the box-office that Hollywood promised in June, 1934, to set up a self-regulating code of morals, approved by church dignitaries, and to abide by it rigidly.

"It was then that Mr. (Joseph I.) Breen took over supervision of the code, a job which he relinquished last May to become general manager of the RKO studio.

"At that time, Mr. Breen's only comment was, 'I'm fed up.'"

Neither Will Hays, president of the Motion Picture Producers and Distributors of America nor Geoffrey Shurlock, acting chief of the Production Code Authority, would comment on the "Two-Faced Woman" ban the *Times* reported.

The Production Code Authority granted "Two-Faced Woman" its seal of approval No. 7687 after reviewing the picture in October.

The National Board of Review was quoted by the Providence paper as calling the Garbo picture "especially worth seeing as above the average 'selected' picture." The *Bulletin* quoted at length from the Board's review of the picture as suitable for audiences over 18 years of age.

National Board of Review approval of a picture is required by Rhode Island law before it may be exhibited on Sunday.

Mrs. James F. Looram, chairman of the motion picture division of the International Federation of Catholic Alumnae, which reviews pictures for the Legion, was quoted by the *Times* Wednesday as saying, unofficially, that the studios during the last year had made increasing use of marriage to portray suggestive situations. Although "Two-Faced Woman" was approved by the Production Code Authority, she was quoted as saying, it may have obeyed the letter but not the spirit of the code.

The matter continued, on Wednesday, to be front and editorial page material in Providence. The *Journal* censured Captain Cowan for invoking the police power "to enforce the recommendation of a sectarian organization." The Brown University undergraduate paper took a similar tack.

Loew's instructed Mr. Simon to withdraw all advertising on the picture but it was said that did not mean it would not show the film in Providence. Spokesmen would not amplify that statement.

Three New Companies

Incorporation papers have been filed with the New York Secretary of State, for the following companies: Essex Pictures, Inc., Esquire Films of the United States, and Westchester Panoram Company, Inc., of Yonkers. The first has 200 shares of no stated par value; the second, $10,000 capital stock; the third, $20,000 capital stock in $100 shares.

Legion Again Cites Ratings

Pointing to a decrease in the number of films classified as unobjectionable for general theatre patronage during the last five years and an increase in those rated objectionable in part, the National Legion of Decency in New York issued a statement on Monday, reporting on film classifications for the five-year period. The statement follows:

"During the period from February, 1936, to November, 1941, there has been a decrease of approximately ten per cent in the number of films classified by the Legion of Decency as unobjectionable for general patronage. Over the same period, there has been an increase of one and six-tenths per cent in the number of films rated as objectionable in part.

"In appraising the moral status and trend of the motion picture, statistics alone do not provide adequate and final measurement. Statistics should be considered in conjunction with other factors such as the kind and amount of objectionableness in a film rated in any given objectionable or condemned category. The evaluation of the situation must be based on qualitative as well as quantitative consideration. The present grave concern arises out of the unfortunate trend under which a considerable number of films rated objectionable in part have approached the point of condemnation."

Of the seven motion pictures classified by the National Legion of Decency in its listing for the current week, two were found unobjectionable for general patronage, four were approved for adults and two were condemned. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Kathleen" and "They Died With Their Boots On." Class A-2, Unobjectionable for Adults: "A Date With the Falcon," "Design for Scandal," "Men in Her Life" and "Rise and Shine." Class C, Condemned: "Two-Faced Woman," "Stolen Paradise," (Adolescence).

Republic to Establish South American Exchanges

Republic Pictures has announced it will set up its own Latin American sales exchanges, operated under the supervision of Morris Goodman, foreign sales manager, instead of doing business through other agencies.

Offices have already been established in Santiago, Chile and Panama City. In the next two months the company will open its own headquarters in Buenos Aires, Rio de Janeiro, Lima, Havana and Mexico City.

Adventure Releases "Invasion"

Adventure Films, Inc., has anonunced that they will roadshow their latest exploitation release entitled "Invasion" which was produced and detected by Bud Pollard.

Kyser Film Scheduled

Kay Kyser, cutting short his road tour, arrived in Hollywood early this week to begin work at the RKO studio on the Harold Lloyd production, "My Favorite Spy," in which he is starred.

ANOTHER 'YANK!'



...A YANK ACE CORRESPONDENT... WHO GAVE HIS BLOOD AND SWEAT AND TEARS TO GET THE BIGGEST STORY EVER SCOOPED... AND THEN SCRAPPED IT FOR A LOVE THAT WAS BIGGER!




"CONFIRM OR DENY"...
...THREE THRILLING WORDS...FLASHED TO NEWS-HAWK HERO
...THAT MEAN EXCITEMENT...THAT MEAN ACTION..
THAT MEAN ROMANCE...THAT MEAN BOXOFFICE
DON AMECH
... As 'Yank' Mitchell ... who suppr
his greatest story for the girl he l
JOAN BENNET
... As 'Red' Carson ... who found ron
in a world of bombed-out streets
blacked-out nights!
CONFIRM OR DENY
with RODDY McDOWALL
... In a role that will repeat his triumph in
"How Green Was My Valley"!
John Loder · Raymond Walburn
Arthur Shields · Eric Blore
Produced by Len Hammond
DIRECTED BY ARCHIE MAYO
Screen Play by Jo Swerling
Based on the Story by Henry Wales and Samuel Fuller
CENSORED
WAS THIS STORY EVER SENT
AT LAST! THE ANSWER IS ON THE S
20th CENTURY FOX

CANADIAN GOVERNMENT TAKES OVER CONTROL OF THEATRE EXHIBITION

Exhibitors Expect Post-War Fight May Be Necessary to Throw Off Present Heavy Government Regulations

by W. M. GLADISH
in Toronto

Government control of motion picture theatres now practically obtains in Canada as a result of gradual development of official "interest" in the exhibition of films and in the revenue of performances and personnel, as well as the physical aspects of the business. Much of this progression has been done in the name of "war measure" but, regardless of reason, the exhibitors find themselves surrounded by regulations, many of which have been created through Orders-in-Council of the Ministry and not through vote of Parliament.

For long since, actual moving picture standards have been established by censorship, while the operation of theatres has long been governed by annual license. These have been accepted as established routine but in the past year or two there has been a wave of Federal decrees which have directly affected the film houses. A considerable proportion of these are of recent origin.

Federal taxation of gross receipts became a fact with the introduction of the 20 per cent amusement tax and theatre operators were required to take out a license as "manufacturers" for the privilege of paying this levy weekly; failure to do so would mean cancellation of this license and the closing of the theatre. Practically in opposition to this assessment is the new order which fixes maximum admission prices for the remainder of the war, whereby controlling the take of every moving picture theatre but not any other place of amusement. Maximum wages and salaries have now been fixed as a regulation of payment for employment service and the granting of bonuses has been brought within government jurisdiction.

Building Banned

There is strict control of construction so that new theatres are out of the question for an indefinite period, thus preventing amusement operators from capitalizing on local boom developments. Theatre remodelling is being kept within a low limit of cost and the importation of extensive equipment, machinery and materials has been restricted. New oil burning installations are out for the duration of the war under fuel conservation regulations. The control of imports extends to film prints in several respects including a ban on film imports from a number of countries and the ponderous restrictions on the export of cash for payment on films and merchandise to non-Sterling countries.

Not only have wages been fixed, in a move intended to guard against inflation, but exhibitors must struggle with existing payrolls because of Federal Government requirements in carrying out the provisions for varied deductions for unemployment insurance, the Defense Tax percentage and war loan instalments. The weekly payroll has become a document.

There is a warning that control of lighting is on the way and the use of electric current will be restricted to conserve power for war industries. Theatre proprietors have been required to take certain war precautions and must meet blackout regulations with the occasional A.R.P. rehearsals which currently have the effect of hurting business.

A semblance of control of theatre advertising is in effect because exhibitors cannot portray military uniforms or badges in their displays and the Victory symbol cannot be used in a commercial manner. Apart from the war angle, there is control of advertising in censorship.

The Government has expanded its production of films and there is the inference that official subjects and campaign trailers should be booked. Screen co-operation was originally volunteered but it can be suggested that it is now expected. In passing, there has been a complaint that some Government trailers are far too lengthy.

These are the highlights of Government interest in film exhibition during the war thus far. The question has arisen as to whether the regulations and orders will cease automatically at the conclusion of the war. Looking ahead, it has been asked, behind the scenes, if the Government will drop the theatre business as a source of revenue through special taxation after the fighting stops and if the restrictions on construction and other details will be quickly removed to permit natural development.

CANADA DELAYS SCALE "FREEZING"

The Canadian government has deferred the effective date for the freezing of theatre admission scales until December 1st, because of protests received and the unexpected problems encountered, it was announced from Toronto this week.

Theatre prices after December 1st, if the present plans go through, cannot be raised for any cause beyond the maximum which prevailed in any situation during the period between September 15th and October 11th of this year. After that date, the only change that can be made will be a downward revision, which is not likely in view of the rising costs. The Government will make a survey of the whole business to insure that admission prices are no higher than those charged during the index period.

Location Unit Films "Canada Carries On"

by ED BAKER
in Winnipeg

Stanley Hawes, film producer; R. J. Edmonds, assistant producer, and Donald Fraser, cameraman, members of the National film board are in Winnipeg to supervise taking of local pictures to be included in a "Canada Carries On" newsreel, now in production. The film will be centered around the railway industry in Canada.

The "Canada Carries On" series, which is carried regularly between 850 and 900 theatres throughout the dominion, is sponsored by the National War Services department and the department of Public Information. Its aims are to bring to Canadians a realization of Canada's war effort, and to show the scope and potentialities of Canada and Canadian industries. This education series has achieved the widest distribution in Canada.

Despite the Dominion government's increasing interest and activity in the making of movies, it is doubtful if there will ever be a "Hollywood" near Ottawa—or any other Canadian city, said Mr. Hayes.

This could be accounted for in the main, by the fact that commercial studios in the U. S. with their vast production facilities, had exploited the movie market to the full and besides, he said, Canadian companies could not hope to meet the salaries paid by American companies.

Although there is a wealth of material for motion picture scenes in Canada, Mr. Hawes said he did not believe Canada would establish herself as a leader in the movie industry. Cordial feelings exist now between Canada and Hollywood motion picture companies, but should Canadian companies seek to set themselves up in opposition, the standard would not come anywhere near that approximated by Hollywood.

By permission of Air commodore A. B. Shearer, officer commanding No. 2 Training Command, the R.C.A.F. band under the direction of Warrant Officer C. South presented a 30-minute concert at the Capitol theatre. The occasion marked the opening of "A Yank in the R.A.F."

The Paris theatre in St. Boniface, Man., across the river from Winnipeg has introduced a policy of showing French films once a month.

The first picture will be "Accord Final," starring Georges Rigaud, Kate de Nagy and Jules Berry. The story is a musical one and enlists the Pasdeloup orchestra under the direction of Albert Wolff. The movie has been praised by a number of Winnipeggers who have seen it at a private showing.

Franklin-Herschorn Deal 'Big Surprise'

by VICTOR SERVICE
in St. Johns

One of the biggest surprises in the eastern Canadian theatre field in recent history is the continuance with Famous Players Canadian of the Franklin & Herschorn chain. The Odeon Theatres, headed by N. L. Nathanson, erstwhile F.P.C. chief, had been the strong favorite to take F. & H. away from F.P.C.

Instrumental in the unexpected shift are J. J. Fitzgibbons and R. W. Bolstad, president and vice-president of F.P.C. At the eleventh hour they made a flying trip to St. John, for a conference with J. M. Franklin, president and founder of Franklin & Herschorn, and followed this up with telephone calls and telegrams from Toronto and New York. Mr. Franklin signed the papers while confined to bed, undergoing treatment for a stomach ailment.

Involved in the contract as mutually agreeable was the transfer of the Oxford, Halifax, from F.P.C. to F. & H. This house was built about three years ago, and seats about 700. F. & H. also have a share in the Orpheus, Halifax. The Frankhorn group consists of: Family and Community, Halifax; Mayfair and Dundas, Dartmouth; Community, Yarmouth; Mayfair and Regent, St. Johns. The two Dartmouth and two St. Johns theatres have been built for F. & H. the past seven years. The Mayfair in St. Johns and Community in Yarmouth, are being remodeled.

F. & H. had been affiliated with F.P.C. since the smaller circuit was founded about seven

(*Continued on following page*)

Canada Theatre Deal a Surprise

(Continued from preceding page)

years ago. Excellent business has prevailed at the Oxford.

Famous Players Canadian Corp., which voluntarily increased wages of company employes by a permanent bonus in October, before Canada's Labor Board fixed wage increases mandatory as a war measure, will not have to add to the statuary cost of living bonus for employes, fixed by the Government, it was reported in Toronto last week.

The cost of living bonus will be determined by Government statisticians every three months but the order does not apply in the meantime to firms which had raised wages and salaries in the recent past.

The circuit launched a special bonus drive recently, running from November 3rd to December 31st, for theatre personnel, unit managers and home office staff, with Canadian Government bonds as prizes. Based on profits, the competition will be among the five divisions into which theatres have been divided. J. J. Fitzgibbons, president of F.P.C., is being honored by the drive.

Allen Takes Four Houses

Four theatres operated by the O'Brien Ottawa Valley Circuit have been purchased by Raymond Allen of Toronto.

The transaction is one of the largest deals in Eastern Canada in some time. The theatres concerned in the sale are located in Renfrew, Arnprior, Amonte and Pembroke.

Equity's Order on Payments Hits Stage Shows in Canada

by PAT DONOVAN
in Montreal

Actors Equity's ruling that travelling American stage road show companies be paid in American money has spelt disaster for many productions which Montrealers had looked forward to. Canada, at war, is striving, might and main, to conserve foreign exchange, and restrictions certainly are not expected to be relaxed for the sake of entertainment.

Among the stage productions seen in Montreal during the past summer season from across the border, were: "Pins 'n' Needles," "Hellzappopin," "Dante, Magician," "The Man Who Came to Dinner," "Blossom Time," "Rose Marie" and "Life With Father."

The past season of "legit" productions was the first for Montrealers in many years. At the outset, exhibitors here watched for a possible decline in their receipts as a result of this competition, but no appreciable indent was made in box-office figures.

Motion picture houses are, nevertheless, without even this competition now, although, it is true that the McCoy stock productions are commencing a winter season, this is held to be no serious threat.

Blanket prohibition of advertising signs or posters of any kind which would be visible from the road, is contained in an order just issued by Hon. T. D. Bouchard, Minister of Roads for the Province of Quebec, regarding the following highways or sections of highways.

Advertising signs skirting the road approaches to Montreal have frequently been employed to advertise films.

Kennedy with Sovereign Films

Walter J. Kennedy, official of Empire-Universal Films, Ltd., in Toronto for many years, has been appointed general manager of Sovereign Film Distributors, Ltd., succeeding James Foy, who resigned to become associated with Oscar Hanson's new company.

CHILD MATINEE OUT, EVEN FOR ALUMINUM

Robert Johnson, manager of the Kent Theatre in Montreal, was refused permission by provincial authorities to stage a special matinee for children at which aluminumware was to be the admission fee. Quebec officials refused to relax the law forbidding children under 16 to attend film theatres, despite the nature of the special matinee. The law has been enforced strictly since the disastrous Laurier Theatre fire of a decade ago.

Hoffman Promises 26-30 for '41-42

M. H. Hoffman, independent producer, who has been in New York completing plans for financing and booking the 26 to 30 films which he will produce for what he terms an "assured market," will leave for Hollywood shortly to begin production. Mr. Hoffman will make four "exploitation" pictures of current topics; two musicals, six melodramas, six adventure stories, four so-called sophisticated comedy-dramas and eight action pictures. He has signed Michael Bartlett and Smith Ballew to star in one or more of his productions. "The White Gorilla," now in the making, probably will be ready for release by January 1st.

Mr. Hoffman said he had enough bookings guaranteed from independent operators to assure him a minimum income to cover at least costs of production. He explained that his company, Liberty National Pictures Corp. would operate on a cooperative basis. "Everybody from the producer, director and star, down to the clerical worker, will share in proportion to his contribution in the profits of the company," he said.

It is understood that Harry Brandt, president of the Independent Theatre Owners Association, worked out the distribution of Liberty National films with Mr. Hoffman.

Mr. Hoffman pointed out that his pictures would be offered to exhibitors on a flat rental basis, carrying out his theory that producers and distributors should follow "a live and let live policy" where the exhibitor is concerned.

Mr. Hoffman is planning to make his production home in Culver City, on the RKO-Pathe lot, in a unit which he formerly occupied.

Telenews Theatre Opens in Dallas

The Telenews theatre, in which the Interstate circuit has an interest, was officially opened on Theatre Row in Dallas, Tex., November 21st.

For the opening a pre-release run of the latest issue of March of Time, "Main Street, U. S. A.," was shown along with the first exclusive Telenews subject with H. V. Kaltenborn; a Reagean "Tex" McCrary subject in the Telenews series, "Ringside Seat to World War II," the latest issue of Popular Science, and a special film, "Salute to Dallas."

Interstate Plans "Teen-Age" Price

Interstate Circuit of Texas and adjacent territories is about to put into effect a new admission price policy for "teen age" persons. The policy will apply to those from 12 to 16, and will probably begin after January 1st.

The circuit, like others, has made special efforts to make motion picture patrons of children so that, as adults, they will retain the habit. Children are encouraged to be weekly patrons at a ten cent admission, but there has been no consideration of the problem of telling these steady patrons, after they have passed the age of 12, that they must pay 30 or 40, or 50 cents to come into the theatre.

In explanation of the new plan to its managers, the circuit's management pointed out that the benefits would accrue at the boxoffice and in good-will, also, that enforcement of price-age differentials, formerly difficult, would become easier, because the new "Junior admission prices" would reduce the customers' temptation to cheat.

The children who have been Interstate patrons will not be required to carry identification cards or other such devices. The management will depend upon their ability to play fair, regarding this policy also as a good-will builder.

Interstate managers are now acquainting youth organizations, schools, clubs, and newspapers, with the new price policy using trailers, lobby setups, and radio plugs.

The Junior Admission Price is 20 cents, and, as set forth in the special announcement trailers from National Screen Service, are to be in effect "Any Day-Anytime."

Deer Stresses Industry Pride in Entertainment

"The makers of motion pictures do not believe in Nazism, Fascism or Communism," Irvin E. Deer, field representative of the MPPDA, said in an address at a meeting of the Seventh District Federation of Women's Clubs in Indianapolis. "They are profoundly loyal to Americanism," Mr. Deer said, "and they believe in the American way.

"Consequently they have no apologies to offer any one—including Senate inquisitors—for the making of pictures which depict the effect of totalitarian ideologies upon individual, family, social and national life. They are humbly proud of pictures which have set forth the glories of the American nation.

"Entertainment is the fundamental and primary purpose of the film made for the theatre. People do not go to the theatre to be educated, to become cultured, or to have their morals improved. They go to relax, to be entertained, to be amused."

Mr. Deer predicted, "The double feature is on the way out.

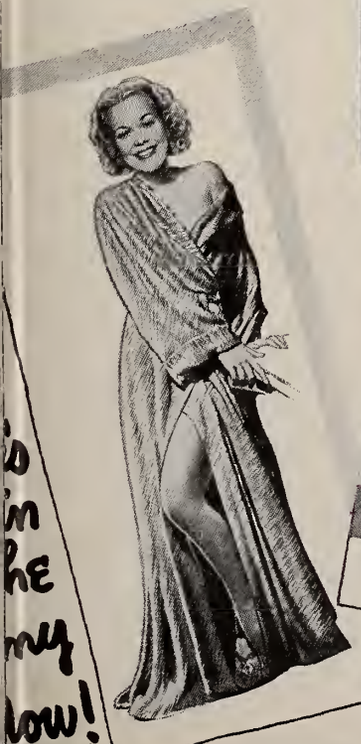
Laurel-Hardy Option Lifted

Twentieth Century-Fox has exercised an option on Stan Laurel and Oliver Hardy, following the film, "Great Guns." The contract calls for ten pictures in the next five years, the next to be "Pitfalls of the Big City."

"YOU'RE IN THE ARMY NOW"



For your Xmas Sock...and whatta sock!





And so are they!

"YOU'RE IN THE ARMY NOW"
with
JIMMY DURANTE • PHIL SILVERS
JANE WYMAN
"NAVY BLUES SEXTETTE"
MATTY MALNECK AND HIS ORCHESTRA
Directed by LEWIS SEILER
Original Screen Play by Paul Gerard Smith and George Beatty



Maybe it isn't the funniest picture ever made...but we've never seen (or made) a funnier one!

Warner Bros.

Sales Policy Set for "Louisiana" at Paramount Meet

"Louisiana Purchase" will be sold separately from all other product, will be released nationally on December 25th, with the exception of a few cities, and theatres playing the picture will not be asked to advance their admission prices, Neil F. Agnew, vice-president and general sales manager of Paramount Pictures, told a group of district managers and home office executives at the two-day sales meeting held at the Drake Hotel, Chicago, November 21-22nd. The company, however, will insist on preferred playing time in every spot booked after the key runs.

The picture will be backed by a special advertising and exploitation campaign budgeted at $100,000 for newspaper space and $75,000 for magazines. It is planned to use 350 prints of the film for distribution. This is 100 more than are usually used on a picture in the United States and compares with the number used for "Northwestern Mounted Police."

Mr. Agnew denied reports he said were circulating among exhibitors that the company was retreating from its sales policy and that the Chicago meeting had been called to revise selling methods. He reiterated that the company's sales policy stood as previously announced.

1,000 at Trade Showing

Following the trade showing of the picture at the Esquire Theatre on Friday morning, which drew close to 1,000 people and was the largest-attended trade showing in Chicago this year, an informal meeting lasting the balance of the day and into the evening, was held at the hotel to discuss methods of handling the sales and exploitation of the picture. Among those who spoke were Barney Balaban, Paramount president, and Adolph Zukor, chairman of the board. It was pointed out that the picture could not be shown in Chicago, St. Louis, Boston, Philadelphia and Detroit until February 1st because the stage production would be playing these spots. The company's third block of pictures was discussed, together with matters connected with the consent decree selling policy.

Among those who attended the sessions were district managers, Allen Usher, Chicago; William Erb, Boston; M. S. Kusell, New York; Harry Goldsetein, Cleveland; E. W. Sweigert, Philadelphia; R. C. Libeau, Kansas City; Manuel A. Brown, Denver; Hugh Owen, Dallas; J. Kirby, Atlanta, and Del Goodman, Toronto, Canada, also J. J. Donahue, Chicago branch manager, and Fred Bartow, Chicago exploitation man.

Home office officials at the meeting besides Mr. Balaban, Mr. Zukor and Mr. Agnew included Charles M. Reagan, assistant general sales manager; Oscar Morgan, general manager of short subjects and the newsreel, and his assistant, Monroe R. Goodman; Joseph J. Unger, Eastern Division, and George A. Smith, Western divisional sales managers; Alec Moss, Robert M. Gillham and Claude Lee, heads of the advertising, publicity and exploitation departments; Arthur Dunne, Herman Lorber and Joe Walsh.

MGM's annual mid-season meeting of branch and district managers will be held at the Blackstone Hotel in Chicago this week-end and on Monday, December 1st. All branches will be represented. William F. Rodgers, general sales manager, will preside.

Trailer on Aluminum Ready for Theatres

Francis S. Harmon, of the MPPDA, and chairman of the motion picture committee cooperating for national defense, announced on Tuesday that 600 prints of the three-minute trailer, "Pots to Planes," were being distributed free to theatres this week. The picture, made by the Office for Emergency Management Film Unit, depicts in graphic detail the method of the Government's reclamation of scrap aluminum for use in airplane manufacture.

In his memorandum to exchange managers informing them of the prints' availability, Mr. Harmon said, "The subject matter is timely and undoubtedly will create interest in theatre patrons since it shows what happened to the pots and pans contributed by housewives across the country in the recent aluminum campaign." It will be remembered that theatre managers throughout the land helped in the drive.

Mr. Harmon also expressed appreciation to exchange managers "for the service you are rendering to the industry and to the nation" in facilitating free distribution of Government trailers and shorts.

Herb Berg, Henry Larner Promoted by Paramount

Herb Berg, formerly Paramount's home office trade paper representative, has been promoted to the exploitation and promotion department under Alec Moss, while Henry Larner, of the company's home office publicity department, has been advanced to trade paper press agent.

Starting with Warners, Mr. Berg later transferred to Fox's exploitation department and then to Tiffany which he left to become associated with UFA. He later joined Columbia. He was with United Artists in 1929 in the publicity department and rejoined the company in 1933. He has been with Paramount since 1936.

Mr. Larner graduated from Harvard University in 1937 and worked on the staffs of the New York *Journal-American* and *Newsweek Magazine*. He later went to Paramount in the press book department and was promoted to New York newspaper contact for the company, a position which he held in the publicity department until his recent promotion to trade contact succeeding Mr. Berg.

"Valley" Exhibit Opens

A special exhibit on "How Green Was My Valley," the Twentieth Century-Fox production, has been put on display in 32 branches of the New York Public Library throughout the city. Illustrating the fidelity with which the film was adapted from Richard Llewellyn's best-selling novel, the displays are comprised of stills matched with photostatic excerpts from the book. At the Central Branch of the Public Library the exhibit is of original water-color sketches of the Welsh costumes worn in the film by the various stars.

Flynn to Receive Award

The New York *Sunday Mirror Magazine's* motion picture medal of merit, won by Errol Flynn in a popularity contest sponsored by the publication, was presented to the actor by Lee Mortimer, *Mirror* film critic, on the stage of the Strand theatre on Broadway, Thursday evening, November 27th.

ASCAP Retains Officers; BMI Slashes Rates

The board of directors of the American Society of Authors, Composers and Publishers voted last Wednesday to extend to April 1, 1942, the terms of all officers, headed by Gene Buck, president. Annual election of ASCAP officers is April 1st, but no election was held last April because of the Society's feud with radio networks.

Action of the board forestalled a reported move on the part of a number of ASCAP publisher-members of the board who sought to replace Mr. Buck in the presidency, because of their continued dissatisfaction with his handling of the network ban against ASCAP music and other pertinent problems confronting the Society.

Meanwhile, Broadcast Music, Inc., the music-publishing firm set up by radio when ASCAP tunes were barred from the air last January 1st, announced a reduction in its contract rates last week. Two weeks ago, BMI's board of directors approved of the general terms of the new eight-year blanket contracts which will be offered to stations to become effective March 12th, 1942.

Under the new terms which will continue to be based on a sliding scale dependent on gross income of stations, those in the lowest income category will have their maximum fees reduced from 1 per cent to ¾ of 1 per cent, while those in the highest income group will have their maximum fees reduced from 1.66 per cent to 1.2 per cent. The new contract brings into effect clearance at the source by all networks, regional and national. It is estimated that the new plan will give BMI an income in excess of $1,000,000 annually. Terms of a new long-term BMI per-program license contract have not yet been completed. The blanket license, however, will run until March 11, 1950. ASCAP's recently signed network licenses expire December 31st, 1949. The percentage paid by networks for BMI music will be the same as the maximum paid by stations, 1.2 per cent. ASCAP's contract with the networks provided for payment of two and three-quarter per cent of net time sales to the Society for network programs which are cleared at the source, and two and one-half per cent for stations managed and operated by the networks.

Bonuses for Paramount Theatre Employes

The Paramount Theatre management in New York reported on Monday that bonus salary payments for all theatre employes went into effect on November 1st, to meet the rising costs of living. Ushers, cashiers, assistant managers, treasurers, porters and all personel are receiving benefits of the bonus system. The scale operates as follows: those earning up to $25 weekly get 10 per cent more; those earning from $25 to $35 weekly receive 7½ per cent increases and employes earning over $35 get 5 per cent increases. The amounts are allocated on weekly salaries and are set aside for payment to employes once each month.

It could not be determined whether or not this system would be executed throughout the Paramount home office and theatre circuit. Reports last week indicated that RKO and Loew's circuits were voluntarily giving bonus increases to theatre managers.

PRODUCERS BUY 39 MORE STORIES AND PLAYS FOR 1941-42 FILMING

Biography of Rogers Bought by Warners; Four Stage Plays, 15 Books Among Story Purchases for October

Hollywood producers acquired screen rights to 39 story properties in October, for 1941-42. Of these 20 were original stories, four were stage plays and 15 were books, including two biographies and four published magazine stories.

Highlight of the October acquisition was the purchase of "Uncle Clem's Boy," a biography of the late Will Rogers written by his widow, Mrs. Betty Rogers. The property was purchased by Warner Brothers for an estimated price of $140,000. The sale, regarded as one of the most important of the year, was concluded following spirited bidding of all major studios. Under the terms of the contract, Mrs. Rogers will retain scenario and cast approval.

Stuart Erwin, Spencer Tracy and Roy Rogers, Republic cowboy star, are being considered for the role of the humorist-philosopher. It is reported from Hollywood that Mrs. Rogers favors Spencer Tracy for the role, while her advisors are advocating Stuart Erwin, who bears a striking resemblance in both appearance and manner to the comedian.

Rinehart Story Bought

"One Hour of Glory," Mary Roberts Rinehart's character study of a retired small-town business man who visits Washington, D. C., was purchased by RKO last month from Warner Brothers as a vehicle for Thomas Mitchell.

Warners had owned the yarn since its magazine publication early in 1940 and had also announced it for Thomas Mitchell but abandoned the project last January. However, before RKO can put the story into actual production Thomas Mitchell has to complete "Song of the Islands" and "Roxie Hart" for Twentieth Century-Fox.

Paramount purchased "The Passionate Witch," Thorne Smith's last novel, which Norman Matson completed after the author's death, as a vehicle for Veronica Lake. Rene Clair, French director, whose only previous American film was Universal's "Flame of New Orleans" with Marlene Dietrich, has been engaged to direct the picture.

"Common Clay," a melodrama of 1915 which starred Jane Cowl and which subsequently reached the screen in both silent and talking versions, will be filmed again by Twentieth Century-Fox. James T. Farrell, author of "Studs Lonigan" and the recent best-seller, "Ellen Rogers," has been engaged to prepare the scenario from Cleves Kinkead's play.

Properties acquired during September with all available credits follow:

Alicia's Man, a stage play by Leo McNaney purchased by Director Al Santell.

Angel Face, a magazine story by Jean Becket purchased as the second vehicle for Joan Carroll by RKO.

Black Curtain, a mystery novel by Cornell Woolrich acquired by Paramount.

Common Clay, a stage play by Cleves Kinkead of 1915 which reached the screen in both the silent and sound version will again be brought to the screen by Fox.

Crystal Ball, The, an original story acquired by Paramount for production by Arthur Hornblow, Jr.

Deep Harlem, a Broadway stage play of two years ago. The property has been purchased by John Dorn and Associates for production with an all-Negro cast in New York.

Ethan Frome, a novel by Edith Wharton acquired by Warner Brothers as a possible vehicle for Bette Davis.

Fighting Littles, The, a new novel by Booth Tarkington, purchased by RKO. Richard Wallace will direct the film.

Gentleman From the West Indies, The, an original story of the life of Alexander Hamilton by Dorothy Thompson and Fritz Kartner purchased by MGM as a vehicle for Robert Taylor and Hedy Lamarr.

Gibson Girl, an original biography of Charles Dana Gibson, creator of the "Gibson Girl." The story has been acquired for spring production by Warners.

Gilded Pheasant, a novel by Stephen Morehouse Avery purchased by William Hawks.

Highlander, The, an original story on the life of Sir Harry Lauder, purchased by Leon Errol.

Hong Kong, an original story acquired by Paramount as a possible vehicle for Veronica Lake and Charles Boyer.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
November, 1940	20	8	5	33
December	30	16(a)	9	55
January, 1941	30	14(b)	7	51
February	36	11(c)	8	55
March	31	19(d)	5	55
April	17	11(e)	6	34
May	20	24(f)	4	48
June	39	9(g)	2	50
July	18	11(h)	2	31
August	9	7(i)	1	17
September	31	17(j)	2	50
October	20	15(k)	4	39
TOTALS FOR 12 MONTHS	301	162(l)	55	518

(a) Including 4 published magazine stories and 2 radio scripts.
(b) Including 5 published magazine stories and 1 newspaper serial.
(c) Including 3 published magazine stories and 1 newspaper comic strip.
(d) Including 2 published magazine stories, 1 newspaper comic strip and 1 film.
(e) Including 2 published magazine stories and 1 radio script.
(f) Including 4 published magazine stories and 2 radio scripts.
(g) Including 3 published magazine stories, 1 musical composition and 1 radio script.
(h) Including 1 published magazine story and 1 newspaper comic strip.
(i) Including 1 radio script.
(j) Including 3 published magazine stories, 1 newspaper comic strip and 1 film.
(k) including 4 published magazine stories.
(l) including 30 published magazine stories. 7 radio scripts, 2 films, 1 musical composition and 5 newspaper comic strips.

Immortal Idler, The, an original story of Gioacchino Rossini's Parisian years, purchased by MGM. The tale deals with the 30 years in the composer's life following his creation of the "William Tell Overture."

Lady Bodyguard, an original story acquired by Paramount. Sol C. Siegel will produce.

Lord Timothy Dexter, a novel by John P. Marquand published in 1925. The screen rights have been acquired by RKO as a vehicle for Charles Laughton.

Matter of Principle, A, an original story acquired by MGM.

Mississippi Belle, an original story purchased for production by Warners.

Miss Jesse James, an original story purchased by Republic as a vehicle for Judy Canova.

My Life in Sing Sing, an autobiography by former Warden Lewis E. Lawes, the screen rights of which have been purchased by Warner Brothers.

Mystery of Marie Boget, an original story acquired for production by Universal.

Now, Voyager, a forthcoming novel by Olive Higgins Prouty, author of "Stella Dallas." Warners have acquired the property as a possible vehicle for Irene Dunne.

One Hour of Glory, a magazine story by Mary Robert Rinehart, purchased by RKO from Warners as a vehicle for Thomas Mitchell.

Thorne Smith Novel Bought

Passionate Witch, The, Thorne Smith's latest novel which Norman Matson completed after Mr. Smith's death. The story has been purchased by Paramount for Veronica Lake.

Private Confusion, a *Cosmopolitan* magazine story by Austin Parker purchased by Twentieth Century-Fox.

Riverside Drive, a play based on Beth Brown's novel dealing with New York Society at the turn of the century. Al Santell has purchased the screen rights to the property.

72 Hours by Train, an original story purchased for production by RKO.

Sheltered Side, The, an original story by Gregory LaCava, acquired by Universal for Irene Dunne.

Silver Spoon, an original story by Clarence Buddington Kelland purchased by RKO.

Spitfire Squadron, a *Saturday Evening Post* story by Arch Whithouse acquired by Twentieth Century-Fox.

Stars Shine On, The, an original story of a school master from his youth to old age purchased by Paramount.

They Live By Night, an original story acquired for production by MGM.

Treasure of the Sierre Madre, a novel by B. Traven, concerning a search for the lost mines of Mexico. Warners have acquired the screen rights to the property.

Tulip Time in Michigan, an original story purchased by MGM.

Uncle Clem's Boy, a biography of the late Will Rogers written by his widow, Mrs. Betty Rogers. The story has been purchased by Warner Brothers for an estimated $140,000.

Untitled Novel, a story by Nathan Lynden which will be published serially in *Liberty* magazine. The screen rights have been purchased by Gregory Ratoff and Harry Goetz.

Washington Story, an original story purchased for production by MGM.

White House Girl, an original story purchased by MGM as a vehicle for Kathryn Grayson and Dan Daily, Jr. Joseph Pasternak will produce.

Wildcat, an original story of the Texas oil fields purchased by William Thomas and William Pine for Paramount release.

WHY ARE SUCH TERRIFIC CROWD
WHY ARE THEY STANDING IN L
WHY IS THE WORLD'S LARGES

because



Directed by
ALFRED HITCHCOCK

MOBBING THE MUSIC HALL?
MORNING TILL NIGHT?
THEATRE *HOLDING OVER?*

Howard Barnes, N. Y. Herald-Tribune, Says:

"'Suspicion' is a far finer film than 'Rebecca'. Hitchcock has made a brilliant film which is certain to move and amuse you as much as it makes your hair stand on end."

Kate Cameron, N. Y. Daily News, Says:

"Packed with suspense . . . Cary Grant and Joan Fontaine give fine performances —intensely exciting."

Bosley Crowther, N. Y. Times, Says:

"A tense and exciting tale, a psychological thriller packed with lively suspense."

Lee Mortimer, N. Y. Daily Mirror, Says:

"A high class package containing Miss Fontaine's most superb histrionics, large gobs of Alfred Hitchcock's suspense, swell settings, photography and background."

William Boehnel, N. Y. World-Telegram, Says:

"Has all the singular fascination of 'Rebecca', '39 Steps' and 'Lady Vanishes' . . . Will keep you mesmerized from beginning to end with its fine chacterizations and its mounting horror."

Cecelia Ager, PM, Says:

"A cinema masterpiece . . . It pays off the audience seeking entertainment, and the student seeking a model of film craftsmanship."

Rose Pelswick, N. Y. Journal & American, Says:

"Excellent entertainment . . . Hitchcock does a superb job in creating aud sustaining an absorbing mood . . . outstanding melodrama."

Eileen Creelman, N. Y. Sun, Says:

"Alfred Hitchcock again has created that extraordinary mood of suspense . . . This is a strange picture, powerful, with the tension mounting steadily."

Archer Winsten, N. Y. Post, Says:

"Suspenseful . . . rich in character observation . . . a distinctly superior picture."

Leo Mishkin, N. Y. Morning Telegraph, Says:

"Hitchcock at his best . . . And, you might say, when Hitchcock is at his best, there is nothing better, anywhere . . . 'Suspicion' stands as one of the terrific thrills of the season."



More of what the Exhibitor has to say About most Everything

CONSPICUOUSLY the motion picture exhibitor, as evidenced in these weekly flows of expression, resents and refuses a point of view which would make him the casual retail outlet of nationally sold merchandise, putting him in the same relative position as the corner store selling Chesterfields or cans of Del Monte.

This sequence of responses to Motion Picture Herald's invitation to the showmen of the theatres of the land gives renewed and reiterated evidence of the creative impulses with which so many of them approach their business of selling. They want to buy what they want, not what somebody wants to sell them because he has it to sell, a quota to fill.

Concurrently, too, there is expression of demand for information about the product, beyond mere ballyhoo, and with that, appreciations of the Herald's basic service of information about the merchandise. What these hundreds of customers are saying about what they want on the screen for their customers, gives in total some measure of what is success in pictures and opportunities for the continued betterment of the health and progress of the box office—which is where all the money comes from.

—THE EDITOR.

¶ With single features (as we play) program pictures are worthless. (*Texos circuit*)

¶ While we don't have giveaways, would like to see them done away with. (*California circuit*)

¶ More popular orchestras for Paramount's Headliners and Warners' Melody Masters. Here's hoping Jack Benny and Rochester again unite in a picture. (*Texas circuit*)

¶ Elimination of "B" pictures.
More new faces, new personalities. Some progress has been made in this direction, but not enough! (*Pennsylvonio circuit*)

¶ Single Feature Programs Nationally. (*Indiona circuit*)

¶ That pictures be sold according to the Neely Bill. Also that the distributors furnish more prints on their better pictures.—*Iowa* (*Circuit*)

¶ 1. The bettering of feature production which eventually will stamp out the worst evil of the industry—double features.
2. The expansion and improvement of short subject material and production to take the place of a companion feature.
3. Unity among all. No cliques and politics. Let's all work together for the common interest of the industry, rather than have a finger-pointing game. When things go wrong don't point the finger at one another in order to place the blame on some one for the condition.
4. Tighten up the production and economically, e. g., stop these payments of $100,000 to $200,000 for some book or play which, after it reaches the screen, lays a bigger egg than the bird that paid the ridiculous purchasing price—and don't publicize the enormous size of the payment, especially in these critical times—"It isn't cricket!" (*Circuit*)

¶ Showmanship has been forgotten by most movie men. We small fellows, who must wait from 14 days to a month for clearance, haven't much chance to use our ability except on certain cases. We are penalized because the big fellows delay bookings. Give us a chance by making fair clearance between first run and subsequent runs. The distributors ought to work in cooperation with exhibitors instead of only for themselves. New York (*Independent*)

¶ The one big thing, I think, that would help this industry is to eliminate double bills. Of course, to do this the producers must stop making pictures that are too weak to play alone. As long as these are made and forced on us we will have to continue with this evil. Also another important thing is to give the independent a better break on clearance. *California* (*Independent*)

¶ Well, in really plain speaking, I think the best thing for the industry and perhaps then for our whole country, would be for the big leaders to stop being cowed by labor leaders, and use a little of their own power to fight labor and labor methods, which are hurting not only the industry, but are jeopardizing our very democracy. *STAN FRANKLIN, San Francisco, Colifornio* (*Independent*)

¶ Primarily we object to rackets such as cash nights and giveaways as having no place in our business. Second, long clearances are unnecessary and greatly overated. 3rd, the method of booking in affiliated theatres such as triple billing via Hollywood Previews and switching "B" supporting features in the midst of the long run of a strong "A" picture is of no appreciable benefit to them and a decided handicap to us. *BILL GRAEPER, Egyptian Theatre, Portland, Oregon.* (*Independent*)

¶ Cut out "B" pictures; no more double bills. Can't someone make more than two reelers that might capture more of the lost art that Mack Sennet used to give us. *Pennsylvania* (*Independent*)

¶ Why not a poll for the "Ten Most Ill-advised Productions"; in other words, the stinkers. There is a tendency to lay too much stress on what makes money at the box-office, and not enough importance attached to interruptions in the customer's show-going habit. These mistakes and weaknesses should be discussed within the industry rather than without.

¶ Consent Decree! What a joke. One of the big fives salesmen today said: "If you want the third block, you will buy the first and second blocks or you don't get any. You will also buy the News and the same amount of shorts that you did last year." In other words, you will buy them all or none. About 30 per cent increase in price over last year. *Massochusetts* (*Independent*)

¶ Rapid developement of the new and younger talent under contract to studios but whose capabilities have not been recognized and developed. The handful of stars, now especially and who we have had to force on our public, will surely die of old age soon. Indiana (Independent)

¶ More and more of Gene Autry. *VIC STEPHANO, Mgr., Grove Theotre, Groveton, Texos.* (*Independent*)

¶ What the show business needs is less dialogue, more action, less mill run pictures, good old American stories with plenty of outdoor action. Business would improve 50 per cent. *Palace Theatre, Eufaulo, Oklahoma.* (*Independent*)

¶ Do away with double bills. Make no feature less than 100 minutes. More color pictures. *Montana* (*Independent*)

¶ Don't like:
The Consent decree! "Jackrabbit" circuits! Anything over 35 per cent in small towns. Demanding small towns who play 6-8 weeks after larger towns charge same admission on big "specials"—"Gone With the Wind" and "Sergeant York!" so far.
Would like:
To see several boards made up of a producer, a distributor, a circuit exhibitor, a small town independent exhibitor to discuss our mutual problems and keep "Politicians" and government out of it. What does U. S. Attorney know about it? I say, let's solve our own problems with frankness, fairness, and confidence in one another. *MRS. J. G. PIERCE. Story City, Iowa* (*Independent*)

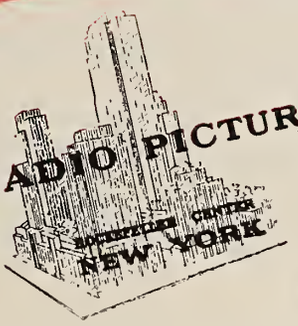
¶ I never cared who made the costumes, wrote the theme song or even directed the show. So, for my pet peeve do away with all that and I'll be yours for life. *D. O. BEAUMONT, 2nd Lt. Infantry Theatre Officer, Camp McQuaide, California* (*Army theatre*)

¶ More considerate treatment from the sellers of film. *Kiefer's Circuit, Hordisty, Alta., Canada* (*Canadian Independent*)

¶ A clearer understanding between the producer and small town exhibitor, which will,

(Continued on page 56)

"A BOX OFFICE BALL OF FIRE"



R K O RADIO PICTURES INC.

RKO BUILDING ROCKEFELLER CENTER NEW YORK RADIO CITY

November 13th, 1941

OFFICE OF THE VICE PRESIDENT

Mr. Samuel Goldwyn
7210 Santa Monica Boulevard
Los Angeles, California

Dear Sam:

Now that I'm back in New York after the preview of BALL OF FIRE and have had time to reflect on its qualities, I want to tell you that the memory lingers on. It has been a long time since I have seen a picture so completely satisfying as this latest production of yours. It is genuine entertainment, Sam, healthy and happy, full of fun and originality. The blending of comedy with romance and sentiment will make it, in my opinion, a box office ball of fire. You and everyone concerned in its making can take a bow.

Having read the script and knowing the splendid cast you had assembled, I was prepared to see a fine picture when I went to Hollywood, but BALL OF FIRE exceeded my fondest expectations. Gary Cooper has never had a role better fitted to him than that of Professor Potts and Barbara Stanwyck, fine actress that she is, was a revelation as "Sugarpuss" O'Shea, the night club "Ball of Fire" who burns up "Pottsy". The seven professors who learn about life from "Sugarpuss" furnish as delightful fun as I've ever seen and every member of the cast is excellent. Howard Hawks' work is brilliant. He has given the show pace and excitement as well as masterful direction. Needless to say, Gregg Toland's camera is still full of miracles.

I can assure you, Sam, that every member of our organization considers it a great privilege to distribute your productions and we are more than happy about BALL OF FIRE. It's a picture that will delight every patron and one that will start every exhibitor's New Year off just right.

Congratulations and best wishes,

Cordially,

Ned

Ned E. Depinet

"Why not make this a Real Business?"

(Continued from page 54)

as a consequence, enable him to run pictures best suited to his requirements and allocations best suited to his situation problems. MRS. W. A. WIGHT, Rex Theatre, Konawa, Oklahoma (Independent)

¶ Why is Gene Autry always such a hero? This seems to be hurting him a great deal at the box-office. We have always wondered why some company doesn't make an honest to goodness, down to earth serial. They have them over the air. All serials which we have played were too out of reason to hold the interest of our crowd. Why not have a family serial which will be interesting to all ages and types of people? *Montana (Independent)*

¶ I want more A & B pictures and no C features at all. Quit this making half-rate features for double bills. Just make me 30 good pictures and forget about the other 20 or 30. *D. B. STOUT, Cairo, Illinois (Independent)*

¶ An elimination clause in contracts of at least 20 per cent, which, in my opinion, will improve product. *Minnesota (Independent)*

¶ We want first, entertainment pure and simple. Propaganda, whether New Deal, Roosevelt, war or communistic socialism, have not only become a nuisance, but a box-office opiate as well. Small town exhibitors need one or two more producers like Republic. Features, except Westerns, should run 75 to 100 minutes. There ought to be a limit set to the preachment of sloppy democracy. The people still like good, wholesome, laugh-provoking pictures, and slapstick. *JOSEPH GRAY, Gray Theatre, Spangler, Pa. (Independent)*

¶ Give us better pictures—less tripe. New plots—fewer re-hash. More down to earth pictures for plain Mr. and Mrs. Smith—fewer grand opera re-makes. Metro certainly clings to the latter. *Iowa (Independent)*

¶ *Send the stars out to the small towns; let the common people see them! It will make the star popular and the theatres money. HOWARD R. GAVIN, Lake Theatre, Polson, Mont. (Independent)*

¶ No double features. No long projection. *Louisiana (Independent)*

¶ More A Bracket Productions. Elimination of double features. A sliding scale cost on percentage film. *Indiana (Independent)*

¶ Fewer and better pictures, less ballyhoo from producers and more quality in product, pictures we can make good to patrons on our advertising promises. Product that stresses entertainment and not propaganda. *Oregon (Independent)*

¶ Single bill—new blood in production. Let's have new stories, new ideas in pictures—witness "Citizen Kane." *California (Independent)*

¶ I would like to see the enforcement of the ban on advance showings of pictures to radio and newspaper and magazine gossip columnists. I would like to see a "public education" program via radio, newspaper and magazines on what industry as a whole is doing for national defense, charity, relief, better pictures, etc. *E. K. LAIER, Sparta, Michigan. (Independent)*

¶ Keep on making the good pictures that are now coming up. Always good pictures—always good business. *Washington (Independent)*

AGAINST:

"B" pictures
War pictures
Sermon pictures
Super-length pictures
Dual features
Controversial issues in films
Stars without good stories
"Highbrow" stories
Drawing-room drama

FOR:

Higher admissions
Old buying methods
Protection to single-house booker
Entertainment
Improvements in theatre plant
More "Will Rogers" and "Marie Dresslers"
Producer-exhibitor co-operation on product
Good two-reel comedies
Single features
Ticket-selling titles
Musical pictures
Action pictures
Less dialogue
An educational program addressed to public

¶ *What the small town exhibitor needs most is a fair method of buying pictures. It gets awful tiresome, paying too much for all the in betweens and then 40 or even 50 per cent for the pictures that will do business and it is getting worse under the decree. If the film companies don't want small town theatres why don't they say so, and we will get into some business that is operated on a more fair basis. Kansas (Independent)*

¶ Lower film rentals—and how. Less dictation as to how I can run my business by the film companies. *California (Independent)*

¶ Plaining speaking—the big stars make more money, in proportion to the effort expended, than any other type of workman, craftsman, or artist—and there have been too many crocodile tears shed over the fact that the life of a big star is all too short, and therefore they should be allowed to provide for a luxurious life after they're "thru," during the time they are at the top. Okay—that's fine, but let's have the big stars in more pictures. Instead of making only two to four a year, let's put them in six, eight or 10. I firmly believe that the public does not grow tired of really good talent—and the big stars have talent—not just refreshingly new personalities; otherwise they wouldn't and couldn't last. With all studios declaring that the "B"s are out, let them improve their "A"s by giving them plenty of star material. An "A" picture with two or three really big stars can be single-billed in any theatre, anywhere. Let's get back to singles in the only way possible—good pictures, good direction—and good casts. *Kansas (Independent)*

¶ What the industry needs most today is the trailer situation straightened out. Many a good picture is not grossing what it should on account of the price asked for trailers. (This does not include Metro or Warners.) In some instances we are paying more for a deluxe trailer than our rental cost on two full reels of shorts. Exhibitors and distributors alike are losing thousands of dollars of potential gross. *Kansas (Independent)*

¶ We need more good action and good comedy features with good titles. Pictures that our patrons like can be made at low production cost. The film company can make a good profit and sell to theatres like ours so everyone can be happy. We don't need so-called great productions; they always prove to be great flops at our box-office. *Ohio (Independent)*

¶ We would hope for a quick lessening of the excessive taxes which we must collect or pay—that is, in addition to the taxes every business man must pay. Our business is hit trebly. Many a business netting as much, or double as much, as our own escapes practically all excise taxes. We must collect 10 to 12 per cent—and the public does not consider that we are merely a collector. They have so much in the amusement budget, and know only that it's going to take a certain amount of that to attend a show. P. G. ESTEE, Broadway Theatre, Centerville, S. D. (Independent)

¶ Better pictures with box-office value. *Illinois (Independent)*

¶ A higher admission price, with no junior admission price. *California (Independent)*

¶ Do away with blocks-of-five. *Missouri (Independent)*

¶ Why not make this a business? If the film salesman would not try to jack prices and argue for hours why it should be more, it might be easier for everyone. The exhibitor is naturally suspicious, after salesmen have talked for months before the decree what they are going to do to us. Let's all be honest or God help us both. *Iowa (Independent)*

¶ *More outdoor pictures, such as "Northwest Mounted Police," "Shepherd of the Hills." More adventure and less talk. Less 40 per cent pictures, so the exhibitors will have enough left to pay the advertising bill. CLAVER AND WOOD, Coquille, Oregon. (Independent)*

¶ Constant efforts of sales managers and their staffs to worm more dough for rentals out of their accounts-sliding scales, so much to so much, plus so much thereafter-plus all your Saturdays and Sundays—and to heck with the rest of the week—you take the rap. Another unnecessary evil is blind checking of theatres—a costly procedure, and avails nothing, except another request for higher rentals. *Oregon (Independent)*

[To Be Continued]

TRADE SHOWINGS
of
"BALL OF FIRE"
starring
GARY COOPER · BARBARA STANWYCK
Produced by SAMUEL GOLDWYN • Distributed by RKO RADIO PICTURES

BRANCH	PLACE OF SHOWING	ADDRESS	DAY AND DATE	TIME
Albany	Fox Proj. Rm.	1052 Bway.	Wed. 12/10	11 A.M.
Atlanta	RKO Proj. Rm.	191 Walton St. N. W.	Wed. 12/10	11 A.M.
Boston	RKO Proj. Rm.	122 Arlington St.	Wed. 12/10	11 A.M.
Buffalo	Fox Proj. Rm.	290 Franklin St.	Wed. 12/10	11 A.M.
Charlotte	Fox Proj. Rm.	308 So. Church St.	Wed. 12/10	11 A.M.
Chicago	RKO Proj. Rm.	1300 So. Wabash Ave.	Wed. 12/10	11 A.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 6th St.	Wed. 12/10	11 A.M.
Cleveland	Fox Proj. Rm.	2219 Payne Ave.	Wed. 12/10	11 A.M.
Dallas	Fox Proj. Rm.	412 So. Harwood St.	Wed. 12/10	11 A.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Wed. 12/10	11 A.M.
Des Moines	Fox Proj. Rm.	1300 High St.	Wed. 12/10	11 A.M.
Detroit	Max Blumenthal Proj. Rm.	2310 Cass Ave.	Wed. 12/10	11 A.M.
Indianapolis	Fox Proj. Rm.	326 No. Illinois St.	Wed. 12/10	11 A.M.
Kansas City	Paramount Proj. Rm.	1800 Wyandote St.	Wed. 12/10	11 A.M.
Los Angeles	RKO Proj. Rm.	1980 So. Vermont Ave.	Wed. 12/10	11 A.M.
Memphis	Fox Proj. Rm.	151 Vance Ave.	Wed. 12/10	11 A.M.
Milwaukee	Fox Proj. Rm.	1016 No. 8th St.	Wed. 12/10	11 A.M.
Minneapolis	Warner Proj. Rm.	1104 Currie Ave.	Wed. 12/10	11 A.M.
New Haven	Fox Proj. Rm.	40 Whiting St.	Wed. 12/10	11 A.M.
New Orleans	Fox Proj. Rm.	200 So. Liberty St.	Wed. 12/10	11 A.M.
New York	RKO Proj. Rm.	630 Ninth Ave.	Wed. 12/10	10:30 A.M., 2 P.M. & 4 P.M.
Oklahoma City	Fox Proj. Rm.	10 No. Lee Ave.	Wed. 12/10	11 A.M.
Omaha	Fox Proj. Rm.	1502 Davenport St.	Wed. 12/10	11 A.M.
Philadelphia	RKO Proj. Rm.	250 No. 13th St.	Wed. 12/10	11 A.M.
Pittsburgh	RKO Proj. Rm.	1023 Blvd. of Allies	Wed. 12/10	11 A.M.
Portland	Star Preview Rm.	925 N.W. 19th Ave.	Wed. 12/10	11 A.M.
St. Louis	S'Renco Proj. Rm.	3143 Olive St.	Wed. 12/10	11:30 A.M.
Salt Lake City	Fox Proj. Rm.	216 E. 1st St., So.	Wed. 12/10	11 A.M.
San Francisco	RKO Proj. Rm.	251 Hyde St.	Wed. 12/10	11 A.M.
Seattle	Jewel Box Preview Rm.	2318 2nd Ave.	Wed. 12/10	11 A.M.
Sioux Falls	Theatre Supply Co. Proj. Rm.	220 W. 10th St.	Wed. 12/10	11 A.M.
Washington	Fox Proj. Rm.	932 New Jersey Ave. N. W.	Wed. 12/10	11 A.M.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Shortage of Space

Most acute problem facing producers in Britain at the moment is the shortage of studio space. The limits imposed on the use of studio stages through the Government commandeering and freezing storage and office space are holding up the plans of British and American companies here even more than the dereservation of studio technicians.

In a statement prepared by British producers recently for the Minister of Information, some 82 feature films were envisaged for the 1941-42 year. A maximum figure of films which could be produced on the floors currently available would probably not be more than fifty. Estimates are that this figure will be the outside total of films likely to be registered in Britain in the coming year.

Denham, the largest British studio, can probably not, under present circumstances, make more than 15 or 18 in a twelve month period.

Plans of the American companies here to produce world market films with a proportion of their frozen revenues have been considerably sabotaged by the manpower situation and the dereservation of key technicians. Even if some patchwork formula were devised to overcome this difficulty, the paucity of floor space prevents any materialization. The indications are that the American companies here, who quite apart from quota considerations, are eager to get to work on production for purely commercial reasons, and to secure films to supply the cinemas of Great Britain and the United States, will make further approaches to the Government in the hope of getting some action in this direction.

▽

With Britain's battles being fought greatly in the air, and the defense of the country against Nazi aggression hanging to some extent on the R.A.F., it is not surprising that a wide proportion of contemporary British films have a flying flavor. The immense success here of "Target for Tonight" has probably given a further impetus. Balcon's "Ships With Wings" is awaited. It will have been premiered by United Artistes ere this reaches print. It deals with the Navy's Air Arm. Leslie Howard is at work at Denham on "First of the Few," a dramatization devised around the Spitfire and its inventor. General Film will handle this. Michael Powell is putting a final polish to "One of Our Aircraft Failed to Return," which Anglo American will distribute. Warners current contribution is "Flying Fortress." These and other companies have plans for further films with a background of aviation.

Howard, having spent much time on location and exterior work, is now at Denham, though another camera unit is still quartered at a certain British fighter station and a third is at the Vickers Wellington works. Howard, who is producing and directing the film in which he also stars, has been shooting during the week on a set representing the old Supermarine works at Southampton. Scenes shot here recreated the excitement of Summer 1922, when Britain won the Schneider Challenge Trophy. The set was assembled by art director Paul Sherriff from records loaned him by Vickers Armstrong. An early flying boat was loaned by the British Power Boat Co.

In the cast with Howard is Major David Niven, released for the film by his regiment, and the War Office. Others in the cast include Roland Culver, Rosamund John and Anne Firth.

The picture is being made by British Aviation Pictures.

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Schoolmaster Comedian Will Hay, who recently made his directorial bow as co-director with Basil Dearden on "The Black Sheep of Whitehall," is to repeat his experiment. He and Dearden will again work together on his next comedy for Michael Balcon, "The Goose Steps Out," due for early production at the Ealing Studios.

"Flying Fortress"

While Walter Forde and his staff are busy on the set at Teddington directing the opening scene of Warners "Flying Fortress," even busier are the technical crew in the workshops building replicas of the huge bombers in which many sequences of the production will take place.

Going into the workshops is like entering vast aircraft hangars where new planes are being made. Wings, cabins, struts, propellers, bomb-racks, all the thousands of parts required in one of the stratospheric flyers, are being assembled under the supervision of men who know how planes are built, and are working from blue-prints and photographs of interiors so that every detail will be authenic.

One of the biggest sets yet used in a Teddington production depicts the editorial department of an American newspaper. Graham Cutts, casting director at Teddington, struck a simple solution of the problem of finding American-speaking newspaper men for this scene. An American correspondent gathered them from his index of United States reporters, who formerly worked on the Continent, and have been more or less stranded in London since Hitler over-ran Europe.

A liason officer has been appointed to supervise all details of studio work to secure authenticity of detail, and, in addition, men in Air Force blue, who have flown Flying Fortresses across the Atlantic and piloted them into action over Germany, patrol the sets and workshops with an eagle eye for mistakes.

Guildhall Rebuilt

The great Guildhall Chamber, gutted in the last raid on London, will rise again at Shepherd's Bush studios. It will be constructed to the actual size. Film draughtsmen have been allowed by the civic authorities to inspect the damaged premises in order to prepare their plans and drawings.

It will be the scene of the climax of Robert Donat's latest film, "The Young Mr. Pitt," being made by Twentieth Century Productions, and Donat will be seen making the stateman's last and most famous speech at the banquet in celebration of Trafalgar.

The huge hammer-beam roof destroyed in the blitz was a 19th century addition to the building, and it is interesting to note that the film reconstruction will show the original flat coffered roof with panels. City of London authorities will follow the film's example and replace a replica of this original roof on the Guildhall after the war.

▽

With the last scene of Two Cities "Unpublished Story" in the can, a close up and sound track was taken of director Harold French—not however for public screening. Harold had received a recording through Alfred Hitchcock, of his daughter, who has been evacuated to Hollywood. The close-up and sound track were made for his daughter, and John Ojerholm of Olympic Labs is reducing this to 16 millimetres so that she can use her own machine.

Arthur ("Big Hearted") Askey without the assistance of his team mate Richard ("Stinker") Murdoch, has gone to work on yet another film for Gainsborough, "Back Room Boy." Moore Marriott, the artful Ancient of so many recent Gainsborough comedies, and Graham Moffatt, lend him comedy support. Herbert Mason directs. As usual, Maurice Ostrer is in charge of production, with Ted Black actual producer.

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A copy of Michael Balcon's Fleet Air arm film, "Ships With Wings," has been given by Ealing Studios to the Admiralty with the request that they should pass it on as a present to the officers and men of H.M. "Ark Royal," to whom the film is dedicated and who helped to make it.

Balcon, production head of Ealing Studios, has an option on a story of the building by the Russians of the Dnieper Dam. The story is being prepared as a script for broadcast by Sergei Nolbandov and M. Danischewsky, both of whom are attached to Ealing Studios. Nolbandov and collaborated on the script of and directed "Ships With Wings."

The story of the building of the dam and the final heroic and tragic decision of the Russians to destroy it, rather than to let it fall into Nazi hands, will be traced through the eyes of a Russian family living within sight of the dam.

BRITISH EXHIBITORS REBEL AT COST AND QUALITY OF PROPAGANDA FILMS

Protest Prepared on Lack of Entertainment in Government Pictures for Which Screen Time and Rentals Are Asked

by AUBREY FLANAGAN
in London

Blowing up to the velocity of a stiff breeze —which might quite easily develop later to gale power—a great deal of discontent is manifest currently in industry circles with the official handling of news as progaganda, and no less of propaganda as news. On the one hand exhibitors are becoming increasingly incensed at the way they are being chivvied and browbeaten into devoting screen space to dull propaganda films and sometimes being asked to pay for the privilege. In exhibitor circles, and in a far wider sphere, is an even keener disrelish at the alleged inefficiency and disinterest with which the Government is handling the business of news on the screen. Criticisms are being levelled not only in terms of news for the home screen, but no less for the screens of the U. S. and neutral countries.

Complaint was recently made by the Ministry of Information's Films Division that exhibitors were in many places failing to observe their gentlemen's agreement to devote screen time in every program to one of the Ministry's five minute films. Despite CEA assurances that the delinquent were but an obscure minority, considerable expression has been given in provincial districts to the discontent which exists at the quality of some of the films. In admitted cases exhibitors are refusing point blank to show each and every film or to slip a film into every program.

In some instances exhibitors are screening the MOI films at the end of the program so that they can serve as an exit march.

New Demands Made

Official demands from other authorities are being increasingly made for gratuitous screen time. In one instance exhibitors have been peremptorily asked to screen a film about gas-masks. It is a three reeler and they have been expected to show it, to pay a rental of 33s 4d, and to make good any damage.

Exhibitors, who are as public spirited as any other body of the counity, object to such demands on more than one ground. They object that they should be selectively chosen as a vehicle of "compulsory voluntary" progaganda, whilst other sections of the community are paid for advertising space devoted to national publicity. They have an even keener if more commercial viewpoint which asks, since they are providers of entertainment, that the propaganda which they are ready and anxious to assist shall be both entertainment and efficient propaganda, neither of which, they claim, it can too frequently be termed.

This latter criticism is one of the keenest currently directed against the news quality of the contemporary British newsreel, whether it be that for home or that for foreign consumption. Increasingly, it is stated, complaints are being received from the public on the dullness and lack of enterprise in wartime newsreels, which are found often to be a liability rather than an asset.

PINEWOOD STUDIOS MAY REOPEN

The Pinewood Studios, closed since the start of the war, may be reopened in January as the center of Government film production, it is reported. Pinewood is controlled by the General Film-Gaumont British interests. The Army film unit has taken over the Curzon Theatre in Mayfair.

Paul Soskin will join the Gaumont-British-Gainsborough producing company as a resident producer on the completion of his current film.

Industry and political critics of the British newsreel point significantly to the infinitesimal amount of footage devoted in American reels to British matter. There are no fears of lack of interest or collaboration in the U. S. camp. They are far too well aware of the inferior quality of the material available.

The newsreels themselves vigorously sidetrack any criticism on these grounds, pass the buck back on the MOI and the service departments with whom authority is vested, and with whom responsibility must lie. Control of newsreels is vested in the MOI's Films Division, though it is claimed to be collaborative control. In August last a committee was set up upon which sat representatives of the Newsreel Association and the Ministries, to oil the wheels, so to speak, of newsreel coverage, by co-ordinating the activities of the units and securing liaison between them and the Services. It was intended to help advance buildups of war stories and secure equal treatment for all. Results so far have not been apparent, and the scheme is considered in many newsreel quarters a complete flop.

Material secured under the Committee's auspices is pooled to all the units. It is further claimed that the material they have been allowed to get has been poor, lacking in news value and devoid of propaganda punch.

Whilst on the one hand one section of the newsreels claim this is greatly due to the dead hand of service interference and lack of imagination, it is claimed, and claimed forcibly, in another, that the root of the trouble lies in the fact that in the Films Division of the MOI no less, is there a complete and total absence of anyone with a background and training in the handling, treatment and issue of news, whether by means of the screen or on newsprint itself.

Pooling Kills Initiative

As a side issue the pooling system is said further to kill all initiative among the newsreels themselves.

The demand is now being made that the handling of newsreels should be transferred from the Films Division of the MOI to the more expert and energtic News Division. The noted liveness of the new minister, Mr. Brendan Bracken, is thought to be a potential help in this regard rather than a hindrance.

Another screen time problem facing exhibitors just now is that of the screen time they are compelled by law to devote to British film footage. Consequent on the progressive decrease in British production, it is certain that this year the number of Quota defaults is likely to be considerable. Prosecutions have begun in some cases, though it is authoritatively understood that the Board of Trade are prepared to be indulgent to those exhibitors who have been unable legitimately to secure enough films to fulfil their quota. Powers exist under the Films Act for exemptions to be given in appropriate cases.

Apart from the Quota year recently closed, the forthcoming twelve months period is looked upon with some misgiving by exhibitors as well as by renters. A statistical survey of the production prospects of the next twelve months suggests that if 50 British films are available that will be the top figure. CEA experts claim that 100 are necessary for exhibitors to fulfil a 15 per cent quota. The current quota figure for exhibitors is 17½ per cent.

With these considerations in view the CEA will continue to press their demand that the quota figure be set back to 15 per cent.

The Board of Trade have powers under the existing act to do this but action must be taken by December 31st for films registered in the Quota year commencing October 1, 1942, when the quota figure is due to be raised to 20 per cent.

The continued withdrawing of technicians and studio workers into the forces, plus the unavailability of studio space, referred to in the British Studios page of this issue suggests that production figures in the forthcoming period are likely to drop, at least, to the figure indicated.

Victory Scored

What is regarded in trade circles as a major tactical victory has been scored this week by the Liverpool section of the CEA who after a bitter and protracted fight have succeeded in getting the local Corporation to rescind a ruling that children should not be admitted to cinemas which opened on a Sunday under the recent order. The campaign to get cinemas opened in Liverpool and district took many months of intensive effort. They were the culmination of many years fighting. The Corporation, however, insisting that the opening of the cinemas was on behalf of men and women in the forces, refused to allow children under sixteen to attend.

Liverpool cinemas thereupon refused to open at all, and after the matter had been thrashed out in full Council between the industry and the local authorities, the rule was amended to permit children if accompanied by parents or other adults.

In another Lancashire town, Warrington, a like condition is still being imposed but indications are that further CEA campaigning will result in its removal.

Exhibitors in other areas are experiencing another minor headache, where police officials have insisted upon a condition of cinema licensing being that patrons be refused admission unless they are carrying gasmasks. In some districts the CEA have been able to get the condition withdrawn. Unfortunately the powers of the local police in the matter are wide and the Home Office cannot interfere.

Milder, Rose, Goldsmith Due

Max Milder, Warners managing director for Great Britain, will leave London early in December for New York for home office conferences, while David Rose, Paramount managing director in Great Britain, is in Lisbon awaiting a clipper to the United States.

Isador Goldsmith, president of Grafton Films, Ltd., a London producing company, is scheduled to arrive in this country from England early in December. He will bring with him a print of "Hatter's Castle," produced from the A. J. Cronin novel.

RADIO CITY

NEXT AT



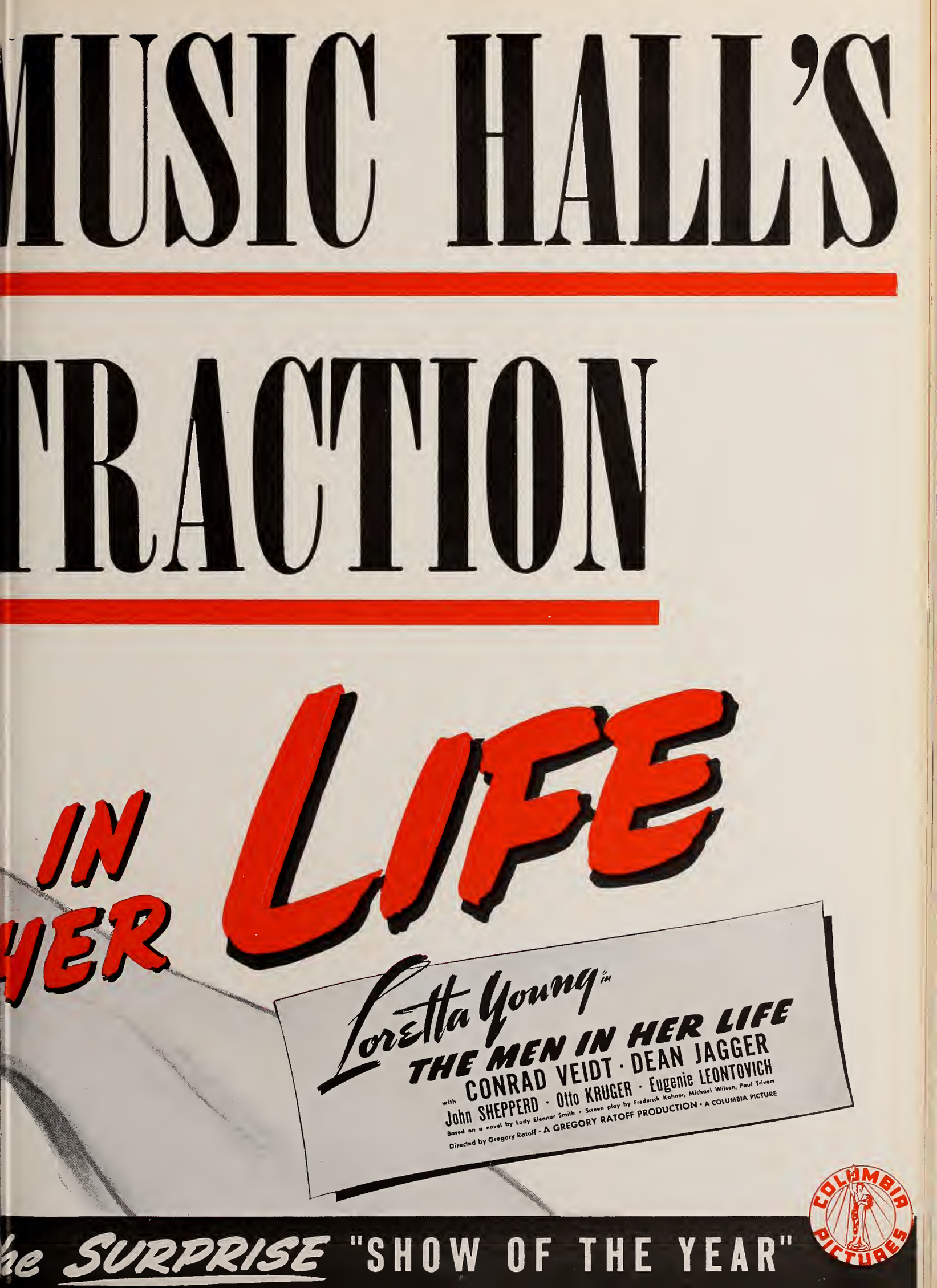
THE MEN

THE "SHOWPLACE OF THE NATION" Book

MUSIC HALL'S

TRACTION

IN HER LIFE



COLUMBIA PICTURES

he SURPRISE "SHOW OF THE YEAR"

Kalmine Honored; Testimonial for Silver December 8th

Approximately 700 persons attended the testimonial dinner in Pittsburgh Monday night to Harry Kalmine, Warner theatre executive and former zone manager for the circuit, at the William Penn Hotel.

John Harris, national chief barker of the Variety Clubs, presented the guest of honor with a check for $5,000, net proceeds of the dinner, to be used to build a Kalmine recreation hall at Camp O'Connell for underprivileged boys, and a diorama of the camp as a personal gift. The camp was begun several years ago by Mr. Kalmine, Frank Harris, former Senator, and Ira Cohn for the local Variety Club.

Entertainment was provided by acts from local night clubs and the Stanley theatre. Among the out-of-town guests in attendance were: Al Schwalberg, Harry Goldberg, Mort Blumenstock, Leonard Schlesinger, George Dembow, Lou Goldberg, A. W. Smith, Jr., Robert Mochrie, Jack Cohn, Charles Kurtzman, Mike Cullen, Harry Mayer, Phil Spitalny and Abe Weiner.

Si Fabian Heads Silver Testimonial

Si Fabian of New York has been named general chairman of the Albany Tent nine committee planning a testimonial dinner at the Hotel Ten Eyck, Albany, December 8th, for M. A. Silver, recently promoted to Warner zone managership at Pittsburgh.

Mr. Silver, the first chief barker of the newly organized tent, is expected to relinquish his office at the testimonial in favor of L. R. Golding, Fabian Theatres divisional manager at Albany.

Assisting Mr. Fabian on the general committee will be: M. N. Grassgreen, 20th Century-Fox branch manager, treasurer; C. J. Latta, Mr. Silver's successor as New York state zone manager for Warner Circuit; C. A. Smakwitz, Warner assistant zone manager; Clayton G. Eastman, Paramount branch manager; Paul Krumenacker, Vitagraph branch manager; J. Myer Schine and Louis Schine, Gloversville; M. J. Kallet, Kallet Circuit, Oneida; Sam Rosen, Fabian Theatres, New York; H. L. Ripps, M-G-M branch manager; Joe Miller, Columbia branch manager; Nate R. Sodikman, Monogram branch manager; Max O. Westebbe, RKO branch manager; J. J. Spandau, Universal branch manager; Sidney Lehman, Buffalo Variety tent barker; Max Friedman, Warner zone booker; Harry Berinstein, Berinstein Theatres, Auburn; Abe Stone, Eagle, Albany, and Neil Hellman, Royal and Paramount theatres, Albany.

Harris Appoints District Heads

John H. Harris, national chief barker of the Variety Clubs of America, has made the following district appointments:

Sam Galanty for Washington, Baltimore and Philadelphia; Marty Mullin for Boston, and to organize New Haven and New York; Elmer Rhoden for Kansas City and St. Louis; Mike Shapiro for Pittsburgh, Cincinnati, Cleveland, Columbus and Dayton; Alex Schreiber for Detroit, Milwaukee and Minneapolis; Eddie Shafton for Omaha and Des Moines; Paul Short for Dallas, Atlanta, Memphis, Oklahoma City, Los Angeles and Charlotte; C. J. Latta for Albany, Buffalo and Indianapolis; and R. J. O'Donnell to organize New Orleans, Chicago, Portland, Denver, San Francisco, Seattle and Salt Lake City.

These district representatives will cooperate with existing Tents in the cities assigned to them and will assist and guide interested industry people in organizing Tents in those cities without Variety Clubs.

These appointments are in line with Mr. Harris' plan to maintain a closer contact between the National Headquarters and the field and thus bring about a closer knit organization throughout the country.

Five hundred Washington Variety Club members and guests attended the Victory Dinner and Dance last Saturday night, November 22nd, at the Hotel Willard.

A bill of entertainment, headed by Abbott and Costello, took the place of speeches on the program, which all present agreed was the best in the history of the annual event. Tickets were $16.50 a couple.

Net proceeds of the affair will go into the club's welfare fund.

Annual Elections In Cincinnati

Rudy Knoepfle, Republic salesman, was re-elected president of the Cinema Club of Cincinnati at the annual election November 22nd, and Peter Niland was reelected secretary and treasurer. Albert Kolitz was named first vice-president, succeeding Marc Cummins, and Lef Bugie was chosen second vice-president, replacing Joseph McKnight. Trustees elected were: Irving Sochin, Milton Gurian, William Devaney, John Eifert, Ross Williams and Mr. McKnight. The installation dinner was set for February 22nd.

Harris Dudelson, Al Kolitz and Albert Weinstein have been elected canvasmen of the Cincinnati Variety Club. Reelected were: Allen S. Moritz, William Devaney, Peter Niland, Saul Greenberg, James J. Grady, F. W. Huss, Nat Kaplan and Andrew Niedenthal. These men, with William Onie, chief barker, Arthur Frudenfeld, Joseph J. Oulahan and Harry J. Wessel, past chief barker, will serve for the coming year. Mr. Moritz and Mr. Niedenthal were elected delegates to the national convention, with Mr. Onie and Mr. Devaney alternates. Mr. Moritz was also elected national canvasman.

The Philadelphia Variety Club will hold its election for a board of canvasmen on December 4th. Eleven men are to be voted on with the following automatically made members: Earle W. Sweigert, Jay Emanuel, Dr. Leon Levy, William J. Clark, Jack Beresin and Ben Amsterdam. Also to be elected is a national canvasman to represent the local tent and two delegates and two alternates to the national convention.

The annual banquet of the Philadelphia Variety Club will be held December 14th at the Bellevue Stratford Hotel. James J. Walker, former mayor of New York City, is expected to be toastmaster. Postmaster General Frank C Walker and Mayor Bernard Samuel of Philadelphia are scheduled to attend.

TAVERN "BANK NIGHT" . . USED IN ST. LOUIS

More than 500 taverns in East St. Louis and in St. Clair County, Ill., have banded together for a joint bank night patterned after the project used in theatres. The attraction is held on each Tuesday night, with the qualification that a winner must be in a tavern to collect. The taverns are thronged on that night, cutting seriously into theatre business. It costs each tavern $2 to participate in the game, and prizes range up to $250.

Columbia Net Is Up to $261,705

Columbia Pictures' net profit for the first quarter ended September 27, 1941, after all charges and provisions for Federal and other taxes, amounted to $261,705, which compares with a profit of $153,878 for the corresponding period ended September 28, 1940.

No provision has been made for the monies presently restricted in England as the company at this time does not have any basis on which to determine how much of these monies may be permanently blocked.

Working capital amounted to $11,619,219; current assets were $14,207,784, and current liabilities, $2,588,565.

"Results to date for the second quarter indicate a continued improvement in earnings," said Harry Cohn, president.

Testimonial Planned For Rubin, Manente

Over 300 associates and other friends of Nat Rubin and Frank Manente are expected to attend a joint testimonial dinner to be given in honor of the two recently promoted theatre men on December 1st, at Seven Gables Inn in New Haven, Conn. Mr. Rubin is now managing the Lyric, Bridgeport, after serving as assistant at the Poli, New Haven, while Mr. Manente, former student assistant at the Poli, is now assistant at the Globe, Bridgeport. Dinner and dancing will make up the program of the evening.

The "Cheer Show," sponsored by the Indianapolis Variety Club, this year consisted of a theatre circus show and was presented on the stage of Keith's theatre in Indianapolis. The show was free for all the underprivileged children and adults with tickets being distributed through all local welfare organizations. C. Arthur Landes, chairman of the committee in charge of this event, secured the full cooperation of the various unions and the theatre.

The Variety Club of Texas bid of $10,500 was accepted at the National AAU Convention in Philadelphia, Sunday, November 16th.

The Variety Club will sponsor the meet in Dallas and preparations have been made to make the affair one of the biggest in the history of the Tent. All proceeds—anticipated at $50,000 net—will go into the club's charity fund. Paul Short, chief barker, has named R. J. O'Donnell chairman of the committee that will handle the club's activities in regard to the meet.

D.A.R. Head Is Guest

Mrs. William H. Pouch, president general of the Daughters of the American Revolution, was the guest of honor of the society's motion picture committee at a luncheon in New York Wednesday at the Therese Worthington Grant restaurant. Hal Hode, Columbia Pictures executive, spoke on "What Was Back of the Senate Subcommittee Investigation of the Movies?"

Preston Is Endicott Supervisor

A photograph appeared in last week's Motion Picture Herald of Lew Preston, with the caption that he was general manager of the Interboro Circuit in Brooklyn. Stanley Kolbert is general manager. Lew Preston, for the past seven years supervisor of the Endicott Theatres, Brooklyn, has resigned to join Interboro under Mr. Kolbert.



DOWN MEXICO WAY

A REPUBLIC PICTURE

Gene
AUTRY

Smiley
BURNETTE

FAY McKENZIE
HAROLD HUBER
SIDNEY BLACKMER

JOSEPH SANTLEY — *Director*

Screen play by Olive Cooper & Albert Duffy

Based on a story by
Dorrell & Stuart McGowan

Buy U. S. Defense Bonds

F-M SEEN AS 'DARK HORSE' TO AID RADIO INDUSTRY WHEN WAR ENDS

Sale, Construction of New Sets Increasing, in Spite of Defense Restrictions; New Advertising Campaigns Are Planned

Static free frequency modulation radio is the dark horse upon which many of the chief radio manufacturers are placing their blue chips in anticipation of the day when the war emergency ends. In it many in broadcasting see the most fertile new field for a swift and widespread expansion of their industry.

Despite pressure of defense orders, priorities, curtailed installment buying, and many other wartime restrictions, the sale of new FM receivers and the construction of new FM broadcasting stations is constantly increasing.

On November 1st 120,000 FM sets were in use, a manufacturers' survey reported. Nineteen commercially licensed FM stations were on the air, with at least half a dozen more due to open soon. Production of receivers topped the 1,000 per day mark last month. Being built are 41 stations.

Interest in this new medium is rising much more swiftly, in proportion, than the growth of television or standard broadcasting, FM Broadcasters, Inc., trade association of the "staticless radio" industry reports.

Materials Alloted

Leading radio manufacturers, including Stromberg-Carlson, General Electric, Zenith, Stewart-Warner, Pilot and other pioneer licensees of Major Edwin H. Armstrong's frequency modulation patents are allocating large proportions of restricted material to the manufacture of FM sets. With almost a dozen other manufacturers of FM sets they have reduced the output of low cost standard amplitude modulation receivers and used priority allocations for the construction of the frequency modulation sets.

This policy makes it possible to meet the demand in part for FM sets, one executive explained, and at the same time it makes sets available to acquaint the public with the advantages which are claimed for FM. It is hoped thus to build up a backlog of public demand for FM sets against the day when they may be produced in unrestricted quantities.

Current output, according to FM Broadcasters, is about 1,500 sets a day. As of November 15 they estimated that 130,000 FM sets were in use. The total evening audience now listening to the 18 FM stations in operation is estimated at a quarter of a million persons. The figure is not large compared to the circulation of standard broadcast programs. FM proponents point out, however, that the first FM station began commercial operation scarcely ten months ago. The current demand for sets is said to be 20 percent ahead of output.

Advertising and publicity in behalf of FM are being launched by many leading manufacturers. Stromberg-Carlson last week began a pre-Christmas series of newspaper and magazine insertions to stress the advantages of FM reception. Five insertions in each of two New York papers and three insertions in three afternoon papers are to be devoted to FM, plus two pages each in three national magazines.

General Electric, according to H. J. Deines, manager of radio and television advertising, is to devote a substantial part of its 1942 advertising of radios to FM models. Newspaper, magazine and radio campaigns are planned, in time to reach the Christmas market. Newspaper copy will be divided between "all out" promotion of FM in locations where stations are already operating and educational advertising to acquaint the public elsewhere with the new receivers.

In many cities local theatres have cooperated with radio dealers and distributors to display FM receivers in operation in lounges and lobbies. The tie-ins are said to have evoked considerable interest among theatre patrons. In Boston and Milwaukee theatres recently carried Presidential speeches from the stage via FM sets.

The largest number of receivers is in the New York area with an estimated 30,000 sets. Two stations are on the air there with ten more building or planned. Chicago has over 25,000 sets and three stations. In the month following the first programs over W59C, operated by the *Chicago-Tribune*, sales doubled to 10,000 receivers a month.

12,000 in New England

New England, served by Boston and Mt. Washington stations W43B and W39B of the Yankee network, claims 12,000 sets. Other localities reporting large FM sales within recent months include Detroit, 6,500; Los Angeles, 7,000; Milwaukee, 4,200; Pittsburgh, 3,500; Hartford, 3,000 and Albany-Schenectady with 3,500. The latter area is served by W47A, the only FM commercial station to report operating profits as yet.

Other cities, with FM stations about to open, or in the construction stage also report large anticipatory sales of receivers equipped for frequency modulation. These centers include, Philadelphia, St. Louis, Cleveland, San Francisco, and Kansas City.

Philadelphia's first FM station, W69PH, affiliated with WCAU, a CBS outlet opened on November 2nd. W53PH took the air on November 10th. It is operated by WFIL, an NBC outlet. Four other Philadelphia stations have been licensed.

The first commercial FM contract in Philadelphia was completed last month between WIP and Harry M. Dittman Advertising Agency, Philadelphia, for the Adams Clothes Stores. The contract is for WIP's FM station, W49PH, which is expected to be completed shortly after the first of the year and will operate 24 hours a day.

The American Network, FM's first chain, recently added five more members and stockholders. These include the St. Louis *Star-Times* Publishing Co., the Indianapolis Broadcasting Company, Inc., WCAE, Inc., of Pittsburgh, the National Life & Accident Insurance Co. of Nashville, Tenn., and the Constitution Publishing Co. of Atlanta, Ga.

Newspaper attention to FM stations, press ownership of which is still being contested by the Federal Communications Commission, is increasing. To open W59C the *Chicago-Tribune* published a 12-page special section devoted to FM. The Philadelphia *Record* had a similar special edition last week to promote new stations in that city.

The New York *Herald Tribune* this week became the first New York paper to list FM programs in detail when it added W71NY, Bamberger Broadcasting Service station to its radio schedules.

Expansion of New York City's municipal broadcasting station into the FM field was approved by the Board of Estimate last week when it voted an appropriation of $16,000 for an FM transmitter to supplement station WNYC the city's standard broadcast station. The new station, to be known as W35NY will broadcast both original and WNYC programs. Bids are currently being received for transmitter equipment and it is expected that the new station will be operating within six months.

Mutual Power Increased

Power for W71NY, the FM outlet of the Bamberger Broadcasting Company — Mutual station WOR, will be increased to its full authorized level of 10,000 watts on November 30th. The station has operated on a temporary power of 1,000 watts since it began commercial operation on April 1st. The new transmitter at 444 Madison Avenue will increase the station's range to 52 miles.

At least four of the FM stations now on the air are operated by newspapers, despite FCC opposition. They are W45D, Detroit *Evening News;* W59C, *Chicago-Tribune;* W55M, Milwaukee *Journal;* and the Worcester (Mass.) *Telegram*'s experimental station. At least 20 other major newspapers, including the Philadelphia *Bulletin*, New York *Daily News*, Louisville *Courier-Journal*, the *Globe-Democrat*, and *Star-Times* in St. Louis, and the South Bend *Tribune* are building or have license applications pending for FM stations.

Advertising rates on the FM stations have been generally low. Only the Schenectady station has been self-supporting to date. The stations have exhibited a trend away from retransmission of standard broadcast programs and the majority of the 19 now in operation, even when owned by a regular broadcaster are putting out new program material.

Typical of the time cost on larger FM outlets is the rate card for W59C in Chicago. Class A evening time sells at $75 an hour with hour rates of $37.50 before 6:30 and after 10:30 P.M. Half hours cost $55 on the A time and $27.50 during other hours. Discounts are graded at 15 per cent for 52 weeks, 10 percent for 26 weeks and 5 per cent for 13 weeks. The Philadelphia basic rate is $60 per hour.

The third Chicago station, W67C, a CBS affiliate, broadcasts on a temporary power of 1,000 watts pending completion of its 10,000-watt tower at 1 North La Salle Street. W59C opened last month, W51C, Zenith Corporation outlet, has been on the air almost a year, commercially since March 1st.

RIVAL SELLS FIELD CHICAGO AIR TIME

Marshall Field III will tell Chicago about his newest publishing venture, a new interventionist newspaper, over the radio waves of the frequency modulation station operated by the Chicago Tribune, *arch-isolationist leader of the Chicago circulation field and principal opposition to the new morning newspaper, the Chicago* Sun.

Mr. Field's paper, it is reported, has signed a 52-week contract with W59C, frequency modulation outlet operated by the Tribune *station, WGN. The contract, which calls for an hour a week for one year, sponsored by the new paper, will cost Mr. Field about $3,315, it is reported. Other standard radio stations, possibly including WGN, will be used for spot announcements and other special programs to plug the new newspaper.*

FAME

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Presented with complete analysis and personnel credits.

THE SEASON'S MONEY-MAKING STARS

Evaluated and reported upon by the exhibitor showmen of the world.

THE RADIO CHAMPIONS OF 1941

As polled by Motion Picture Daily among the editors of the daily newspapers of America.



One Dollar the Copy

EDITED BY TERRY RAMSAYE

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER, NEW YORK

NBC BUYS 4-YEAR-OLD MONOGRAM FEATURES FOR TELECAST PROGRAMS

But Major Distributors Still Refuse to Release Pictures for Medium; FCC Inspects New York Television Studios

Films for television were acquired from a large distributor for the first time this week when Monogram and NBC signed a contract making all of the 1937-38 Monogram product available for transmission over WNBT at New York. The so-called "Big Eight" have steadfastly refused to release *any* pictures, regardless of age.

It marks the first time that any film distributor, with the exception of minor local distributors holding states rights or the distribution franchise to outdated product, has sold its product to the visual broadcasters. There has been an increasing use of film on the New York programs of WNBT and the Columbia Broadcasting System outlet stations WVBW, WCBW, and the new Don Lee station in Los Angeles is also transmitting several hours a week of film.

Hitherto the films available for television have been almost exclusively non-theatrical commercial pictures, travelogues, educational reels or outdated productions by minor, and frequently defunct Hollywood producers. A number of scientific subjects and the recruiting and defense pictures produced for the U. S. government have also been available, lately, to the television studios.

ASCAP Music Helps

Lifting of the ban on ASCAP music over the major networks last month resulted in a sharp increase in the quantity and quality of films which NBC and CBS report they are using. Most of the available product is scored with ASCAP tunes.

This week the program announcement of WNBT, the NBC television outlet at New York listed half a dozen titles and star names familiar on motion picture screens. Jackie Cooper, Tim McCoy, Warren Hull, James Cagney, and Stuart Erwin were among the Hollywood "names" announced in NBC films.

The pictures, most of them three or more years old, have been acquired largely from independent distributors now holding exhibition rights, it is reported. The television studios report that there is no thawing in the attitude of the eight major producers, who have consistently refused to make their pictures available for transmission via commercial television.

Additional independent product recently booked by NBC include five Grand National Pictures, now held by Mohawk. The James Cagney and Stuart Erwin pictures are in this group. Harold Orlob has sold "One-third of a Nation" and "Back Door to Heaven" and Arthur Lee has sold four titles to WNBT.

The members of the Federal Communications Commission and members of their technical staff will come to New York on Monday, December 1st to examine NBC's color television and other technical aspects of the industry in the New York area. James L. Fly, chairman, announced the inspection on Monday.

The brief visit is not an attempt to review, or evaluate the work done by the two New York stations, WCBW and WNBT, which have been broadcasting 15 hours a week, or more, since commercialization was approved on July 1st.

The restriction of defense materials, and other radio priorities, coupled with the lack of progress being made with the synchronizing pulse for color television make it unlikely that the FCC will set standards on January 1st as was originally planned, according to Mr. Fly. The color subcommittee formed by the National Television Standards Committee is due to report on color experiments before January first. It was reported after a recent meeting that their report will contain no recommendation for standards.

The first motion picture about television is currently being filmed at the NBC studios by Jam Handy for distribution as part of a commercial series of short subjects for the Chevrolet Motor Company. Monogram exchanges will release the educational reel early in December. It will run approximately ten minutes.

Cartoon diagrams, models, and descriptions by NBC engineers are used to explain the transmission of the electronic images. Cullen Landis directed the picture.

Animated Films Used

A new series of educational animated films was inaugurated over NBC last week when the first of a group of "Science in Action" pictures prepared by two New York University professors was shown.

The series, illustrating simple scientific experiments, were made at the N.Y.U. Engineering school under direction of Professors Charles E. Gus and William R. Bryans. Arnold Cohan and Edward F. McDougal of the N. Y. U. staff collaborated in preparation of the films for television.

Live talent programs from the NBC and CBS studios still dominate the program time over television stations in New York. The total film time has seldom exceeded five or six hours a week. WNBT expanded its sports pickups this week when hockey and basketball games at Madison Square Garden were added to the weekly program.

Full length dramas are also being presented over WNBT. Last week "Blind Alley," by James Warwick, was enacted before the NBC camera. This week a regular network radio drama will be televised on Saturday when WNBT presents the Blue Network serial, "The Bishop and the Gargoyle."

An experiment in television productions is being launched by Myron Zobel, head of Telecast Productions, offering complete package shows to the studios. The first, starring Harry Hirshfield, Tony Sarg, Rube Goldberg, Russell Patterson and Otto Soglow, will be transmitted Friday evening, November 28th. Mr. Zobel recently announced an exclusive television contract with Elsa Maxwell.

Norman D. Waters, advertising agent, who recently proposed a government committee for coordinating television and defense, this week asked Lowell Mellett, director of the office of Government Reports and executive side to the President, to form a "fact-finding board without further delay" to study governmental aid to television.

TELEVISION TUBE AIDS AIR SAFETY

The patent office last week reported a new aviation navigational aid which combines six altitude, course, direction, landing and turn instruments in a single cathode ray tube image. An electronic beam, similar to that used in the television set reproduces the various coordinates in a single image on the tube screen. The device is assigned to the Sperry Gyroscope Company for development.

Odeon Circuit, Philco Announce Net Profits

The Odeon Circuit in London has announced a gross profit for the year ending June 21st, last of £643,287 (approximately $2,573,148). A total of £79,470 was appointed for ARP and War Damage Act contributions, and £96,892 (about $387,568) was carried forward.

The consolidated earnings of the Philco Corp., excluding its Canadian subsidiary, for the third quarter of 1941 amounted to $733,939, after provision of $1,125,000 for taxes, according to an announcement by James T. Buckley, president. This is equivalent to 53½ cents on each of 1,372,143 shares of common stock outstanding, as compared to 53 cents in the same period last year.

In Montreal, Confederation Amusements, Ltd., has declared a dividend of $4 payable December 18th to shareholders of record November 29th.

Network Affiliates Form Organization

The Association of Network Affiliates, Inc., was formed in Chicago at a two-day meeting last week at the Drake Hotel by representatives of nearly 100 independent stations affiliated with networks. The initial step taken was to organize a drive against permitting super-power operation by existing clear channel stations in excess of 50,000 watts.

The organization holds that an increase in power beyond that point would create a monopoly of broadcasting power in the hands of a few, so that the independents would be unable properly to serve their communities.

Eugene Pulliman, president of station WIRE, a 5,000-watt station at Indianapolis, was elected president of the new organization.

WHAT THE PICTURE DID FOR ME

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

ADAM HAD FOUR SONS: Ingrid Bergman, Warner Baxter, Susan Hayward—Expected this to flop, but it did very well with our heavy week-end business. Word-of-mouth advertising helped. Susan Hayward and Richard Denning turned in a couple of fine performances. Running time, 80 minutes. Played October 1-3.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Can. Industrial and small town patronage.

ANGELS OVER BROADWAY: Douglas Fairbanks. Jr., Rita Hayworth, Thomas Mitchell—The public seems to want a show to cheer them up these days. They would rather see the "glitter" of Broadway, than backstage. Poor opening and the second night pitiful. Running time, 80 minutes. Played October 29-30.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

ARIZONA: Jean Arthur, William Holden, Warren William, Porter Hall—An excellent adaptation of Kelland's fine book. Columbia has produced in this film an epic of the days of the Arizona territory before the coming of law and order. Not a super-western, but rather a beautifully recorded picture of action and stirring romance with just enough history interjected to give it background. William Holden deserves extra credit for his excellent and realistic acting as does Jean Arthur who, of course, has been good since way back. Warren William and Porter Hall provide the skullduggery with perfection. This is a real interest-holding picture and should be favorably received anywhere. Running time, 125 minutes. Played November 15.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

HARMON OF MICHIGAN: Tom Harmon, Anita Louise—Just another football story. No draw, but guess Harmon was never much in Minnesota. Running time, 66 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

HERE COMES MR. JORDAN: Robert Montgomery, Claude Rains, Edward Everett Horton—A few more pictures like this and Mr. Montgomery will be back driving ambulances for good. He can come and pick us up at the Centre.—Harland Rankin, Centre Theatre, Tilbury, Ontario, Can. General patronage.

HERE COMES MR. JORDAN: Robert Montgomery, Claude Rains, Edward Everett Horton—Good draw, but believe this was a little confusing to my patrons. They should see this from the start to really enjoy it. Should easily be in the best ten of this year.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

OUR WIFE: Melvyn Douglas, Ruth Hussey, Ellen Drew, Charles Coburn—Poor business for a better than average feature. We played it on a Bank Night and am glad I did. Running time, 95 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

PENNY SERENADE: Irene Dunne, Cary Grant—How much Irene Dunne looks like Gloria Swanson, and at times she is almost as good an actress. Audiences liked it in general and it did very pretty business. Running time, 120 minutes. Played October 9-11.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Can. Industrial and mining town patronage.

PHANTOM SUBMARINE: Anita Louise, Bruce Bennett—Spoiled because Miss Anita Louise has to "call in the Navy." An otherwise good melodrama scuttled by completely improbable motivation. "Ice-Capades" on same bill; nice stuff. Running time, 65 minutes. Played November 13-15.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Can. Industrial and mining town patronage.

RICHEST MAN IN TOWN: Frank Craven, Eileen O'Hearn—It smells. And so did business. And the baby powder from "Four Mothers" which I played with it, didn't help an awful lot. Running time, 63 minutes. Played October 26-28.—N. W. Mason, Academy of Music, New Glasgow, Nova Scotia, Can. Industrial and mining town patronage.

SHE KNEW ALL THE ANSWERS: Joan Bennett, Franchot Tone—A very fine piece of entertainment that didn't do the business we anticipated.—Harland Rankin, Centre Theatre, Tilbury, Ontario, Can. General patronage.

THIS THING CALLED LOVE: Rosalind Russell, Melvyn Douglas, Binnie Barnes—That thing called censorship did something to this one, but there was enough left to draw in and please the adults plenty. Excellent first-of-week business. Running time, 98 minutes. Played October 26-28.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Can. Industrial and mining town patronage.

TILLIE, THE TOILER: Kay Harris, William Tracy—A good cast has been selected for this picture and feel sure the pictures in the future will build themselves up as good as the "Blondie" series. Running time, 62 minutes. Played October 31-November 1.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

TWO LATINS FROM MANHATTAN: Joan Davis, Jinx Falkenburg—Fair entertainment to average business. Seemed to set well with the ladies. Running time, 66 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

VOICE IN THE NIGHT, THE: Clive Brook, Diana Wynyard—Had a special press review for this, with clergymen and prominent citizens invited, and it made a tremendous impression, netting me much word-of-mouth advertising for regular playing time the end of the month. Running time, 83 minutes. Played November 13.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Can.—Industrial and mining town patronage.

YOU'LL NEVER GET RICH: Fred Astaire, Rita Hayworth—Very well liked, but business was very poor. Everybody likes to see Astaire dance and Hayworth was a very able partner for him. I'd like to say that this feature was the first one that I've played in months that didn't lead the children to think that liquor was a necessity of life, as there wasn't a drinking scene in the whole feature. Running time, 88 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

Metro-Goldwyn-Mayer

BIG STORE, THE: Marx Bros., Tony Martin—These boys are all right with me. I have read where a few exhibitors want them to really quit. I know plenty I'd rather see give up acting than these gentlemen. Plenty good gags and laughs in this one. Running time, 82 minutes. Played October 22-23.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

BIG STORE, THE: Marx Bros., Tony Martin—Pack up your troubles in your old kit bag and laugh, laugh, laugh. Most people say, I don't like the Marx Bros., they are so silly, but those people are the first to arrive at the theatre on opening night. The boys are floorwalkers this time, in one of their best comedies to date. Hope they have another farewell picture as good as this one next year and years to come. The dialogue in these pictures is fast, very fast, and I am inclined to believe this is one reason some people do not like the Marx Bros. They do not get the drift of most of the wise cracks. Chico and Harpo are better than ever with their music. Running time, 83 minutes. Played November 2-4.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

HONKY TONK: Clark Gable, Lana Turner—A typical Gable picture that did exceptional business. Everyone enjoyed it. We held this one over in our second house and it continued to draw. Needless to say any more about a picture like this. And Gable is far from slipping. Running time, 105 minutes. Played October 10-14.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

IT'S A WONDERFUL WORLD: Claudette Colbert, James Stewart—Good picture, but no draw. Got a bad break, the first real snowstorm. Running time, 85 minutes. Played October 27-28.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

MARRIED BACHELOR: Ruth Hussey, Robert Young—Here's another surprise hit from Metro. Laughs galore and the people love it. Anyone that isn't convinced that Robert Young is one of the smoothest actors in Hollywood had better talk to his patrons. Both sexes. He deserves the best roles that MGM has. He can handle any of them. The slanguage used in this picture has the audience in stitches and the supporting cast is great. Running time, 81 minutes. Played October 22-25.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

SMILIN' THROUGH: Jeanette MacDonald, Brian Aherne, Gene Raymond—We set this picture in for only three days, but it did such big business, we had to carry it over in our other house due to our own commitments. Another lesson, not to over-emphasize our screening room diagnosis. The "Friendly Company" is just bubbling over with box office hits! Running time, 100 minutes. Played October 19-21.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

THEY MET IN BOMBAY: Clark Gable, Rosalind Russell, Peter Lorre—After seeing those Victoria Cross scenes, I didn't know whether to go out and lynch somebody, or whether I should be lynched myself for playing the picture. Most of the patrons were as mad as I was, and business flickered. Running time, 93 minutes. Played October 16-18.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Can. Industrial and mining town patronage.

TRIAL OF MARY DUGAN, THE: Laraine Day, Robert Young—A punkaroo if ever there was one. What did they do with the dramatic suspense pinned on Norma Shearer in the first one Patrons kicked. Running time, 89 minutes. Played September 25-27.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Can. Industrial and mining town patronage.

WHEN LADIES MEET: Joan Crawford, Robert Taylor, Greer Garson, Herbert Marshall—It flopped for us like all pictures of this type. We just can't get people to come on a picture like this. The first half of the picture was fair, but when it went dramatic, it went bad. No good for small towns. Business fair Sunday, but it died the other two days. Played November 2-4.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

WHEN LADIES MEET: Joan Crawford, Robert Taylor, Greer Garson, Herbert Marshall—This picture did a big business in spite of screening room forebodings. Embellished by a typical cast of MGM stars, each having his own following, it seemed to please everyone and the word-of-mouth helped. Sold a big benefit to a Ladies' Club. Running time, 101 minutes. Played October 15-18.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

WHISTLING IN THE DARK: "Red" Skelton, Ann Rutherford—Our patrons did not seem to care much for "Red" Skelton. The kids got a kick out of it, but the adults found little to entertain them. Business below average. Played October 31-November 1.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

ZIEGFELD GIRL: James Stewart, Judy Garland, Hedy Lamarr, Lana Turner—This picture failed to draw for me. Was entirely too long. Lana Turner and James Stewart were very good and really made the show. Box office was rotten. Played October 8-9.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

Monogram

ROLLING HOME TO TEXAS: Tex Ritter—If this is the best that Monogram and Ritter can do, then I'm glad they've parted company. My patrons laughed at the wrong time. One of the worst excuses for a western I've played recently. No reality what-

(*Continued on page 70*)

PRODUCT DIGEST

Product Digest? It's the very thing every manager in America has been looking for since "Covered Wagon" days. It's tops.

H. L. RICHARDSON
Smalley's Plain Theatre
Fort Plain, New York

This is my 31st year in the Theatre Business and it is the best thing that has come along to help me intelligently book and exploit pictures.

H. E. MILLER
Miller Theatre
Festus, Mo.

I do my booking largely by its use.

R. D. PAGE
Maury Theatre
Mt. Pleasant, Tenn.

I refer to it most every day as your files have all the information and you don't have to look elsewhere.

FRANK WOLF
Center Theatre
Philadelphia, Pa.

I can truly say that I would not be without it.

GEORGE LABY
Victory Theatre
Holyoke, Mass.

We find your Product Digest as now being compiled very easy to use.

J. G. CALDWELL
Princess-Caldwell Theatres
Aurora, Mo.

Product Digest is in constant and daily use.

ART BOWMAN
Star-Arbo Theatres
Kansas City, Missouri

For quick reference of necessary information it has no equal.

W. J. WILKE
Liberty Theatre
Graham, Texas

It is a great asset in every respect, especially for exploitation of pictures. Your advance reviews and tips are great.

J. G. SAMARTANO
Loew Poli-Palace Theatre
Meriden, Conn.

We appreciate very much the accurate, advance write-ups of the features. It is a time-saver when doing our bookings.

J. W. RICHLEY
York Theatre
York, Pa.

Product Digest is complete, dependable and compiled in a splendid manner. It's not idle gossip when I say we will still be using last year's Product Digest for the next few seasons.

JOSEPH A. FORTE
Parker Theatre
Darby, Pa.

I think the Product Digest of the MOTION PICTURE HERALD is about everything a showman could ask for.

FELIX H. TISDALE
Ga-Ana Theatre
Georgiana, Alabama

After using the Product Digest I don't see how anyone could get along without it.

J. A. NEUMAN
Beaux Arts Theatre
St. Paul, Minn.

a weekly feature in

"... everything a Showman could ask for"

It is the best system I have ever used.

WALTER BUENGER
Pecos & Grand Theatres
Fort Stockton, Texas

Product Digest is one of the biggest helps in buying, booking and exploitation of pictures that has ever been put before an exhibitor.

C. L. FIRMAGE
Firmage Theatre
Milford, Utah

It is possible to maintain this section with a minimum of time and effort and it provides a maximum amount of information indexed in such a way that it is readily obtainable.

W. CALDWELL
Lyrice Theatre
Scottsville, Ky.

The idea, the system and the method of reference of your Product Digest is excellent.

HUGH W. BRUEN
Bruen's Whittier Theatres
Whittier, Calif.

I can say that it is the most complete and satisfactory way to keep up on pictures, offered by any paper.

JIMMIE REDMOND
Bonham Theatre
Fairbury, Nebraska

We use this feature all of the time and find it very helpful.

LYLE BRIGHTBILL
Auditorium Theatre
Cando, N. D.

I have learned to rely so much on my binder for booking and exploitation that I would be lost without it.

L. C. LAMPO
Avalon Theatre
Jeanerette, La.

Product Digest is a great and quick help to me.

O. E. BAUMAN
Classic Theatre
Watertown, Wis.

This new department has served us very well.

FRED ZEKMAN
Black Hills Amusement Co.
Denver, Col.

The Product Digest has been a very great help to me and I have on file all the issues since the beginning of this section.

WALLACE W. DEUPIN
Pic Theatre
Woodbine, Iowa

I find myself constantly referring to the information contained in the Product Digest and as booker for this circuit it gives me the information that I must have in doing my work intelligently.

W. M. GRIFFIN
I. W. Rogers Theatres
Cairo, Illinois

Your Product Digest has proved most helpful to us in the operation of our theatres. It has proved so satisfactory that we are keeping it right up to snuff every week.

LESTER J. SACK
Sack Amusement Enterprises
Dallas, Texas

We have found the short subjects review section of great value.

PHILLIP E. REYNOLDS
Strand Theatre
Phoenix, Arizona

(*Continued from page 67*)

ever. The children didn't even like it. Ritter not as popular as he once was.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Paramount

ALOMA OF THE SOUTH SEAS: Dorothy Lamour, Jon Hall, Lynne Overman—Good picture, beautiful color and did the best business yet on a Dotty Lamour vehicle. Patrons well satisfied and so am I at the box office. Running time, 76 minutes. Played November 3-4.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

BUY ME THAT TOWN: Lloyd Nolan, Constance Moore—See review on "Nothing But the Truth," Paramount.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour, Lynne Overman—Sat in the office and happily listened to the audience screaming at Bob Hope. Did fine holiday business. Running time, 82 minutes. Played November 6-8.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Can. Industrial and mining town patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour—Good business. Theme of picture very timely. Many laughs but story very thin and supporting cast not so hot. Running time, 80 minutes. Played November 9-10.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour, Lynne Overman—We expected extra business on this feature, but it failed us. Personally, did not care for it, but it seemed to satisfy most of our patrons. Our folks like Dorothy Lamour, but do not care too much for Hope. And we have him again next week. We were just able to buy a savings stamp after paying expenses and giving Paramount 40 per cent. The small town exhibitors should boycott these 40 per cent features. Played November 9-11.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

FORCED LANDING: Richard Arlen, Eva Gabor—Not bad. Could have been better. It was very intcresting. No complaints from patrons. Running time, 62 minutes. Played November 7-8.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

IN OLD COLORADO: William Boyd, Russell Hayden, Andy Clyde—Not up to the "Hopalong Cassidy" standard, but always does business. Good for week-ends.—Harland Rankin, Centre Theatre, Tilbury, Ontario, Can. General patronage.

I WANTED WINGS: Ray Milland, William Holden, Wayne Morris, Veronica Lake—Good aviation picture, quite musical at B. O. Only kicks were disappointments in much-touted Veronica Lake. From the neck up she was reminiscent of El Brendel, and as to performance, was definitely overshadowed by Constance Moore. Running time, 135 minutes. Played November 16-18.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Can. Industrial and mining town patronage.

REACHING FOR THE SUN: Joel McCrea, Ellen Drew, Eddie Bracken—No draw, but an entertaining little picture. Running time, 90 minutes. Played November 5-6.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

ROAD TO ZANZIBAR: Bing Crosby, Bob Hope, Dorothy Lamour—Well received second run on week-end with western feature. Still does business at box office.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

SHEPHERD OF THE HILLS, THE: John Wayne, Betty Field, Harry Carey—Very good. Carey excellent.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THERE'S MAGIC IN MUSIC: Allan Jones, Susanna Foster—The young star (Miss Foster) and the other young musicians outclassed by far some of the high-powered operettas that we are forced to show (to empty seats). Played October 31.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

CORRECTION

Legal Notice of PARAMOUNT Trade Showings published for the benefit of exhibitors generally in the November 22nd issue of Motion Picture Herald.

The address in **Oklahoma City, Oklahoma, should be 701 West Grand Avenue and in Memphis, Tennessee, 362 South Second Street.**

(Paramount Pictures Inc.)

THREE CONTRIBUTORS RESUME REPORTS

Three contributors, whose reports have been missing for some months, have resumed writing to "What The Picture Did For Me" department. They are:

FELIX H. TISDALE, Ga-Ana Theatre, Georgiana, Ala.

STANLEY LAMBERT, Venetian Theatre, Racine, Wis.

A. E. ELIASEN, Koronis Theatre, Paynesville, Minn.

Read the reports from these and other contributors in the adjoining columns.

Republic

ANGELS WITH BROKEN WINGS: Binnie Barnes, Gilbert Roland, Mary Lee—Vive Binnie Barnes! She made this picture into a riot with rather poor material and, for the most part, sickening support. Played with "Sixty Glorious Years" in which the dialogue was quite unintelligible and we scored a record number of walk-outs, after Binnie had done her stuff. Running time, 72 minutes. Played November 16-18.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Can. Industrial and mining town patronage.

DOCTORS DON'T TELL: John Beal, Florence Rice—Average business on a cops and robbers picture which bore no resemblance to the Liberty magazine story of the same name. Just a small picture. Running time, 65 minutes. Played November 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ICE-CAPADES: Dorothy Lewis, James Ellison, Jerry Colonna—See review on "Phantom Submarine," Columbia.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Can. Industrial and mining town patronage.

PALS OF THE PECOS: Robert Livingston, Bob Steele, Rufe Davis—A suitable western. We played with "San Antonio Rose."—Harland Rankin, Plaza Theartre, Tilbury, Ontario, Can. General patronage.

SIS HOPKINS: Judy Canova, Bob Crosby, Charles Butterworth, Jerry Colonna—No getting around it. Republic has something in this girl Canova. This is the best musical comedy we have seen in some time. Can you imagine Judy Canova and Jerry Colonna in college? A riot of fun, and music by Bob Crosby and orchestra. Running time, 98 minutes. Played October 29-30.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

RKO Radio

CITIZEN KANE: Orson Welles—Here is a wonderful piece of work that brought forth divided opinion from my ranks. I thought it was fine, as did the majority of the people who attended the performances. However, there were some who either did not like it or just did not get it. Business was just average. This is one case where the length was justified. It was necessary for the plot. It deserved better than it got. Running time, 119 minutes. Played November 13.—W. Varick Nevins III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

JUNGLE CAVALCADE: Frank Buck—Double-billed with Paramount's "Life With Henry," starring Jackie Cooper. This made a good week-end bill in this location, as we have no "action" fans here. Running time, 78 minutes. Played November 7-8.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

KITTY FOYLE: Ginger Rogers, Dennis Morgan—Played this second-run with no business to speak of. Thought is, should have done better.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

PRAIRIE LAW: George O'Brien—Satisfactory fan fare for our western fans.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

SCATTERGOOD BAINES: Guy Kibbee, Carol Hughes—Double-billed with Rudy Vallee in "Too Many Blondes," which is 7,000 feet of film. This was the first "Scattergood" and didn't get enough comments to judge whether they like it or not. Personal opinion, it is a good series. Running time, 68 minutes. Played October 31-November 1.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

SIXTY GLORIOUS YEARS: Anna Neagle, Anton Walbrook—See review on "Angels With Broken Wings," Republic.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Can. Industrial and mining town patronage.

SUNNY: Anna Neagle, Ray Bolger, John Carroll, Edward Everett Horton—This was a good little picture that pleased all who saw it, but that was only a few. I have never been able to sell a picture without a selling name. Our business was just as short as the name of this one. Running time, 98 minutes. Played October 15-16.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

TOM, DICK AND HARRY: Ginger Rogers, George Murphy, Burgess Meredith—What a flop. Poor Ginger, this certainly is hard on your stock. Business very poor. Ran a fashion show and saved the day.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Twentieth Century-Fox

BELLE STARR: Randolph Scott, Gene Tierney—Good picture and good business. Very good color, but cast is a little weak to draw any big business. Running time, 87 minutes. Played November 5-6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BLOOD AND SAND: Tyrone Power, Linda Darnell, Rita Hayworth, Nazimova—A good picture that was a little too long for some of the customers. Good color and nothing could have been added to the room where Rita entertained Tyrone. Lavishly produced in this part. Running time, 125 minutes. Played October 19-20.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

BLOOD AND SAND: Tyrone Power, Linda Darnell, Rita Hayworth, Nazimova—Business poor. Picture failed to attract even foreign-born element from southern Europe, of which we have more than several. It is evident to us, if not to the Hollywood producers, that baloney is baloney, no matter how thin you slice it. Running time, 125 minutes. Played October 26-27.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

CHARLIE CHAN IN RIO: Sidney Toler, Mary Beth Hughes—Average Charlie Chan to average business. If you never play it, you haven't missed anything. Running time, 62 minutes. Played November 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DANCE HALL: Carole Landis, Cesar Romero—Only fair.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GREAT AMERICAN BROADCAST, THE: Alice Faye, Jack Oakie, John Payne, Cesar Romero—A good musical that did extra business. I like these pictures with a variety of specialties as the dance numbers of the colored boys and the Ink Spots were the sole reason for some of my extra business. Running time, 91 minutes. Played October 12-13.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

MAN AT LARGE: Marjorie Weaver, George Reeves—Entertaining picture which failed to draw. Lacked star power. Running time, 69 minutes. Played November 7-8. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MICHAEL SHAYNE, PRIVATE DETECTIVE: Lloyd Nolan, Marjorie Weaver—A real good picture, well received. Played it with "She Knew All the Answers" to below average business.—Harland Rankin, Centre Theatre, Tilbury, Ontario, Can. General patronage.

MOON OVER MIAMI: Don Ameche, Betty Grable, Robert Cummings—Very pleasing to the eye. Box office slightly above average. Nothing else should matter. Running time, 91 minutes. Played November 2-3.—A. E. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

MOON OVER MIAMI: Don Ameche, Betty Grable, Robert Cummings—One of the most beautiful pictures Pve ever seen. It was also a honey at the box-office. These stars have always been good with me and this picture will make them even better. Running time, 91 minutes. Played November 2-3.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

RIDERS OF THE PURPLE SAGE: George Mont-

gomery, Mary Howard—Good western which pleased the week-end trade. Running time, 56 minutes. Played November 14-15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THAT NIGHT IN RIO: Alice Faye, Don Ameche, Carmen Miranda—Old, but excellent. Fox musicals are certainly the best, especially when they are in color. This feature was enjoyed by a better-than-average crowd. Very good. Played November 7-8.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

TOBACCO ROAD: Charley Grapewin, Marjorie Rambeau, Gene Tierney—Old and no good. Played November 6.—S. L. George, Mountain Home Theatre, Mountain Home, Idabo. Small town patronage.

YANK IN THE R. A. F., A: Tyrone Power, Betty Grable—Good picture and good business. The evacuation of Dunkirk is very thrilling. Running time, 97 minutes. Played Novemhber 12-13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YANK IN THE R. A. F., A: Tyrone Power, Betty Grable—Tremendous business! We exploited this by having the Red Cross choose a blonde "Miss Yank in the R. A. F." and we broke pictures in stories regularly in the paper. The Mayor and Commander of the American Legion co-operated in ceremonies in front of the theatre on opening night. This one did such socko business, it was held over an additional three days in our other house. Running time, 95 minutes. Played November 6-10.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

United Artists

GREAT DICTATOR, THE: Charles Chaplin, Jack Oakie, Paulette Goddard—Very silly to most of the customers. Gave it my best in advertising which was not good enough to give the box-office what I expected. Will do for one day, but is not a repeater for me. Running time, 126 minutes. Played November 9-10.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

THAT HAMILTON WOMAN!: Vivien Leigh, Laurence Olivier—Played this in Navy Week, and it went over with a bang. Fine acting by Vivien Leigh and Henry Wilcoxon and whoever played Lady Hamilton's mother. Running time, 128 minutes. Played October 23-25.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Can. Industrial and mining town patronage.

Universal

BADLANDS OF DAKOTA: Robert Stack, Ann Rutherford, Richard Dix, Frances Farmer—The kind of feature we enjoy showing. Business good and the feature didn't cost us a lot either. Was well received by all. I still say that if Hollywood will make shows for the people who support the theatres, rather than try to make pictures for those who never attend, that we won't be in any depression. Running time, 74 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

BURMA CONVOY: Charles Bickford, Evelyn Ankers—Slow, and business slower. A picture to pass. Running time, 60 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

FLYING CADETS: Edmund Lowe, William Gargan, Peggy Moran—Good action feature that pleased. Used on Friday-Saturday instead of a western and surprisingly, it did O. K. Running time, 60 minutes. —Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

HOLD THAT GHOST: Bud Abbott, Lou Costello, Joan Davis, Micha Auer—The best by these two and played to the poorest business. I believe the boys are on the way out already. Running time, 86 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

HOLD THAT GHOST: Bud Abbott, Lou Costello, Joan Davis, Mischa Auer—The very sight of Costello makes me and most of my customers laugh. That's what this world needs more of now, I think. They are still good at the box-office and I hope they will keep up the good work. This was better than their last one with me. Running time, 86 minutes. Played October 8-9.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

IN THE NAVY: Bud Abbott, Lou Costello, Dick Powell, Andrews Sisters—This one certainly kept the cashier busy and grossed a lot more than "Buck Privates." Universal was smart and it's a good cast and the public don't get too much of Abbott and Costello, so are ready for more. Running time, 80 minutes. Played November 10-12.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

IT STARTED WITH EVE: Deanna Durbin, Charles Laughton, Robert Cummings—In our opinion, this was the best by Durbin, Laughton and company. Received many favorable comments and many expressed surprise at Laughton's ability to play a part that bordered so much on comedy. Would like to see him in this role again. Business slightly above average and not checked. Running time, 95 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

MASKED RIDER, THE: Johnny Mack Brown, Fuzzy Knight, Nell O'Day—Good western. Brown becoming popular here. Plenty of action and lots of comedy seems to be what my patrons want. Running time, 60 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

MOB TOWN: Billy Halop, Huntz Hall, Gabriel Dell, Bernard Punsly—Good draw. First by these kids here. Feature well received. Running time, 62 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

MOONLIGHT IN HAWAII: Johnny Downs, Jane Frazee, Leon Errol, Micha Auer—Just a mediocre musical that should be played on a double bill or passed. Running time, 60 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

SAN ANTONIO ROSE: Jane Frazee, Robert Paige, Lon Chaney, Jr.—Real good fan fare that did us business. Lots of entertainment for week-end billings.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SING ANOTHER CHORUS: Johnny Downs, Jane Frazee—Poor. Should be shelved by Universal as it will ruin any other musical by the same cast. Would advise playing "Moonlight in Hawaii" ahead of this if you're playing both. Running time, 64 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

STAGE DOOR BUCKAROOS: Johnny Mack Brown—A very good action western that was substituted for another feature in the last minute. So business was poor, but not due to feature. Running time, 60 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

UNFINISHED BUSINESS: Irene Dunne, Robert Montgomery, Preston Foster—Good show to no good business. This type of feature dies after the first day in this situation. Running time, 95 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

WHEN THE DALTONS RODE: Randolph Scott, Kay Francis—This is the type of show that will go over in the small town. It is packed full of action, comedy and romance, and there is not a dull moment from the time it starts 'til the end. It is one of the best action pictures we have played. Running time, 80 minutes. Played October 23-25.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

Warner Bros.-First National

DEVIL DOGS OF THE AIR (RE-ISSUE): James Cagney, Pat O'Brien—Good re-issue.—Sammie Jackson, Jackson T8heatre, Flomaton, Ala. General patronage.

DEVIL DOGS OF THE AIR (RE-ISSUE): James Cagney, Pat O'Brien—Well received. Business good. Think it should take anywhere.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can. General patronage.

DIVE BOMBER: Errol Flynn, Fred MacMurray, Ralph Bellamy—Excellent color photography and well done in all departments, but unnecessarily long for its plot. Crowd was just average. It is very hard here this year to get people in to a show. I am campaigning against pictures where length is there simply for prestige. It is a bad sign when people jump the gun at the end of a picture; it shows they have been impatient waiting for the end. Running time, 132 minutes. Played November 14-15.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

FOUR MOTHERS: Priscilla, Rosemary and Lola Lane, Gale Page, Jeffrey Lynn—See review on "Richest Man in Town," Columbia.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Can. Industrial and mining town patronage.

INTERNATIONAL SQUADRON: Ronald Reagan, James Stephenson, Julie Bishop—Roaring motors of the airplanes again take you up into the skies for an hour and a half of real entertainment. Location is R. A. F. in England. Ronald Reagan supported by an excellent cast give you their best. Technical work was very good. Running time, 87 minutes. Played November 12-13.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

LAW OF THE TROPICS: Jeffrey Lynn, Constance Bennett—Good picture and fair business. Running time, 76 minutes. Played November 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MILLION DOLLAR BABY: Priscilla Lane, Jeffrey Lynn, Ronald Reagan, May Robson—A nice program picture that did better business than I expected. Everyone that saw it was pleased with it. Warners very seldom send us a real bad one. Running time, 102 minutes. Played October 26-27.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

NAVY BLUES: Jack Oakie, Ann Sheridan—Played this one late, but we cleaned up on it. The combination of Sheridan, Oakie, Martha Raye and Jack Haley seemed to pull the crowds in like a magnet. The trailer was exceptionally good and did a lot to sell this picture. Running time, 108 minutes. Played October 26-31.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

OUT OF THE FOG: John Garfield, Ida Lupino—No entertainment value and no luck at box office. People can get enough gloom from papers without paying to see something of this type. Running time, 85 minutes. Played October 19-20.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

SERGEANT YORK: Gary Cooper, Joan Leslie—Did the biggest business since "G. W. T. W.," with this one, in spite of running it single feature at advanced prices. No squawk on the price, either. One of the top pictures of the year. Running time, 135 minutes. Played October 3-9.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

SERGEANT YORK: Gary Cooper, Joan Leslie—Best picture of the year. Good business and favorable comments from all. Running time, 135 minutes. Played November 9-10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHADOWS ON THE STAIRS: Frieda Inescort, Paul Cavanagh, Heather Angel—Nice program picture

(*Continued on following page*)

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(Continued from preceding page)

that did some business.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

THIEVES FALL OUT: Eddie Albert, Joan Leslie—Good comedy. A change from the usual run. Well produced and directed. Running time, 72 minutes. Played November 5-6.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

Short Features

Columbia

FRENCH FRIED PATOOTIE: Alan Mowbray—Real fine entertainment.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

KITCHEN QUIZ, THE: Quiz Reel—Different. Passable.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

MASTER OF THE CUE: Willie Hoppe—Much to my surprise, great interest was shown in this one. Running time, 10 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

YANKEE DOODLE ANDY: Andy Clyde—A very entertaining short. Play it if you're looking for a good comedy.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

HELPING HANDS: Our Gang Comedies—Good Our Gang comedy, which pleased. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LIONS ON THE LOOSE: Pete Smith Specialty—Always a good short with Mr. Smith at the mike. This is something different. Two lion cubs, a monkey, a lamb and python all on the same set. Very good short. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

LIONS ON THE LOOSE: Pete Smith Specialties—Extra good.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

NEWS OF THE DAY: No. 206, Vol. 13—If something isn't done about this news before long, we will all go crazy. Put Milton Cross, Jean Paul King, or even Edwin C. Hill on to this reel and fire the other three. It will be a big improvement. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

NEWS OF THE DAY: No. 208, Vol. 13—With three new good commenators and a good titled head and tail piece, with good music, then and only then will this news amount to a dam. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

OFFICER POOCH: Technicolor Cartoons—Cute and fast-moving color cartoon. Any audience will like it. This series is getting around finally to more popular appeal. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Paramount

CHILD PSYKOLOJIKY: Popeye The Sailor—Popeye is still a great favorite here, especially with the youngsters. He brings more applause than any other cartoon. Running time, 7 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

EUGENE, THE JEEP: Popeye The Sailor—Average Popeye cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GABBY GOES FISHING: Gabby Color Cartoons—Good cartoon in color. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SITTIN' PRETTY: Sportlights—Good one reeler dealing with horses and riders. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VITAMIN HAY: Color Classic Cartoon—Very good color cartoon with Hunky and Spunky. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VITAMIN HAY: Color Classic Cartoon—Only fair, but the best cartoon in a long time from Paramount. Running time, 8 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

RKO Radio

ART OF SKIING, THE: Walt Disney Cartoons—The Goof demonstrates how not to ski in a very funny color cartoon. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

INFORMATION PLEASE, No. 2: Howard Lindsay—Howard Lindsay is guest in this issue that is a little more low-brow in its questions. That is a help as it gives the audience a chance to do a little guessing on its own. We haven't missed one of this series yet and do not intend to do so for some time. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

POLO PHONEY, A: Leon Errol—Typical Leon Errol comedy will get the laughs if they like Errol, as they do here. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Twentieth Century-Fox

ONE MAN NAVY, THE: Terrytoons—Some very clever stuff for a color cartoon in this series. Hope they keep on improving. Running time, 7 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SLAP HAPPY HUNTERS: Terrytoons—Good cartoon in color. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WONDERS OF THE SEA: Adventures Newscameraman—Entertaining. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

A-HAUNTING WE WILL GO: Lantz Cartunes—This fell flat. Didn't even go over with the youngsters. Running time, 8 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

MUSIC A LA KING: Musicals—Entertaining where vaudeville appeals, and it does here. Running time, 19 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

Vitaphone

BUG PARADE, THE: Merrie Melodies Cartoons—Very funny and clever color cartoon. My crowd enjoys this series the best of all cartoons. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

CAT'S TALE, THE: Merrie Melodies—Very good Merrie Melodies. Running time, 8 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

CRACKPOT QUAIL, THE: Merrie Melodies—Good cartoon, but not as good as "Bugs Bunny." Running time, 8 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

PERILS OF THE JUNGLE: Broadway Brevities—Very good two reel jungle subject. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROBINSON CRUSOE, JR.: Looney Tunes Cartoons—Another belly laff from Leon Schlesinger. If they don't award him the Academy Award for the funniest cartoons, then it's stabotage! Running time, 7 minutes.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

WATER SPORTS: Sports Parade—Good sport reel in color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Serials

Columbia

IRON CLAW, THE, CHAPTER 10: Charles Quigley, Walter Sande, Joyce Bryant—We ran Frankie Carl piano records from track mark clear thru to the picture and close fader to zero on tail piece. In other words, the music is as bad as the picture itself.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

IRON CLAW, THE, CHAPTER 11: Charles Quigley, Walter Sande, Joyce Bryant—the chapter not so bad, in fact, it would have been half-ways good if they had left out that unreasonable music and silly fighting. It's still two against eight. Running time, 18 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

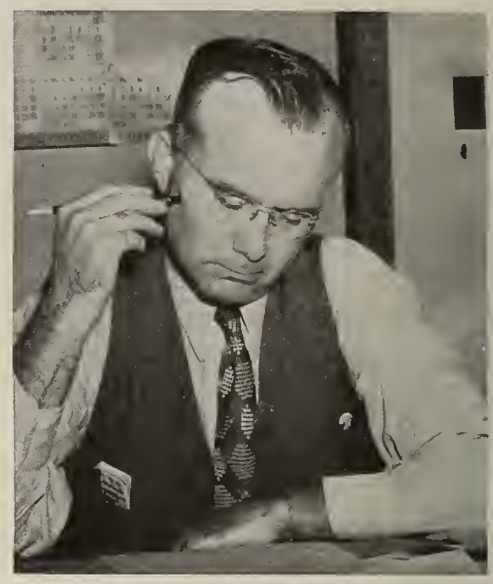
Republic

JUNGLE GIRL: Frances Gifford, Tom Neal—Business getting better each week. Now on third episode and they like it. Running time, 20 minutes.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

Universal

RIDERS OF DEATH VALLEY: Dick Foran, Leo Carrillo, Buck Jones—Just completing this serial. It went over swell. The next one should be a honey.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

HERALD PEOPLE



By Staff Photographer

DENNIS J. SHEA claims a long distance record for the motion picture trade paper field. He started with the Moving Picture World in 1908 as reviewer, advertising solicitor and circulation manager, and came to the Herald's circulation department in the merger of January, 1928.

His interests are in his home in Corona, where he has lived for 27 years, and in his two children, a boy 23 and a girl 25. His community interests include the Elks, the Knights of Columbus and the Corona 25 Club, of which he is president. He bowls, swims and plays handball enthusiastically and often.

Projectionists Honor Rubin's 35th Anniversary

A testimonial dinner was given November 24th, at The Lobster, in New York, to Harry Rubin, director of projection for Paramount Theatres, on the occasion of the 15th anniversary of the Paramount Theatre on Broadway, and Mr. Rubin's 35 years in projection. The personnel of the Paramount projection staffs in New York were hosts to many of Mr. Rubin's associates in the industry.

Among the speakers and guests were Robert Weitman, managing director and R. Shapiro, house manager, of the Paramount; Dr. A. N. Goldsmith, of the SMPE; James Lynette, supervising inspector, and Bart Green, chief inspector in Manhattan, of the Department of Water, Gas and Electricity; P. A. McGuire, advertising manager of International Projector; Joseph Basson, president of IATSE Local 306; Paul Bracco, stage manager of the Paramount, and Jesse Hopkins, for many years assistant to Mr. Rubin.

GTE Common Stock Dividend

Directors of General Theatres Equipment, in New York, Tuesday, declared a dividend of 25 cents per share on capital stock, payord December 8th. This brings dividends for this year to $1.00 per share, compared with 85 cents per share paid last year.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

Looking At It From This Corner

THIS year is to be the biggest yet for theatre tickets as Christmas gifts. From all over comes reports of high-power selling drives to make the ticket as acceptable a present as other holiday merchandise. Already, returns are terrific. Folks are being educated to the appropriateness, convenience, and low cost of the gift. Bringing happiness, it is truly typical of the Yuletide. For the theatreman, it nets an extra hunk of folding money, stimulates repeat business.

* * *

USED to be that theatres depended upon special events, giveaways, extra services and the like to bolster the December grosses. Much of this, noted on a following page, continues to be employed, aggressively. But no more are theatremen content to tag along to pick up what happens to be left after the holiday spending. They are getting around to getting their share. Right from the beginning.

* * *

MEBBE it proves that the manager is taking a lesson in merchandising from the store people. That would be in exchange for the lessons in showmanship the stores have taken from the theatres. The Macy Thanksgiving parade in New York, for instance. Millions of locals and out-of-towners crowded the three-mile route of the procession through the heart of the city. Traffic was re-routed. Newspapers gave the promotion pages of space. The store-showmen have demonstrated how to turn a ballyhoo into a national institution.

* * *

INTERSTATE does it again. This time, the Hoblitzelle-O'Donnell forces have concluded a contest for the best money-making idea for circuit use. Every employee was eligible. From top-man, to part-time usher, to janitor. Those Interstaters are smart enough to know that showmanship is neither a matter of position or situation.

* * *

CONTINUING contest-wise, the managers of Famous Players Canadian are pleasantly engaged in a nine-week circuit-wide competition to increase the net. Appropriately enough, it is tagged "A Profit Blitz—for Fitz," in honor of that grand guy, J. J. Fitzgibbons. Plenty of fat cash is to be divided among the winners. Which is well and good. In this instance, however, not all important. The drive will go over like a house afire. Because the boys are doing it for "Fitz." That's plenty of reason.

Managers concerned with industry goodwill find opportunities close at hand to do a job of building. Before organizations, for instance. Lunch clubs, especially, interested in learning some about what the other fellow is doing. Recently, "Kal" Kalberer addressed his Rotary Club on the part the industry is playing in defense, then took the club over to one of his theatres for a special program of patriotic shorts. The Rotarians were favorably impressed.

CHUCK SHANNON goes up again. The latest step is from the Whitehall, a Pittsburgh Warner "neighborhood," to the circuit's first-run State, in State College, Pa. Starting as cub usher—and still in his twenties—the Round Tabler has spent all of his theatre years in the Warner Pittsburgh division. His steady progress might point to the reasonableness of asking the manager to do the job he is expected to do, every day.

* * *

THOUGH the years have taught this doddering greybeard the futility of finger-pointing, we still refuse to accept as sound showmanship, the "want a date" telephone card gag inviting the boys to call a "certain" number—which proves to be the theatre's. The thing usually pulls a lot of returns. That's the bad part. Folks who fall for it often feel silly, get sore. Can't sell tickets that-a-way.

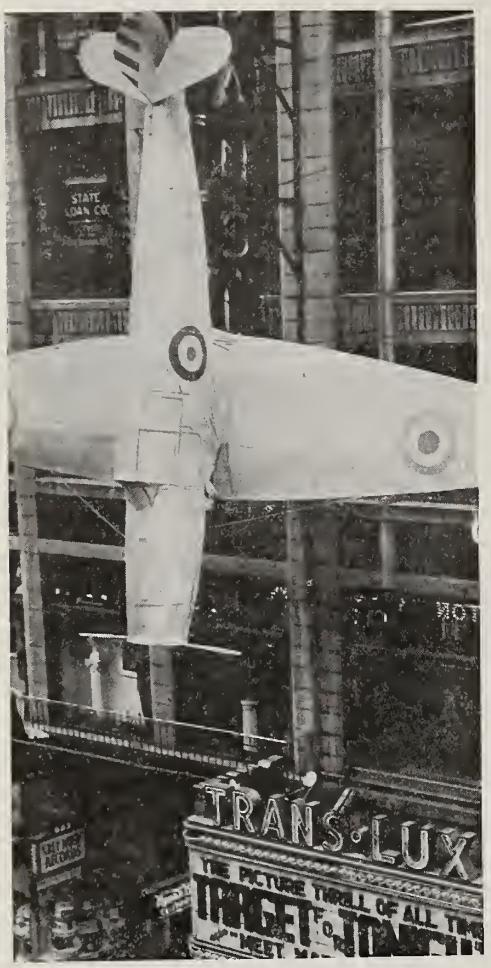
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RECENT assignments in Cleveland bring a trio of stalwarts into the spotlight for the cause in that sector. For Warners' theatres, J. Knox Strachan comes in from Dick Wright's district as advertising and publicity head of the zone. For Loew's, Ed Fischer leaves off exploiting in the field to serve likewise, locally. And Al Buehrig, lately returned from Loew's foreign service in South Africa, is now manager of the State. Seasoned campaigners, sound showmen, long-time Round Tablers, the three will be doing a power of boxoffice promotion, of which the members will be duly informed.

A-Mike Vogel

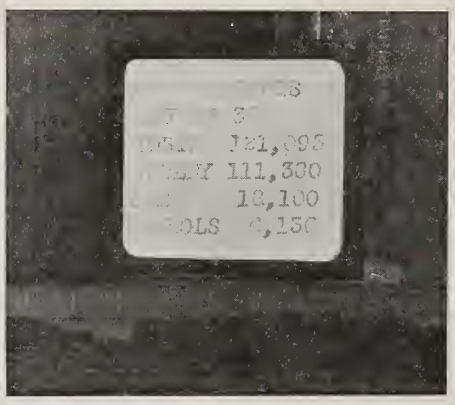
ROUND TABLE IN PICTURES

Prop full-size plane suspended from roof attracted at the Boston Trans-Lux for Warners' "Target for Tonight".





Giant foyer display on "Yank" at the Strand, Portland, Me., by George C. Cronin featured over 400 toy soldiers, boats, planes to re-enact Dunkirk evacuation.



Ed McBride kept patrons at Loew's State informed of election returns in Boston with white compoboard screen on side of stage, figures flashed from booth.

Pressman in lobby of Warners' Avon, Utica, N. Y., mimeographing special newspaper for "Unholy Three" was used by Arnold Stoltz to spread the word. As usual, cost was promoted.



A J. C. Richards - Fred Curtice - Ken Purchase animated lobby for "Dive Bomber", Uptown, San Francisco, with whirling propeller on model of Navy bomber diving to attack "sub" which hit sinking ship. Special lighting was placed between the two sets of cloud cutouts.



Clergy Endorses 'Foot in Heaven'

Churches of various denominations were interested in Addie Addison's promotion of Warners "One Foot In Heaven" at Schine's Paramount, Glens Falls, N. Y., via a thorough campaign by the Round Tabler, initiated with a screening for members of the clergy, club officers, educators and civic officials. A benefit performance for the local Christian Endeavor Society also gave strong support to the date. Addie forwarded post cards to the clergymen present at the screening again requesting they call the engagement to the attention of their congregations.

Copies of letters addressed to women's clubs were placed in hotel key boxes and telephone calls made to all invited to the screening but who did not attend. Also planned was a cooperation with all lunch clubs to stage a "Father and Son" night at the theatre when each member would bring his own son or a junior male member of an underprivileged family. Other exploitation featured a walking book ballyhoo, used in the lobby in advance. Stair-risers were used on both sides of the lobby and a giant set-piece made up from the 24-sheet also contributed to the display.

Woman's Club Sponsors Date

In Kenosha, Wisc., Manager F. B. Schlax sold the date at the Kenosha with a screening for all of the clergy, reporting announcements of the engagement from many of the pulpits as a result. The benefit slant was covered with sponsorship by the woman's auxiliary to the county medical society, the members selling tickets to the various church congregations. Letters from Daniel A. Poling, of the picture's Advisory Committee, were mailed to clergymen, following the screening.

Newspaper advertising steered carefully away from any church emphasis, Schlax running a series of advance one-columns stressing the pleasing laugh elements of the attraction. He also put together a signed two-column type headed: "If I Were a Member of the Clergy", stressing the picture's worth and highlighting its many fine entertainment values.

Favor "Old Time Movie Night"

To tie in with the sequence in the picture showing old time movies, Fox West Coasters are working on an old fashion movie night, wherein plans are being made to have patrons attend in the spirit of the period pictured. Prizes would be given for the most interestingly costumed couples and also to those arriving at the theatre by methods best typifying the era of the picture.

The special screening with which Manager W. S. Perutz built up his date on the picture at the Warner Stanley, in Atlantic City, embraced clergymen of all denominations and heads of other organizations such as the Y.M.C.A., Y.W.C.A., Y.M.H.A., etc. Invitations were followed by personal letters fro mthe head of the local Ministers' Union. Perutz also covered women's clubs, P.T.A. and schools to insure that the heads of these organizations were also on hand. In addition, the Warnerman made personal calls at leading churches and spoke with heads of Bible classes among others.

SOME LATE HIGHLIGHTS

One of his biggest publicity smashes, and one that started all by itself—he swears—recently came to Bob Russell, at Loew's Poli, New Haven, when someone lifted a rare mechanical dog, named "Asta" after the pooch in the picture, from the lobby display on "Shadow of the Thin Man". Exhibited before at the theatre on previous "Thin Man" pictures, the public had become acquainted with the dog; so, when Russell announced the theft, there was wide sympathy and interest.

Since the thing was borrowed for the exploitation, Bob tried to get off the spot with "reward" ads, and was immediately besieged with 'phone calls. Once the papers were convinced it was on the level, plenty of stories followed. "Every other patron at the theatre inquired about the search," says the Loewman, who kept the pot boiling with further reward ads and personals. The result thus turned out to be one of the biggest word-of-mouth campaigns Russell ever experienced, and definitely was reflected in the grosses on the date.

GLAMORIZES LOCAL GIRL FOR "SCREAMING" TIEIN

For "I Wake Up Screaming" date at Loew's Poli, Hartford, Lou Cohen followed the story of the picture by selecting a local girl, a typist in an insurance office, to glamorize, the process being noted with plenty of picture and story breaks in the papers during the period of the promotion. There was no contest slant to it, reports Cohen, a working girl being chosen at random to make the stunt more newsworthy and to prove that an average girl could be so glamorized.

As soon as selected, and the girl consenting, the promotion went into high, the schedule arranged in advance. Photos of the girl were taken at her desk, and the "works" followed. This included beauty parlor attentions, a suite in the best hotel for the girl and her mother, plus a personal maid, for four days. A press party was held for added shots. Leading stores "bought in" by supplying evening gowns, furs and such, the girl posing in these for co-op ads.

New model limousine, and chauffeur, was another promote to carry the "glamour" party about town to the various publicized stops and to the theatre on opening night. Formal dinner followed, with local celebrities in attendance, the girl posing with the Mayor for further publicity attentions.

TIES ANNUAL STORE SALE TO "NOTHING BUT THE TRUTH"

With Loew's Palace, Washington, playing "Nothing but the Truth" coincidentally with an annual sales event at a nearby department store, Dan Terrell moved in with the store promotion with a number of tieins on behalf of the date, advertised prominently in the merchandising advertising.

Outstanding was a photo-identification stunt wherein customers in the store at certain hours, and snapped by a roving photographer, were eligible for theatre tickets. This was publicized accordingly, each day the store running photos in newspaper ads of those selected for the courtesies. In all, Dan reports, 1,000 lines of free space were so obtained. Other plugs in print included co-op counter cards, one side for the store reading: "Nothing but the truth. These bargains are terrific"; the other side: "It's a laugh bargain and that's Nothing but the Truth", plus theatre and date. Window and other inside displays were also had for the picture.

Radio was well covered with a number of programs paid for by the merchants from the store and the theatre. Spot announcements also were had, as were frequent plugs over the store's p.a. system. In addition, the regular chorus line at Loew's Capitol, in costume, appeared at the store on opening night of the sale to plug the stage show. Plenty of returns, thus, were had, says Dan, all at a cost of a few pairs of guest tickets each day.

Aviation Institute Attends "Keep 'Em Flying" Opening

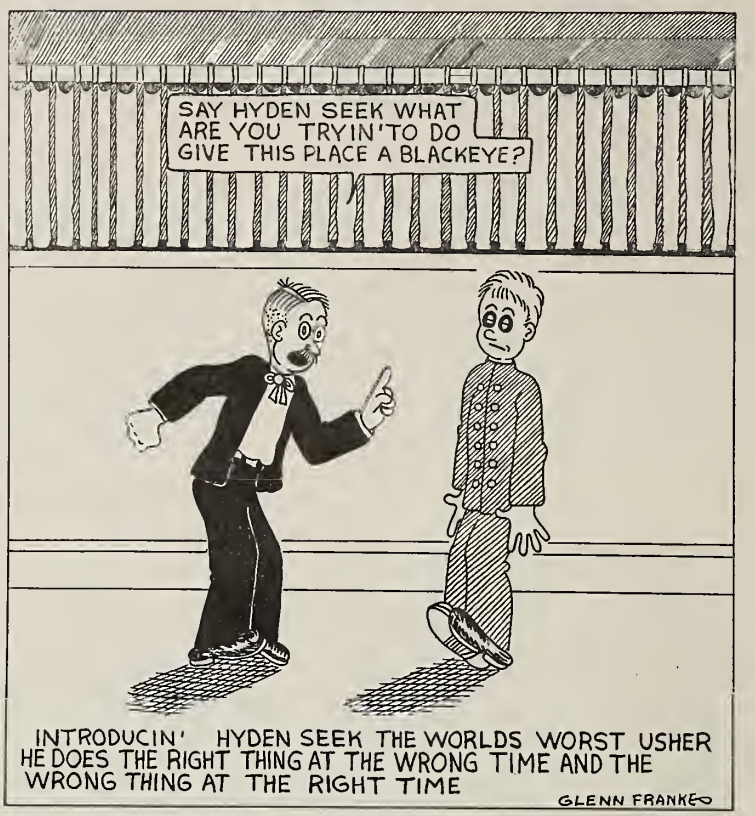
Representatives of the Army Air Corps in Scranton, Pa., and the Junior Chamber of Commerce cooperated on the opening of Universal's "Keep 'Em Flying" at the Comford Capitol, when graduates of the local aviation institute and other students were guests of Manager Matt O'Keefe at the first matinee. The students were guests at a special hotel luncheon before the aviation and chamber of commerce heads serving as hosts. From the hotel, the boys were conveyed to the theatre in Army cars, headed by the local high school band and police escort. Working with O'Keefe was Milt Harris, Universal home office exploiteer.

Fitz Features Contests On "Sun Valley Serenade"

Ahead of "Sun Valley Serenade" at Loew's Poli, in Waterbury, Conn., Round Tabler Ed Fitzpatrick sold three full pages of advertising on the picture. A full page of co-op ads was promoted for opening day with puzzle piece of a Henie still appearing in each ad, guest tickets offered to those assembling the pieces and submitting them.

In addition, a full page of art and news stories was promoted in prominent local weekly, highlighting the production's big number, appearance of Miller and orchestra. Romantic past contests was planted in two papers, while another paper featured a three column Milton Berle slogan contest.

SHOWMEN'S LOBBY LAFFS

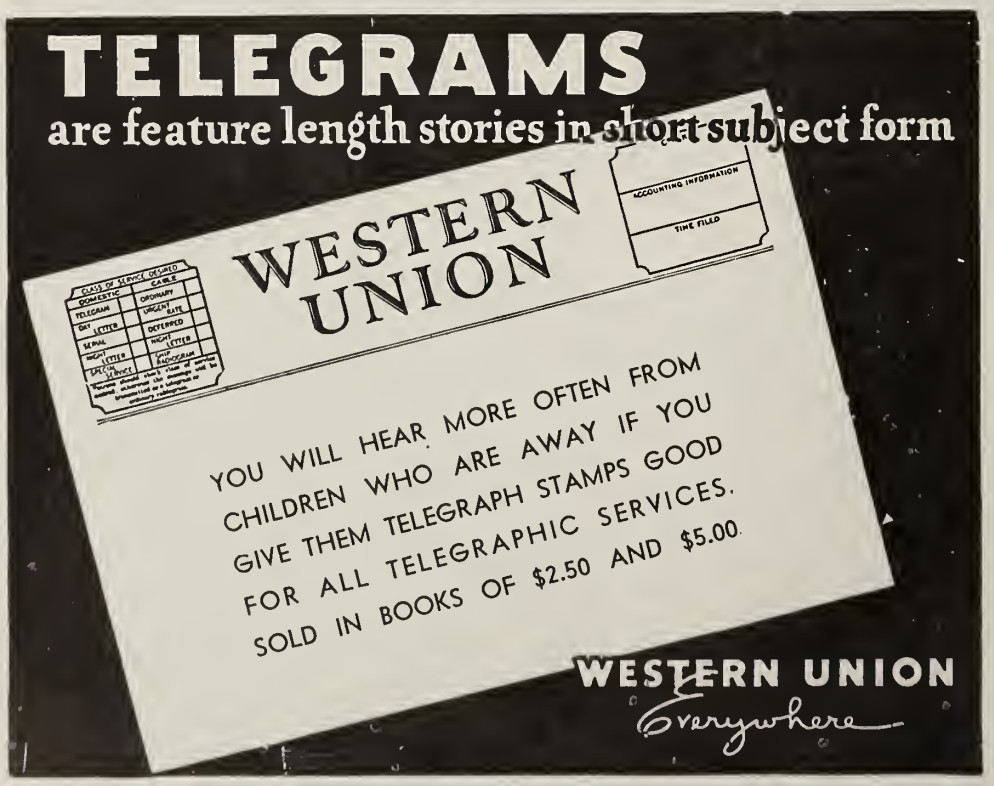


This cartoon from the brush of Glenn Franke, Cheviot, O.

May Plants Ad Banner Across Top of Page One

The unusual placing of a three inch ad banner completely across the front page under the masthead of the Maysville, Ky., daily, was accomplished by Ed May for "Whistling In the Dark", at Schine's Russel. Ed reports this as quite a concession since the paper gives up the space for advertising only for big community affairs.

Date on "Dr. Kildare's Wedding Day" was called to the attention of telephone subscribers with calls from the theatre by a girl especially selected for her pleasing voice. When phone answered girl said, "I called to remind you of the wedding day" and when subscriber answered "what wedding", the plug followed. On the streets, the Round Tabler had a big sedan with theatre and "just married" banners, plus the usual old shoes and tin cans.



Roxy 'Charm Girl' Wins Havana Trip

In line with the long list of successful nation-wide "Charm Girl" newspaper contests effected on behalf of Twentieth Century Fox's "Week-End In Havana", is the record promotion for the date at the New York Roxy, on a 10-day tiein with the *Journal American*, with over 5000 entries reported. Space was in keeping, the paper going all-out for the promotion in daily smash layouts and follow-up.

Handled by Eddie Solomon, of the Rodney Bush promotion staff, the tiein was sold to start three days ahead of the opening, the daily announced that, duplicating the story background, a seven-day all-expense vacation trip to Havana would be given the unmarried working girl selected as the most charming. Publicity continued with three and four-column photos of the picture's stars, followed with a seven-column smash of the 10 finalists run the day ahead of the final selection. Each day, an entry blank was run to be accompanied by a photo of entrant which best typified her charm. Eligibles were confined to those living in the metropolitan area and working in New York.

The judges were the well-known artists, McClelland Barclay, Arthur William Brown and Peter Arno, Rose Pelswick, the paper's film critic, and Irving Lesser, Roxy managing director. The winner they chose was spotlighted by the paper with a three-column full of photo and story.

Having scored with the contest idea for the date in Denver, Gabe Yorke, Coast exploitation representative, did a similar job in Salt Lake for the date at the Utah, working with Charlie Pincus to find the city's most popular sales girl to spend an all-expense vacation in Hollywood. Yorke started his promotion with the local *Tribune* on a tiein with the Exchange Club. However, the hookup became so big that the other two papers joined in. The finalists were judged at a dinner where the wives of the Exchange Club members acted as judges to pick the winner.

"LET'S HEAR FROM YOU"

Feldman Features Contests On "International Squadron"

Through tieup effected by Dick Feldman of the Schine Paramount in Syracuse, the *Post-Standard* gave a 240-line contest based on "What would you design for your insignia if you were a member of the International Squadron?" Same paper also came through with a quiz contest called the "Famous Fliers Contest;" guest tickets went to winners in both instances. For his lobby, local airplane modelling club came through with six prize winning models which were on display week ahead, while for his marquee, Dick planted a model airplane on the box-office roof.

For "Badlands of Dakota," Feldman promoted book stores and circulating libraries on windows which featured scene stills and copies of the book, public library system coming through with mention on bulletin boards. Station WOLF cooperated by giving nightly plugs on their "Sandman's Serenade" during which they played one of the tunes from the picture.

TICKETS FOR CHRISTMAS GIFTS FEATURE DECEMBER PROMOTIONS

Leading Circuits Concentrate on "All-Out" Staff Drives; Giveaways, Charity Shows Among Other Events Planned

Finishing up in a blaze of activity, the Fox West Coast six-week drive to sell tickets as Christmas gifts finds returns already exceeding previous seasonal endeavors in this direction. The special gift tickets are in three colors, six inches by three, illustrated with a cut of Santa Claus. They will be accepted up to December 27th in any Fox West Coast theatre, providing the admission price is the same as the amount on the ticket, which inducement has definitely increased the sales. Ten per cent commission is being paid to theatre staffs on sales as heretofore. Manuals on selling procedure distributed to the theatremen provided "heavy ammunition" to increase the sales. In addition to the ten per cent commission, district prizes in the form of cash and merchandise were also offered to members of the personnel making the best showing.

Offer Bonus on Sales

The Schine Theatres have also gone for ticket selling over the circuit with a decorative fold-over gift ticket measuring three inches wide by five. Cover carries circuit identification and space is provided for "Compliments of" copy, with blanks left for names of donor and recipient. Other half of the card is the ticket, perforated, for presentation at the boxoffie. In addition to the single ticket, there are also special folders for those who wish to give tickets in quantity. The Schiners are making a widespread drive to have organizations, companies with numerous clerical and other personnel, purchase quantities of the tickets as Yuletide gifts and results are far above expectations, according to Seymour Morris, advertising head.

In Texas, Interstate is pushing the ticket with a "Christmas Theatre Gift Book," the third year of this promotion and the biggest yet. Inducements are being given by offer of special discounts to group purchasers, which is aiding sales. Here too, a home office manual has been provided by Frank Starz' advertising department, with suggestions to increase this Yuletide distribution.

In New England, the Wesmas Theatres are calling their promotion a "Movie Check," sales quotas being assigned to each theatre, the personnel to receive bonuses for their efforts. Special trailers and lobby displays have been prepared and the circuit is also going after organizations, factories, etc.

Sixth Year in Canada

Among the pioneers of the ticket promotion, Famous Players Canadian, for the sixth consecutive year, is putting on an intensive campaign for the sale of the circuit's "Thrift Ticket" for Christmas gifts. The 10 per cent commission plan for theatre personnel is again in effect and as a convenience to buyers, orders will be accepted for tickets to be delivered in other towns where the circuit operates. As usual, Jimmy Nairn, ad head, has prepared a manual to aid the managers on sales. The theatremen are again contacting outside sources to sell tickets. These include stores whose type of business and locations prove good outlets for ticket sales, switchboard operators in hospitals to sell tickets to internes and nurses, etc. Junior Leaguers and other women's organizations are also selling the FPC tickets on commission. With many Canadians in war service, the circuit is pointing ticket sales to soldiers, sailors, etc.

Circuitwide Campaign for RKO

Now in circulation and advanced with a comprehensive circuit campaign, the RKO "Hours of Happiness" gift ticket book is rapidly selling. In two denominations, three and five dollars, both containing money saving bonus campaigns, the tickets are good the year round and as such are proving immediately popular. Suggestions for sales are emphasized in the manual made up by Harry Mandel, circuit advertising head, a number of the suggestions based on the effective use in previous similar campaigns.

From Cincinnati, zone head Arthur Freudenfeld reports good results in the sale of the tickets among business houses, with personal calls made upon the executives to give the employees books of tickets. In addition to trailers, lobby posters, etc., a tiein has been arranged with the *Times-Star* whereby in exchange for guest tickets, the paper will plug the benefits to be had from the purchase of gift books. Radio announcements are also being used.

In Lowell, Mass., Sam Torgan at RKO Keith's is sending out letters to all buyers of the 1940 ticket books who have not done so this year as yet. Torgan has also posted a pretty cashier in the lounge with a sample gift book and card to demonstrate to women patrons. He reports that these personal explanations have proven very effective.

Other slants suggested by Mandel include publicity shot of prominent civic official buying the first book In circuit theatres playing stage shows, the headliner can also pose for the same shot. Managers are urged to have their telephone operators answer with "RKO gift ticket books are now on sale." Mention of the tickets in Christmas shopping columns on women's page is another reminder as is mention on shopping news radio program.

Traditional celebration of the holiday planned by the Loew Metropolitan Theatres will spotlight kid shows where special giveaways and gifts will be in order. Charity shows particularly aimed for the entertainment of orphans will again be staged in Brooklyn with the *Eagle* as in former years. Some of the houses outside of New York which have set in dates for "Kathleen" are planning to tie this Shirley Temple picture to special holiday shows.

Promotions Tied to Stores

Aside from ticket sales, the giveaway again assumes importance, the Schine Theatres concentrating on three types—automobiles, cash and defense bonds. Since new cars this year are scarcer than usual, the Schiners were urged to make their tieins far enough in advance, in many instances selling their dealers on the fact that since there will be no automobile shows this year, the dealer can take up some of this "display slack" with the theatre cooperation. This will come about through exhibit of new models in theatre lobbies. Attention is also given to cash giveaways, the Schiners aiming for sizeable tieups of such amounts as five hundred dollars or more in cooperative promotions. In some situations the Chamber of Commerce has been invited to sponsor this activity.

Added cooperations stressed by the Interstate Circuit include "Christmas Look Around Night," wherein merchants are invited to feature holiday windows to coincide with displays of community Yuletide decorations along the main street. Climax of this event is to be a special Christmas fashion show featuring wearing apparel for the entire family. In the "family" category, is also suggested the "Christmas Cake Giveaway Night," wherein leading baker is promoted to donate some fruit cakes sufficient for each family attending the theatre on a specified night. This has been featured for some time by the Texans and has proven very successful.

Interstate Suggests Short Show

Another Interstate promotion is the "Santa Claus of Short Subjects Show," wherein complete programs arranged by the Besa Short department are available for the theatremen. Again the circuit is making much of the "Christmas Eve Midnight Gift Show" tied to local merchants who are invited to display the various gifts and other holiday merchandise in the theatre lobby two weeks ahead.

The merchants' holiday Christmas trailer is also given attention, wherein the local

(*Continued on page* 80)

ART SAYS "KNOCK WOOD" ON WOODEN POST CARD

Whittlers and luck-seekers in the Devil's Lake, N. D., sector were recently allowed to express themselves with a wood novelty sent out in the mails by Art Abelson, for "It Started with Eve" at the Lake. The gag was a piece of quarter-inch plywood, three inches wide by eight, supplied by a lumber company in exchange for credit in the copy.

Immediately under the heading, "Carve Your Sweetie's Name Here", was a blank panel, followed with "Then knock wood on it and you'll meet with good luck when you take her to see", etc. Other side was for mailing, with names and addresses lettered in pencil.

EXPLOITATION BRIEFS FROM A-FIELD

Another one of those hot-shot page co-ops from Matt Saunders, this time for "Chocolate Soldier" at Loew's Poli, Bridgeport, Conn., and put across without any contest angle for ticket giveaway. Tiein banner read: "Rise and Shine with Chocolate Soldier who leads the way with money-saving values." Giant soldier figure was centered on the page surrounded by the tie-in ads.

▽

Layout of stills showing Greta Garbo in the dance she performs in "Two-Faced Woman" got a fancy break in the Boston press as planted by Joe Longo for the date at Loew's State and Orpheum. The Loewmen in Hartford, Conn., also cracked the *Courant* Sunday magazine section with a similar idea.

▽

Rosalind Russell hair-styles prove an effective women's page feature, according to the space grabbed by Loewman Bill Elder and George Freeman. Bill got himself a six-column layout in Indianapolis, with Freeman duplicating the same in Springfield, Mass.

▽

After many endeavors to plant publicity in the local daily, Manager Bill McClain finally cracked through on behalf of the Virginia, Carrollton, Ohio, for a page one item on his signing of Warner pictures. The theatreman followed this with one of the Columbia "Unusual Facts Revealed" mats, for his date on "Blondie In Society".

▽

Giant birthday cake which he promoted and shared with the patrons marked the second anniversary of the Lex, Chicago, on Manager Ben K. Van Korn's campaign for the birthday. President of the cooperating business men's association, posing with the first cut of the cake, was one of the publicity shots obtained. Flowers to all women attending the first matinee were also featured, as were congratulatory co-op pages from the neighborhood merchants.

▽

For "Sergeant York" at the Blair, Hollidaysburg, Pa., Manager Douglas W. Mellott tied in with a baker to make up special loaves of "defense bread" (enriched with Vitamin B1) which were plugged through window cards pepped up with giant cuts of Gary Cooper in uniform of the picture. Card also carried theatre copy. Imprinted bookmarks distributed in the schools also helped the cause.



When Ray Wheeler and Lige Brien visited Universal's "Tight Shoes" set last Spring as Quigley Awards winners, they posed with the stars, Brod Crawford and Leo Carrillo. Then, when Wheeler played the attraction at the Granada, in South Bend, Ind., he used the shot ingeniously to personalize his ads, as noted above.

Cards distributed in hotel key boxes, in rooms and in hotel coffee shops by H. W. Reisinger, at Loew's, Evansville, Ind., read: "In Evansville, our business is to make you comfortable while you are conducting your business. For an evening of laughs and entertainment, see "'Unfinished Business'", etc.

▽

For "Whistling in the Dark" at Loew's Park, Cleveland, Ohio, Arnold Gates put out a young man on the streets, conspicuously dressed and wearing dark glasses, going about the town whistling. His talent was identified with a back banner for the date.

Tiein with the local flying school on "Parachute Battalion" at the Rialto, Beaver Falls, Pa., resulted in a seven-plane flight around the city, as engineered by George Pappas, the aviators dropping numbered cards. Those corresponding to the numbers posted in the lobby were good for free admissions, flying lessons and plane rides. For ballyhoo, Pappas had three boys in flying clothes with parachutes strapped to their backs, make the main streets.

▽

Aimed at the stenographers in Lubbock, Tex., was the shorthand message distributed around town by Boyd F. Scott for "Sun Valley Serenade" at the Broadway. It proved to be a communication from Glenn Miller telling all about the picture and the stars. In advance, the idea was also employed for a two-column newspaper ad.

▽

For "Hold Back the Dawn" at the Rialto, Morrilton, Ark., Al Crowder, Malco city manager, entered a colorful float in the County Fair parade. Constructed in the form of a rainbow and so decorated, the float was a frame built over Al's car. Cut-out lettering emphasized cast, feature, etc.

▽

"Harmon of Michigan" at the Alpine, Punxsutawney, Pa., was greeted by Manager Andrew Gorzo with a pep rally for the high school students who turned out with school band and cheer leaders, the event hitting the sport pages. Playdate was announced in all class rooms and over the p.a. at local football games.

▽

Recently checking in at the Colonial, Nashua, N. H., Pearce Parkhurst introduced himself to the public with a "personal message" letter, announcing himself as the new manager. Parky outlined what he had in mind for the house policy of entertainment and invited the folks to come by and say howdy. To make it more informal, Pearce planted a photo of himself at top of the page.

▽

Astute showmanship displayed by Round Tabler William Walsh of the Comerford Theatre in Wilkes-Barre, Pa., tied in the coming showing of "Sergeant York" with the Armistice Day parade when Walsh placed two 24-sheets and a 6-sheet on a chartered bus and had it follow the parade over the entire route. It also toured the rest of the valley for several days before the film opened. The Round Tabler also sent messages by Western Union to all Legion posts in the valley, tying in York, as one of their most prominent members, and the film.

▽

Quiz programs in Williamsport, Pa., took on a "Nothing But the Truth" flavor during the week that the Bob Hope comedy played at the Capitol Theatre, Manager Gregory Beck arranging to have a sidewalk broadcast during which pedestrians were requested to tell "nothing but the truth." Members of the Rotary and Exchange Clubs competed in a "Truth" contest over the regular weekly quiz program of a local lumber company. Beck also had a youth dressed up as George Washington and toting a hatchet parading the streets with suitable signs on his back.

FULL SPEED AHEAD

There's one sure, fast, profitable way to get your films delivered *where* you want them and *when:* RAILWAY EXPRESS SPEED. Low rates. High economy Just as fast for posters, trailers, stills and equipment. Phone us.

— And —

For *super-speed* use *AIR EXPRESS* 3 miles a minute

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

SOME LATE AD LAYOUTS



(Right) Bill Exton, now operating the Roosevelt, Kenosha, Wis., a neighborhood, says this 115 lines on 2 col. is a lot of space for his operation. He submits it as an example of what can be done on an ordinary program, crediting the ad for breaking house records.

PARAMOUNT
Glens Falls, N. Y.

NOVEMBER 12 1941

AN OPEN LETTER TO THE BOSS!

Dear Boss

I know you are going to write me to find out why there isn't any ad in today's paper on Nelson Eddy's new comedy "The Chocolate Soldier" which opens here on Friday I should try to give you a good alibi but the truth of the matter is that I haven't got any

Last night we previewed "The Chocolate Soldier" after the regular performance and then the whole gang went out for coffee and cakes We got to talking about the picture and how much there was to tell the customers about I was all hopped up about Nelson Eddy's clowning and the screwball comedy gags Say Boss that guy really parked his dignity in the ash can and went to town as a comic He is a natural born comedian And we have been advertising him as an opera star Then Milt Schosberg started raving about Rise Stevens You know Milt boss He has an eye for beauty and this Stevens gal really has IT Aside from the finest voice the screen has heard yet she is merchandising a high class variety of "oomph" And how she uses it on Eddy

Just as Milt and I get going good in walks Phil Brilling the maintainence engineer with a terrific plug for the Oscar Straus music in the picture When we asked Neil the operator how come he put the last reel in upside down he said it was on account of because he was laughing so hard at Eddy in a beard making wild Cossack love to Rise Stevens 'Believe me boss if I got a chance to pitch a little woo at that gal I'd wear anything Even a beaver

Well anyhow you can see how it was We spent so much time raving about "The Chocolate Soldier" that I clean forgot about the ad for today's paper and besides I don't know how to advertise it Shall I play up Nelson Eddy as a comedian? The picture is full of "belly" laughs Shall I play up Rise Stevens? She'll be a top flight star once the cash customers get a load of her oomph Shall I play up the music Oscar Straus wrote for "The Chocolate Soldier"? It's his best and that is going some You better let me know how I should advertise this show Please wire because it OPENS HERE AT THE PARAMOUNT FRIDAY and I want plenty of time

I have to close now and get the box office open a little earlier than usual so we can get the crowds in before "One Foot in Heaven" goes on Today and tomorrow are the last days and they really are flocking in

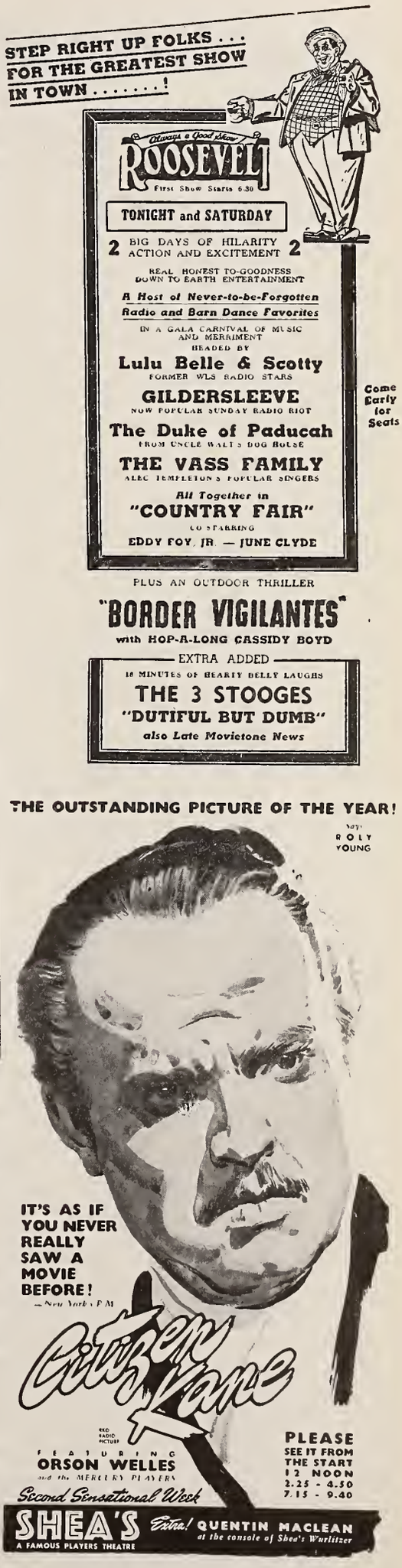
Yours truly

H M ADDISON Mgr
Schine's Paramount Theatre
Glens Falls N Y

(Above) Seeking to sell every possible box-office slant for "Chocolate Soldier" at Schine's Paramount, Glens Falls, N. Y., "Addie" Addison went for this ingenious "open letter to the boss" to do the job. Sizes 110 lines on 2 col.

(Left) Engraver's proof of combination Sunday layout for the Paramount Miami theatres, submitted by Tom Jefferson, ad head, who calls attention to the stressing of the short subjects. Size: 200 lines on 2 col.

(Right) For the holdover on "Citizen Kane" at the F. P. C. Shea's, Toronto, Jim Nairn used this "white space", star drawing pointing up the few lines of critic quotes as his main pitch. Size: 165 lines on 3 col.



• personalities

JACK SHERIFF
has resigned as assistant at Keith's 105th Street Theatre, Cleveland, Ohio, to enter private industry.

▽

W. C. GREEN
has the managerial post at the Lyric and Cozy theatres in Ludington, Mich.

▽

TERRY McDANIEL
manager of the United Artists Theatre in Pasadena, Calif., was promoted to district manager with supervision of 19 Fox West Coast houses in Pasadena, Glendale and San Fernando Valley. He was succeeded by JAMES RUNTE, coming from the Capitol in Glendale.

▽

LEE WENTZ
goes to the Capitol Theatre in Glendale, Calif; GEORGE TOPPER to the Studio, North Hollywood; JOHN BURNS to the Valley, North Hollywood; ANDRE HAVELES to the Arroyo in Los Angeles and JOHN RICHARDSON to the Park, Pasadena.

▽

GORDON BEAVIS
was switched from the Grand Theatre, Sudbury, Toronto, Canada, to the Marks, Oshawa, with VERNON BURNS of the latter taking over the Regent in Sudbury.

▽

▽

EDWARD J. FISHER
who for several years was an United Artists exploiteer in the Cleveland territory has been made advertising and publicity representative of Loew's four Cleveland theatres, taking the place of J. H. HARRIS, who has resigned to enter the U.S. Army Air Corps as an instructor.

▽

ALFRED G. SWETT
is now managing the Orpheum Theatre in Danvers, Mass., coming from the Colonial, Nashua, N. H.

▽

BOB COX
has resigned his managerial post at the Park Theatre in Dexter, Maine.

▽

DAN BOONE
was named manager of the Gables Theatre, Coral Gables, Florida, which house will soon open.

▽

IRWIN WAITE
will be manager of the Sheridan Theatre, Miami Beach, Florida, when the house opens shortly.

▽

AL LONGO
of Loew's publicity department in Boston becomes assistant manager of Loew's, Rochester, N. Y.

▽

WALTER SHOTT
manager of the Majestic Theatre, Columbus, Ohio, leaves for duty in the U. S. Army, his post being temporarily filled by LOUIS HOLLEB.

▽

KEN ROBERTSON
former city manager for Warner Bros. in State College, Pa., moves into the Pittsburgh office as assistant to JAMES TOTMAN, head of publicity.

Birthday Greetings

James E. Aaron
Harry Abbott
E. E. Bair
Don Ballard
Jack Bonomo
Billings Booth
Clifford Boyd
Wilbert M. Brizendine
Eugene H. Bunn
Edwin Calvin
Lawrence Capillo
Kermit B. Carr
Charles P. Carroll
George R. Carter
T. C. Carter
Louie Charninsky
Walter Chenoweth
Frank L. Cronon
Harry W. Crull
James F. Doyle
Harry J. Ellis
Jack Essick
Bill Exton
H. Paul Fasshauer
Max Goldstein
Melvin B. Grundy
Ed Hamm
Lionel Hansher
Jack Harris
John C. Hart
Howard Jaggers
Don Johnson
Ed Johnson
Joseph Kalusky
David Kamsky
Jack Kember
Harry Knoblauch
Leo Kulik
George S. Lang
Harold Leand
Terry C. W. Leung
Al Lippe
Dominick Lucente
Nevin McCord
Dick Main
William Markwell
LeRoy Martin
Lloyd M. Mills
Frank Murphy
Harry Neun
Dick Offenbacher
Kermit Prince
William C. Powelson
Harland Rankin
Harry G. Rawlins
Orville Redmond
Albert Rocke
Fred R. Rodley
Steve Rodnok, Jr.
Ed Rosen
Marvin R. Rosen
Joe Ruddick
Earle G. Sheetz
Ken C. Simons
Edward J. Shea
E. T. Sizemore
Flynn Stubblefield
George F. Sutermaster
Conrad Tapia
J. Maddry Wallace
Ralph E. Wallace
Cecil Ward
Nels L. Warner
Carroll T. Wilson

December Campaigns Stress Benefit Tieins

(*Continued from page 77*)

stores are invited for a nominal fee to extend the season's felicitations on the theatre screen. The idea, also used sueeessfully last year by the Wesmas eircuit, covered 20 frames, one frame to eaeh loeal business firm, charged five dollars eaeh for the serviee. In towns where the eircuit has more than one theatre, the eharge is ranged from ten to fifteen dollars, the trailers being shown in all the theatres. This year, Wesmas is encouraging the individual managers with 10 per eent commission on gross sales.

Some of the highlights of last year's promotion whieh stand up again for use during the month aim at the various benefit shows put on with eooperation of loeal service elubs for charity funds. In Cleveland, the boys in Diek Wright's Warner zone have found this sueeessful in a combination of screen and stage attraetions, promoting the talent from leading night clubs.

The benefit slant was also used by "Kal" Kalberer, in Washington, Ind., last year in a two-day promotion with the loeal "Band Boosters Club," the organization taking 35 per eent on outside sales. Performanee was featured by eoneert of the 80 pieee boys' high school band making appearances on both nights in full parade dress.

LEW WILLIAMS
manager of the Egyptian Theatre, Denver, Colo., goes to Omaha to join the Ralph Goldberg eircuit. LEE CRAWFORD, Granada manager, moves to the Egyptian and MIKE McMICHAEK, former Granada skipper goes back there from an assistants job at the Federal.

▽

JIMMY SCHLATTER
back from the army will manage the State in Omaha, Neb.; LOU WILLIAMS of Denver will take the manager's post at the Town, same seetor.

▽

HARRY ALBERTH
has been named city manager in Elkins, W. Va., for the Manos Circuit, whieh operate the Manos and Hippodrome Theatres there. JOHN COUSSOULIS becomes his assistant, transferring from Indiana.

▽

PROCTOR JONES
will aet as assistant to KNOX STRACHAN, Warners' new publicity head in Cleveland, Ohio.

▽

RICHARD RANCK
has been promoted to manager of the Strand Theatre, Carlisle, Pa.

▽

JOSEPH CLIFFORD
beeomes manager of the Ritz Theatre, a Comerford house, in Hawley, Pa. Other Comerford ehanges are: WALTER YANOVICH to the Lyrie Theatre, Honesdale, Pa.; CHARLES COLLINS, Columbia Theatre, Bloomsburg, Pa.; DONALD NEFF, Savoy Theatre, Northumberland, Pa.; C. J. CARROLL, Freedman Theatre, Forest City, Pa.; JACK WEBER, Colonial Theatre; JOHN MONAHAN, Capitol Theatre; SAM SCOTT, Jackson Theatre, all of Lebanon, Pa.

▽

JOHN HAMILTON
was transferred from Sehine's Keith Theatre, Syracuse, N. Y., to the Empire Theatre there.

▽

DAVE MARTIN
moves from the Fox Granada Theatre, Inglewood, Calif., and becomes supervisor of the Strand Theatre, Redondo Beach; Hermosa Theatre, Hermosa Beaeh; and the La Mar Theatre, Manhattan Beach. He makes his headquarters at the Fox Redondo Theatre at Redondo Beaeh, whieh house he will skipper.

▽

VERNON EVERON
has been named eity manager for the Great States eircuit at Pekin, Ill.

▽

JULIUS N. CONNELLY
was appointed manager of the Palace Theatre, Danville, Ill.

▽

JOHN N. BRADY
was promoted to the management of the Lincoln Theatre, Danville, Ill.

▽

JOHN SCANLON
manager of the Warner Theatre in Torrington, Conn., will also manage the Alhambra which will reopen for week-end operation only.

OBITUARIES

Andrew Soutar, Novelist, Scenario Writer, Dies

Andrew Soutar, author of about 50 novels and many screen plays, died Monday, November 24th, at his home at Saint Austell, suburban London, after a long illness. He was 61 years old.

Mr. Soutar served in the World War in the Royal Flying Corps and in 1920 came to the United States to supervise the filming of his novel, "Butterflies in the Rain." Other popular novels which Mr. Soutar wrote included "Island of Test," in 1921; "Broken Ladders," 1912; "Magpie House," 1913; "Charity Corner," 1914, which was published in America under the title "Honor of His House"; "Woman With the Green Eyes," 1927; "Worldly Goods," 1928; "Tomorrow Is Yesterday," 1933, and "Coward's Castle," 1924.

William J. Heenan, Paramount Employee

William J. Heenan, a salesman for the Paramount exchange in Philadelphia, covering northern and eastern Pennsylvania, died November 20th in Jefferson Hospital, following an operation. He was 58.

Connected with the motion picture industry for more than 30 years, he was former head of the Peerless Film Exchange and was once associated with First National Pictures and Warner Brothers. He is survived by his widow, his daughter and a son.

Franklyn M. Lippincott

Franklyn M. Lippincott, editor and publisher of magazines and one-time editor of *Screen Fun* and several other humorous and picture magazines, died Friday night, November 21st, of a heart attack in St. Clare's Hospital in New York City. He was 46 years old.

Julia Bartet

Julia Bartet, noted French actress, who for 40 years starred in classic roles at the Comedie Francaise, has died in Paris, according to word received in New York this week. She was 87 years old.

Jacob Rosenheim

Jacob Rosenheim, brother of the former Mrs. Marcus Loew, died in New York Sunday, November 23d. Services were held Monday at the Riverside Chapel.

P. C. Wren

Percival Christopher Wren, the author of "Beau Geste," which reached the screen as a motion picture numerous times, and the author of more than a score of other adventure novels, died at home Sunday, November 23d, at Amberly, Gloucestershire, England. He was 56 years old.

J. K. Buckner

Funeral services were held Monday in Grapevine, Tex., for J. K. Buckner, 44, owner of the Palace theatre in that city, and vice-president of Tarrant County National Bank. Mr. Buckner died Friday, November 21st.

CORRECTION!

(Change of date made since the printing of Inside Cover ad in this issue.)

M-G-M Trade Showing "BABES ON BROADWAY"

ALBANY	20th-Fox Screen Room 1052 Broodwoy	FRI. 12/5	11 A.M.
ATLANTA	RKO Screen Room 191 Wolton St., N.W.	FRI. 12/5	10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	FRI. 12/5	10 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	FRI. 12/5	1:30 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	FRI. 12/5	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wobosh Ave.	FRI. 12/5	1 P.M.
CINCINNATI	Poloce Theotre Screen Rm. 16 Eost Sixth Street	FRI. 12/5	1 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Poyne Avenue	FRI. 12/5	1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	FRI. 12/5	10:30 A.M.
DENVER	Poramount Screen Room 2100 Stout Street	FRI. 12/5	1:15 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	FRI. 12/5	1 P.M.
DETROIT	Mox Blumenthal's Sc. Rm. 2310 Cass Avenue	FRI. 12/5	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 North Illinois Street	FRI. 12/5	9 A.M.
KANSAS CITY	Vogue Theotre 3444 Broodwoy	FRI. 12/5	1 P.M.
LOS ANGELES	20th-Fox Screen Room 2019 South Vermont Ave.	FRI. 12/5	2:30 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vonce Avenue	FRI. 12/5	1 P.M.
MILWAUKEE	20th-Fox Screen Room 1016 North 8th St.	FRI. 12/5	1:30 P.M.
MINNEAPOLIS	Screen Room Worner Bldg. 1104 Currie Avenue	FRI. 12/5	10:30 A.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	FRI. 12/5	10 A.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	FRI. 12/5	1:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	TUES. 12/2	1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	FRI. 12/5	9 A.M.
OMAHA	20th-Fox Screen Room 1502 Dovenport	FRI. 12/5	10:30 A.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	FRI. 12/5	11 A.M.
PITTSBURGH	M-G-M Screen Room 1631 Blvd. of Allies	FRI. 12/5	1 P.M.
PORTLAND	B. F. Sheorer Screen Room 1947 N.W. Keorney St.	FRI. 12/5	1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	FRI. 12/5	10 A.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	FRI. 12/5	1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	FRI. 12/5	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Ave.	FRI. 12/5	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	FRI. 12/5	10 A.M.

Additional Information for Exhibitors in New York and New Jersey Districts—

DEC. 2nd { 9:30 A.M.—'Vanishing Virginian' · 'Dr. Kildare's Victory' / 1:30 P.M.—'Babes On Broadway'

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WANT TO MANAGE, LEASE OR BUY THEATRE south or southwest. 20 years experience. Sure-fire exploitation. Hard worker. Temperate. Age 39. Married. References. LOWE FAWKS, Graford, Texas.

WANTED THEATRE NEW ENGLAND OR NEW York. BOX 1460, MOTION PICTURE HERALD.

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. State full details in reply. BOX 1464-A, MOTION PICTURE HERALD.

FOR SALE, THEATRES IN SEVERAL STATES, now operating. Have several listed for lease as well. Let me know what size and where you desire to operate. BOX 1465-A, MOTION PICTURE HERALD.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BUSINESS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $15 for 10,000. BOX 1434, MOTION PICTURE HERALD.

THEATRE TRAINING SCHOOL

LEARN MODERN THEATRE MANAGEMENT and advertising. Big opportunities for trained theatre men to advance to better theatre positions. Free catalog. 14th year. THEATRE INSTITUTE, 315 Washington, Elmira, N. Y.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

WILL BUY FOR CASH ALL TYPE TICKET registers in good condition especially Gold Seal and Simplex automaticket ticket issuing machine. Send complete details. BOX 1449-A. MOTION PICTURE HERALD.

NOW IS THE TIME TO BUY PARTS, CUSHIONS, complete theatre chairs. Buy while prices are still low. ALLIED SEATING COMPANY, INC., 36-38 West 13th Street, New York.

FOR QUICK SALE: COMPLETE EQUIPMENT and chairs from 400 seat theatre. Exceptional bargain. MOVIE SUPPLY COMPANY, 1318 So. Wabash, Chicago.

FOR SALE: USED CIGARETTE MACHINES, 8 slot $40 each, 10 slot $45 each. H. E. SPENCER, Hotel Empire, Broadway and 63rd Street, New York.

ONE PAIR SYNCROFILM SOUNDHEADS FOR Simplex. One pair Morelite reflector lamps. Two 10 feet Racon horns and 30 watt units with rectifiers. One sound screen 12 x 16. Whole lot cheap if taken at once. RIVIERA THEATRE, Rock Island, Illinois.

NEW GENERAL EQUIPMENT

WHAT—PRICES REDUCED? YES IT'S TRUE—All new merchandise—Wire reels, $1.19; Quarter Horse Motors, $6.95; Stock Tickets, 19c roll; Bausch & Lomb Cinephor 6" Series II Lenses, $19.50; Automatic Curtain Controls, $69.50; Colortone Shutters, $34.50. S.O.S. CINEMA SUPPLY CORPORATION, New York.

POSITIONS WANTED

PROJECTIONIST: FULLY EXPERIENCED Draft deferred. Go anywhere. OPERATOR, 339 W. Normal Parkway, Chicago, Ill.

PRINTING SERVICE

THEATRE BLOWERS, SAME QUALITY, LOW prices. STITES ART, Shelbyville, Indiana.

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PRESS OF
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NEW YORK, U.S.A.

PRODUCT DIGEST

THE RELEASE CHART SHOWMEN'S REVIEWS

Louisiana Purchase

(Paramount)

Lavish Musical Comedy

Based on the successful stage production of the same name by Morrie Ryskind and B. G. DeSylva, with an impressive array of star power headed by Bob Hope, Vera Zorina and Victor Moore, and with sparkling dialogue, pretty girls, and a happy combination of songs by Irving Berlin, dance and story, all done in beautiful Technicolor, "Louisiana Purchase" looms as one of the more conspicuous musical comedies.

The words "musical comedy" do not properly describe the picture; it is more than that. The plot here is of definite substance, and the songs and dances do not hinder its development but rather complement it, thus making a neatly balanced integration of all the factors involved.

The locale is a mythical "New Orleans," in the mythical state of "Louisiana," both of which are under threat of an investigation by a New England senator, played by Victor Moore. The real culprits decide to put the entire blame on Bob Hope, whom they had made president of the Louisiana Purchasing Company and elected to the State Legislature. In an endeavor to save his own innocent neck, Hope engages Zorina as a Mata Hari to entice the aged New England senator. After many complications, Hope starts a filibuster in the Legislature, word of his innocence is finally received by Moore, and the romances of Hope and Zorina, and Moore and Irene Bordoni are resumed.

Hope, fresh from plaudits in "Caught in the Draft" and "Nothing But the Truth," adds further to his screen Laurels in this production. His lines are amusing and he makes the most of them in traditional Hope manner. For example, when he commences his filibuster in the Legislature, he is told that he cannot do that, to which he replies, "I just got permission from Jimmy Stewart."

Victor Moore, better known to stage than to screen audiences, shares honors with Hope in his portrayal of the New England senator, for it is a memorable one. Vera Zorina parades her beauty and dancing ability as the heroine. Other members of the cast include Irene Bordoni, also of stage fame, Dona Drake, Raymond Walburn, Maxie Rosenbloom, Frank Albertson and others.

Too much cannot be said about the magnificence of the sets and the color, which reaches a climax in the Mardi Gras scene and in a fashion show sequence, which will be catnip to the women, the background of feminine pulchritude which will certainly be catnip to the men, and the sprightly dialogue, some of it of contemporary political significance, will just about be catnip to everyone.

Associate producer Harold Wilson and director Irving Cummings have fashioned a musical comedy calculated to thoroughly satisfy screen audiences and make them forget their troubles.

Previewed at the company projection room before an audience of trade-press reviewers and home office executives, who laughed frequently and enjoyed themselves generally. — IRENE SMOLEN

Release date, January, 1942. Running time, 98 minutes. PCA No. 7578. General audience classification.

Jim Taylor.....Bob Hope
Marina Von Minden.....Vera Zorina
Senator Oliver P. Loganberry.....Victor Moore
Mme. Bordelaise.....Irene Bordoni
Beatrice.....Dona Drake
Colonel Davis, Sr.....Raymond Walburn
The Shadow.....Maxie Rosenbloom
Davis, Jr.....Frank Albertson
Emmy-Lou.....Phyllis Ruth
Police Captain Whitfield.....Donald MacBride
Andrew Tombes, Robert Warwick, Charles LaTorre, Charles Lasky, Emory Parnell, Iris Meredith, Catherine Craig, Jack Norton, Sam McDaniel.

Go West, Young Lady

(Columbia)

Western-Comedy-Melodrama

Producer Robert Sparks and director Frank R. Strayer who have guided Penny Singleton so competently and successfully through her "Blondie" series for Columbia, again bring the actress to the fore, but this time without the aid of the "Bumpstead" family. Miss Singleton is cast in this as a prim school girl who ventures into the Indian country of the old west to be with her uncle.

Primarily a story of the west, the producer and director have incorporated many elements of romance, comedy, dancing, singing and general entertainment seldom found in this type picture. Ann Miller, who tap dances and sings in the hoopla of a cattle-town saloon, supplies much of the comedy and melodrama., while Glenn Ford, as the young sheriff, is more than capable in his characterization. Charlie Ruggles and Allen Jenkins are also seen, the first as the uncle of the school miss and owner of the town's saloon-hotel, and the latter as the deputy sheriff who always stands behind the sheriff in any emergency—way behind.

Between the scenes of Indian raids, outlaw holdups, fist and gun fights and thundering hoofs Miss Miller displays terpsichorean ability with a background of can-can dancers, and sings a few songs with the aid of Allen Jenkins. Miss Singleton also sings an amusing ditty.

Exhibitors who have found the exhibition of western films successful at the box-office will have little trouble in selling this picture to their customers. For other exhibitors it offers the names of Miss Singleton, Miss Miller, Charlie Ruggles, "Allen Jenkins and Glenn Ford as marquee attraction. For all exhibitors "Go West, Young Lady" is the kind of entertainment which even the most discriminating enjoy.

Reviewed at the Central theatre on Broadway, New York, where an early morning audience found many enjoyable moments and audibly expressed their satisfaction.—GEORGE SPIRES

Release date, Nov. 27, 1941. Running time, 70 minutes. PCA No. 7573. General audience classification.

Belinda Pendergrast.....Penny Singleton
Tex Miller.....Glenn Ford
Lola.....Ann Miller
Jim Pendergrast.....Charlie Ruggles
Hank.....Allen Jenkins
Jed Prouty, Onslow Stevens, Bob Wills, Edith Meiser, Bill Hazlet, The Foursome and Bob Wills and His Texas Playboys.

Old Mother Riley's Circus

(British National-Anglo American)

Comedy Extravanganza

The rise of Arthur Lucan ("Old Mother Riley") to fame is a keen object lesson for the British showman—and those who cater for him. In less than three or four years he has climbed from a slapstick "dame" comedian of provincial vaudeville to radio popularity,—(a Saturday night programme was devoted to him for some months recently),—to road show distinction and to one of the chosen Ten Best in MOTION PICTURE HERALD'S British Star Poll. His pictures, made on a modest budget, have consistently returned their cost over and over again. His peculiar brand of electric, garrulous burlesque comedy is quite obviously suited to the tastes of the war tired masses of Great Britain. The laboratory of audience appeal may one day discover why.

In his "Old Mother Riley" garb, the tattered be-bonneted habiliments of the Dublin slums, he romps here through a completely extravagant and elementary business about a

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

circus, which the old lady joins to discover that it belonged to her dissolute and deceased spouse.—Into the bargain she acquires the circus, after a game of poker, and recovers her long lost daughter.

All this, of course is just a peg on which Mr. Lucan hangs his gesticulating, gagging humours, posing as a Countess, doing a job as a cinema usherette, acting the fortune teller, and playing the role of a female clown in the ring. It is sheer clowning of the most primitive brand, entangled with an over generous and unceasing supply of puns and patter. Lucan has immense vitality and a sense of the grotesque and that element of daring which endears pantomime dames to the English audience.

Kitty MacShane, his vaudevillian partner, is in the cast and there are some capable circus acts photographed from time to time and squashed into one another.

Thomas Bentley, veteran of British directors has directed—like a veteran of British directors—and though the production is sound enough there is nothing to appeal to what are dubbed locally "discriminating audiences." Which is not so say that the film will not make much money with the indulgent masses.

A critically detached London trade show audience seemed more bent on assessing entertainment values than on personal enjoyment but the consensus of opinion was that this after all, was "the stuff to give the troops.".—AUBREY FLANAGAN.

U. S. release date not set. Running time, 70 minutes. General audience classification.

Mother Riley.....Arthur Lucan
Kitty Riley.....Kitty McShane
Bill ..... John Longdon
Bobo .....Edgar Driver
Beckett Bould, Roy Emerton, C. B. Clarence, Syd Crossley, Hector Abbas, W. T. Holland, John Turnbull, Iris Vandeleur, Nora Gordan, Jennie Gregson, Lawrence Hanray, Ernest Sefton, Ben Williams.

UNIVERSAL RELEASING "QUIET WEDDING"

Paul Soskin's British production, "Quiet Wedding", is being released in this country by Universal. The picture was reviewed in MOTION PICTURE HERALD, *issue of February 15, 1941. Seen in London the review called the picture "a witty, infectious example of the English laughing at themselves . . . sheer lighthearted entertainment with the polish of the expert it is likely to be accepted by contemporary audiences as first class escapism from the sombre mood of the times."*

Based on a play by Esther McCracken, the picture stars Margaret Lockwood and Derek Farr. Anthony Asquith directed.

Keep 'em Flying

(Universal)

Louder and Funnier

They're back again by public demand.

It was only last January that Bud Abbott and Lou Costello marched into the hearts of the public and exhibitors alike with "Buck Privates." They stayed there with "In the Navy" and "Hold That Ghost." Now they're on the spot again.

But enough of that. What you want to hear is that the boys are still terrific; still the answer to a box office's prayer. They are all that and more. If they have been funnier than in "Keep 'em Flying" then by all means get a repeat booking. For "Keep 'em Flying" is a laughfest, a great big dose of merriment designed to wear out the audience—but happily.

There are so many scenes that are so completely funny it is difficult to pick any for special mention. In one, a telephone booth sequence, Costello carries on a conversation with William Gargan that had the reviewers and guests at the screening clinging to their seats.

While the Abbott and Costello team consumed most of the footage, and naturally so, there are other embellishments which would do justice to any production about the air corps. The story has a romance and a songstress in Carol Bruce, a foil to Abbott and Costello in Martha Raye playing a dual role, the best thing she has done, a hero in Dick Foran, and some stirring aerial photography.

Songs are: "You Don't Know What Love Is," "I Won't Forget the Dawn," "The Boy With the Wistful Eyes," "Pig Foot Pete," "What Kind of Love Is This?" "Let's Keep 'Em Flying," "I'm Getting Sentimental Over You."

Glenn Tryon, the associate producer and Arthur Lubin director can take credit for a job well done.

Seen at a special screening in the Universal projection room in New York.—PAUL C. MOONEY, JR.

Release date, Nov. 28, 1941. Running time, 80 minutes.. PCA No. 7709. General audience classification.

Blackie Benson.....Bud Abbott
Heathcliff .....Lou Costello
Barbara Phelps }
Gloria Phelps } .....Martha Raye
Linda Joyce.....Carol Bruce
Craig Morrison.....William Gargan
Dick Foran, Charles Lang, Truman Bradley.

(Review reprinted from last week's Herald)

FEATURE SERVICE DATA

To aid showmen in checking Round Table Exploitation; Audience Classification; Legion of Decency Rating

All That Money Can Buy (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 22, '41, page 79

Belle Star (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 27, '41, Pages 58, 59; Nov. 1, '41, Page 55; Nov. 15, '41, Page 65; Nov. 22, '41, Page 82

Chocolate Soldier (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 18, '41, Page 66; Nov. 8, '41, Page 67; Nov. 15, '41, Pages 62, 63, 66; Nov. 29 '41.

Fantasia (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 15, '41, Page 62

Feminine Touch, The (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 8, '41, Page 63; Nov. 15, '41, Page 66

Harmon of Michigan (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 25, '41, Page 86; Nov. 22, '41, Page 83

It Started with Eve (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 22, '41, Page 83

Feature Service Data is completely indexed in The Release Chart starting on Page 388.

Lady Be Good (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 11, '41, Page 53; Oct. 18, '41, Pages 68, 69; Nov. 22, '41, Pages 78, 82

Navy Blues (WB)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Sept. 27, '41, Page 61; Oct. 18, '41, Page 62; Nov. 22, '41, Page 78

Nothing But the Truth (Par.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 25, '41, Page 87; Nov. 22, '41, Pages 78, 82; Nov. 29, '41.

One Foot in Heaven (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 22, '41, Page 82; Nov. 29, '41.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Sergeant York (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 23, '41, Page 76; Oct. 11, '41, Pages 51, 56; Nov. 1, '41, Pages 54, 61; Nov. 22, '41, Page 82

Smilin' Through (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 18, '41, Page 66; Oct. 25, '41, Page 88; Nov. 8, '41, Page 63; Nov. 15, '41, Page 64

Stolen Paradise (Mono.) (Adolescence)
Audience Classification—Adult
Legion of Decency Rating—Class C

Sundown (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 9, '41, Page 61; Nov. 15, '41, Page 63

Swamp Water (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 15, '41, Pages 61, 65

Two-Faced Woman (MGM)
Audience Classfication—Adult
Legion of Decency Rating—Class C

You'll Never Get Rich (Col.)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 25, '41, Page 84; Nov. 1, '41, Page 58; Nov. 15, '41, Page 63; Nov. 22, '41, Page 82

ADVANCE SYNOPSES *and information*

THE VANISHING VIRGINIAN (Metro-Goldwyn-Mayer)

Romance-Drama

PRODUCER: Edwin Knopf. Directed by Frank Borzage. Based on the book by Rebecca Yancey Williams.

PLAYERS: Frank Morgan, Kathryn Grayson, Spring Byington, Natalie Thompson, Douglass Newland, Mark Daniels, Juanita Quigley, Scotty Beckett, Dickie Jones.

SYNOPSIS

This is the story of the Yancey family. Cap'n Bob Yancey (Frank Morgan) was undoubtedly the foremost citizen of his community. He didn't give a rap about ancestry, or what people wore, but he was mightily concerned about what they did, or didn't do, to make the world a better place for living. His wife, Rosa (Spring Byington), would often retire with a book, leaving the house neglected and with it the five children; but they prospered and were healthy and full of spirit. She never was able to suit him exactly, but he worshipped her. Came the day when Cap'n Bob, a Commonwealth Attorney for the City of Lynchburg for seven terms, was defeated. At home, walking in the garden with Rosa, he took defeat lightly and laughed. It was much the same as that evening years ago when he asked her to marry him.

MR. AND MRS. NORTH (Metro-Goldwyn-Mayer)

Comedy, Melodrama

PRODUCER: Irving Asher. Directed by Robert B. Sinclair.

PLAYERS: Gracie Allen, William Post, Jr., Paul Kelly, Rose Hobart, Virginia Grey, Tom Conway, Felix Bressart, Porter Hall.

SYNOPSIS

Jerry North (William Post, Jr.) and his wife, Pam (Gracie Allen) return to their home after a night away in a holiday spirit. That spirit evaporates when the body of an unknown man falls out of the liquor closet. The man is identified as Stanley Brent, the estranged husband of Carol Brent (Rose Hobart), a friend of Pam's. As the scant clues are unearthed, it appears that some member of the Norths' little circle, who knew they would be away, gained entrance to the apartment, asked Brent to meet him there, and murdered him. Pam in her own deviously efficient way tries to establish alibis for all her friends and in so doing inadvertently establishes the real murderer.

SPECIAL REMARKS

From the play by Owen Davis. Based on the stories by Richard and Frances Lockridge and produced on the stage by Alfred de Liagre, Jr., at the Belasco theatre, New York, January 12, 1941.

DR. KILDARE'S VICTORY (Metro-Goldwyn-Mayer)

Drama

DIRECTED by W. S. Van Dyke. Based on characters created by Max Brand.

PLAYERS: Lew Ayres, Lionel Barrymore, Ann Ayars, Robert Sperling, Jean Rogers, Alma Kruger, Walter Kingsford, Nell Craig, Edward Gargan.

SYNOPSIS

Dr. Kildare (Lew Ayres) has returned to work with Dr. Gillespie (Lionel Barrymore) at the Blair Hospital. He takes a great liking to Dr. Winthrop (Robert Sterling) and Annabelle Kirke (Jean Rogers), pretty nurse with whom the young interne is in love. Dr. Winthrop is dismissed when he brings an injured society girl to the hospital because the accident occurred outside of the hospital zone. Kildare removes a splinter of glass from the girl's (Ann Ayars) heart and, recovering, the girl tries to vamp the young doctor. Kildare starts a campaign to abolish the hospital zoning system and with the able assistance of Gillespie and the society girl accomplishes his purpose.

THUNDERING HOOFS (RKO Radio)

Western

PRODUCER: Bert Gilroy. Directed by Lesley Selander.

PLAYERS: Tim Holt, Ray Whitley, Lee "Lasses" White, Luana Walters, Archie Twitchell.

SYNOPSIS

After a disagreement with his father, Bill (Tim Holt) chooses a life as a rancher instead of taking charge of his father's stage line. With his pals (Ray Whitley and Lee "Lasses" White) Bill interrupts a hold-up on a rival stage and when he learns that the owner and his daughter are being forced to abandon the line, he takes a job on the line under an assumed name. When the daughter discovers Bill's real name, she accuses him of spying and fires him. She undertakes to drive the stage herself in order to save a mail contract. Bill and his pals save the stage from an ambush and get the mail to its destination. Bill and the girl are reconciled.

RIDERS OF THE BADLANDS (Columbia)

Western

PRODUCER: William Berke. Directed by Howard Bretherton.

PLAYERS: Charles Starrett, Russell Hayden, Cliff Edwards, Ilene Brewer, Kay Hughes, Roy Barcroft.

SYNOPSIS

Charles Starrett here plays a dual role—a Texas Ranger and a bandit leader. Because of the similarity the Ranger is jailed and accused of the bandit's crimes. Russell Hayden, another Ranger, originally responsible for sending Starrett to prison, uncovers evidence that leads him to believe that Starret is innocent. On the day that Starrett is to be hanged, Hayden forges the governor's signature to a release and the two, along with a posse, start out for the bandit's lair. The bandit leader is captured and Starrett's innocence established.

LONE STAR LAW MEN (Monogram)

Western

PRODUCED and directed by Robert Tansey.

PLAYERS: Tom Keene, Frank Yaconelli, Betty Miles, Sugar Dawn, Glen Strange, Charlie King.

SYNOPSIS

A marshall is sent to Pecos to clean up the town but is wounded and left for dead when Tom Keene and Frank Yaconelli find him, on their way to town. The marshall appoints Tom deputy and later Tom is appointed sheriff of the town by the lawless element in control when Tom pretends to be on their side. When the gang leader announces plans for holding up the stage, Tom gets a posse together, leading it to the place planned for the holdup. But the gang leader, suspecting Tom, sets another place for the holdup. The gang leader later captures Tom and holds him prisoner. Tom is freed by Sugar Dawn, a posse is formed and the gang captured after a gun battle.

THE BUGLE SOUNDS (Metro-Goldwyn-Mayer)

Army Drama

PRODUCER: J. Walter Ruben. Directed by S. Sylvan Simon. Based on a story by Lawrence Kimble and Cyril Hume.

PLAYERS: Wallace Beery, Marjorie Main, Lewis Stone, George Bancroft, Henry O'Neill, Donna Reed, Chill Wills.

SYNOPSIS

Sergeant "Hap" Doan (Wallace Beery), heartbroken that the Nineteenth Cavalry, with which he has served for so many years, is to be mechanized and replenished with twenty per cent draftees, goes on a drinking bout. He talks of leaving the army but he is there when the draftees arrive, ready to make soldiers of them. When his mount, Cantigny, is killed by an exploding sabotaged-tank, Doan goes AWOL and is court-martialed on his return. But Doan is under secret orders from his colonel to join the gang of saboteurs, who have every reason to believe they can trust the disgruntled ex-sergeant. Doan risks his life to kill the saboteurs and is reinstated in the army.

LAND OF THE OPEN RANGE (RKO Radio)

Western

PRODUCER: Bert Gilroy. Directed by Edward Killy. From the story, "Homesteads of Hate", by Lee Bond.

PLAYERS: Tim Holt, Ray Whitley, Janet Waldo, Lee "Lasses" White, Hobart Cavanaugh, Lee Bonnell.

SYNOPSIS

Tim Holt becomes a deputy sheriff to assist his uncle, the sheriff, who has been temporarily crippled in a gun battle with the most crooked man in town. The crook is killed but leaves a diabolic will in which he states that any man who has a prison record can enter into a homestead race for his land. The ex-convicts come pouring into the town. Tim learns that the shyster lawyer-executor of the will is planning on getting control of a certain section of the land to build a dam across the river and get a stranglehold on all the ranchers. Tim, with the help of his pals (Ray Whitley and Lee "Lasses" White), beat the lawyer and his henchmen at their own game.

COME ON, DANGER (RKO Radio)

Western

PRODUCER: Bert Gilroy. Directed by Edward Killy.

PLAYERS: Tim Holt, Frances Neal, Ray Whitley, Lee "Lasses" White, Karl Hackett, Malcolm "Bud" McTaggart.

SYNOPSIS

Tim Holt, as a Texas Ranger, is assigned to the task of arresting Frances Neal, suspected of being the head of a rustler gang. Tim, with his pals (Ray Whitley and Lee "Lasses" White), meet up with Frances. She tells them that she is being blamed for all of Karl Hackett's crimes. Torn between sympathy for her and his duty, Tim delays her arrest. When Hackett and the sheriff arrive to arrest Frances, Tim claims state jurisdiction over the prisoner. Tim breaks into Hackett's office to obtain evidence. He overhears Hackett confess to a murder. In a gun fight, Hackett and his gang are wiped out.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 378-379.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 366.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*REVIEWED — Product Digest Section*	*Advance Synopsis*	*Service Date*
•ACCENT on Love	20th-Fox	148	George Montgomery-Osa Massen	July 11,'41	61m	July 5,'41	....	p137	p186
All American Co-Ed	U.A.	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28,'37	p330	....	....
All That Money Can Buy (formerly Here is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p386
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	...	.....	....	p376	....
•Aloma of the South Seas (color)	Para.	4038	Dorothy Lamour-Jon Hall	Aug. 29,'41	77m	Aug. 30,'41	p233	p217	p367
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	....	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	....
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	.....	.....	p230	....
Atlantic Ferry (British)	WB	....	Michael Redgrave-Valerie Hobson	Not Set	108m	July 5,'41	....	....	....
BABES on Broadway	MGM	....	Mickey Rooney-Judy Garland	Not Set	...	.....	....	p363	....
•Bachelor Daddy (formerly Sandy Steps Out)	Univ.	5035	Baby Sandy-Kathryn Adams	July 4,'41	61m	June 28,'41	....	p159	p186
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p260
•Bad Men of Missouri	WB(FN)	557	Dennis Morgan-Jane Wyman-W. Morris	July 26,'41	74m	Aug. 2,'41	....	p159	p323
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5,'41	61m	Sept. 20,'41	p274	p277	....
Bahama Passage	Para.	....	Madeleine Carroll-Stirling Hayden	Not Set	...	.....	....	p320	....
Ball of Fire	RKO	....	Gary Cooper-Barbara Stanwyck	Not Set	...	.....	....	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
•Barnacle Bill	MGM	141	Wallace Beery-Virginia Weidler	July 4,'41	90m	July 5,'41	....	p160	p220
Bed Time Story	Col.	....	Loretta Young-Fredric March	Dec. 18,'41	...	.....	....	p363	....
Behind Broadway Lights	Rep.	....	James Ellison-Marjorie Weaver	Dec. 12,'41	...	.....	....	....	....
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
•Billy the Kid in Santa Fe	Prod.	162	Bob Steele	July 11,'41	66m	Oct. 18,'41	p319	p171	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe	Dec. 12,'41	58m	.....	....	p376	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	....
•Blonde Comet, The	Prod.	116	Virginia Vale-Barney Oldfield	Dec. 26,'41	...	.....	....	....	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	65m	Aug. 30,'41	p246	....	....
•Blondie in Society	Col.	2014	Penny Singleton-Arthur Lake	July 17,'41	77m	July 5,'41	....	p174	p186
•Blossoms in the Dust (color)	MGM	144	Greer Garson-Walter Pidgeon	July 25,'41	100m	June 28,'41	....	p133	p288
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	...	.....	....	p376	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	...	.....	....	p364	....
•Bowery Britzkrieg	Mono.	....	Leo Gorcey-Bobby Jordan	Aug. 1,'41	61m	Aug. 2,'41	....	p194	p210
Boy of Mine	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	...	.....	....	....	....
•Bride Came C.O.D., The	WB	507	Bette Davis-James Cagney	July 12,'41	91m	July'5,'41	....	p61	p288
Bugle Sounds, The	MGM	....	Wallace Beery-Marjorie Main	Not Set	...	.....	....	p387	....
Bullets for Bandits	Col.	....	Bill Elliott-Tex Ritter	Not Set	...	.....	....	p364	....
•Bullets for O'Hara	WB	518	Joan Perry-Roger Pryor	July 19,'41	50m	Aug. 9,'41	....	p194	p220
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,'41	p374	p351	....
Captains of the Clouds	WB	....	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 12,'42	...	.....	....	p308	....
•Caught in the Draft	Para.	4032	Bob Hope-Dorothy Lamour	July 4,'41	80m	May 31,'41	....	p110	p288
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
•Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41*	102m	Oct. 18,'41	p317	p289	p386
•Citadel of Crime (formerly Ten Nights in a Barroom)	Rep.	024	Robert Armstrong-Linda Hayes	July 24,'41	58m	Aug. 9,'41	....	p195	p220
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Come On, Danger	RKO	....	Tim Holt	Not Set	...	.....	....	p387	....
Common Touch, The (British)	Anglo-Amer.	....	Greta Gynt-Geoffrey Hibbert	.....	95m	Oct. 11,'41	p306	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Akim Tamiroff	Nov. 15,'41	...	.....	....	p299	....
Cottage to Let (British)	....	....	Leslie Banks	Not Set	90m	Aug. 23,'41	....	....	....
Country Gentlemen, The	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Oct. 31,'41	p330	....	....

* *Release dates on MGM's 1941-42 Features vary by territory.*

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Date
•Cracked Nuts	Univ.	5039	Mischa Auer-Una Merkel	Aug. 1,'41	61m	July 26,'41	....	p160	p288
•Criminals Within	Prod.	111	Eric Linden-Ann Doran	June 27,'41	70m	Aug. 23,'41	....	p158	p260
•Cyclone on Horseback	RKO	185	Tim Holt-Marjorie Reynolds	June 13,'41	60m	Nov. 22,'41	....	p374	....
•DANCE HALL	20th-Fox	149	Cesar Romero-Carole Landis	July 18,'41	74m	July 5,'41	....	p169	p220
•Dangerous Game, A	Univ.	5057	Richard Arlen-Andy Devine	Aug. 22,'41	60m	Sept. 27,'41	p286	p39	....
•Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Oct. 3,'41	64m	Oct. 11,'41	p307	p219	....
•Dangerous Moonlight (British)	RKO	....	Anton Walbrook	Not Set	101m	July 12,'41	....	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Day in Soviet Russia, A	Artkino	....	Documentary	Not Set	60m	Sept. 13,'41	p259	....	....
•Deadly Game, The	Mono.	....	Charles Farrell-June Lang	Aug. 8,'41	63m	Aug. 9,'41	....	p182	p220
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 26,'41	56m	Oct. 4,'41	p298	....	....
Design for Scandal	MGM	....	Walter Pidgeon-Rosalind Russell	Dec. '41*	82m	Nov. 15,'41	p361	p351	....
•Desperate Cargo	Prod.	113	Ralph Byrd-Carol Hughes	July 4,'41	69m	Oct. 11,'41	p306	p170	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
•Dive Bomber (Color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30,'41	133m	Aug. 16,'41	....	p145	p353
•Dr. Kildare's Wedding Day	MGM	145	Lew Ayres-Laraine Day	Aug. 22,'41	82m	Aug. 23,'41	....	p209	p367
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	123m	July 26,'41	p248	p134	p367
Dr. Kildare's Victory	MGM	....	Lew Ayres-Lionel Barrymore	Not Set	...	.....	....	p387	....
•Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug. 27,'41	65m	Sept. 13,'41	p259	p221	....
Don't Get Personal	Univ.	....	Hugh Herbert-Anne Gwynne	Dec. 5,'41	....	.....	....	p343	....
•Double Cross	Prod.	112	Kane Richmond-Pauline Moore	June 27,'41	61m	Nov. 8,'41	p350	p160	....
Double Trouble	Mon.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,'41	p363	p332	....
•Down Mexico Way	Rep.	042	Gene Autry	Oct. 15,'41	78m	Oct. 18,'41	p319	p277	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41*	70m	Aug. 2,'41	p250	p207	p353
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
•Driftin' Kid	Mono.	....	Tom Keene	Oct. 17,'41	55m	Sept. 27,'41	p286	p277	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 10,'41	59m	Sept. 6,'41	p246	....	p260
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	....
•Dynamite Canyon	Mono.	....	Tom Keene-Evelyn Finley	Aug. 8,'41	58m	.....	....	p182	....
ELLERY Queen and Murder	Ring Col.	3030	Ralph Bellamy	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
•Ellery Queen Perfect Crime	Col.	2023	Ralph Bellamy-Margaret Lindsay	Aug. 14,'41	66	July 12,'41	....	p195	p198
FANTASIA (color)	RKO	292	Disney-Stokowski	Jan. 1,'42	135m	Nov. 16,'40	p262	p2	p386
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
•Father Steps Out. (formerly City Limits)	Mono.	....	Frank Albertson-Lorna Gray	July 19,'41	63m	Aug. 2,'41	....	p174	p210
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41*	95m	Sept. 13,'41	p275	p247	p386
Fiesta	UA	....	Armida-Antonio Moreno	Nov. 28,'41	...	.....	....	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Dec. 19,'41	..	.....	....	p364	....
Fly By Night	Para.	...	Nancy Kelly-Richard Carlson	Not Set	...	.....	....	p376	....
•Flying Blind	Para.	4037	RichardArlen-Jean Parker	Aug. 29,'41	70m	Aug. 23,'41	....	p219	p260
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	...	.....	....	....	....
•Forced Landing	Para.	4033	Richard Arlen-Eva Gabor	July 11,'41	65m	July 5,'41	....	p183	p198
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
49th Parallel (British)	Col.	....	Howard-Massey-Olivier	Not Set	123m	Nov. 8,'41	p349	....	....
•40,000 Horsemen (Foreign)	Krellberg	....	Grant Taylor	Aug. 14,'41	87m	Aug. 23,'41	....	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,'41	p350	p332	....
•Frank Buck's Jungle Cavalcade	RKO	166	Wild Animal Picture	June 27,'41	77m	July 12,'41	....	....	p198
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	...	.....	....	....	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
•Fugitive Valley	Mono.	....	Range Busters	July 30,'41	61m	Sept. 27,'41	p286	....	....
•GAMBLING Daughters	Prod.	124	Cecilia Parker-Roger Pryor	Aug. 1,'41	67m	Sept. 13,'41	p259	p183	....
•Gang's All Here	Mono.	....	Frankie Darro-Marcia Mae Jones	July 11,'41	61m	June 28,'41	....	p146	p186
•Gangs of Sonora	Rep.	068	Three Mesquiteers	July 10,'41	58m	July 19,'41	....	p171	p198
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
General Suvorov	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
•Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5,'41	63m	Sept. 13,'41	p259	p206	....
Ghost Train, The (British)	Gen. Film	....	Arthur Askey	Not Set	83m	Mar. 22,'41	....	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Go West, Young Lady	Col.	....	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 26,'41	62m	Oct. 18,'41	p319	p263	....
HARD GUY	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	....	Maxie Rosenbloom-Arlene Judge	Dec. 25,'41	...	.....	....	p376	....
He Found a Star (British)	Gen. Film	....	Vic Oliver-Sarah Churchill	.....	89m	Sept. 20,'41	p276	....	....
•Hello Sucker	Univ.	5038	Hugh Herbert-Peggy Moran	July 11,'41	61m	July 5,'41	....	p137	p186
Hellzapoppin	Univ.	....	Olsen & Johnson-Martha Raye	Dec. 26,'41	...	.....	....	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
•Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21,'41	93m	July 26,'41	....	p194	p367
Here Comes the Marines	Mono.	....	Wallace Ford-Toby Wing	Dec. 26,'41	...	.....	....	....	....
•Highway West	WB(FN)	565	Brenda Marshall-Olympe Bradna	Aug. 23,'41	63m	Aug. 9,'41	....	p170	p221
•Hit the Road	Univ.	5029	Gladys George-Barton MacLane	June 27,'41	60m	June 21,'41	....	p146	p186
H. M. Pulham, Esq.	MGM	....	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41*	117m	Nov. 15,'41	p362	p351	....
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p367
•Hold That Ghost	Univ.	....	Abbott and Costello	Aug. 8,'41	86m	Aug. 2,'41	....	p169	p367
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41*	105m	Sept. 20,'41	p273	p235	p367
Honolulu Lu	Col.	....	Bruce Bennett-Lupe Velez	Dec. 11,'41	....	.....	....	p364	....

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How Green Mas My Valley	20th-Fox	....	Roddy McDowall-Walter Pidgeon	Not Set	118m	Nov. 1,'41	p341	p320	p367
Huricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
•Hurry, Charlie, Hurry	RKO	129	Leon Errol-Mildred Coles	July 25,'41	65m	Aug. 2,'41	....	p194	p220
•ICE Capades	Rep.	004	Dorothy Lewis-Jerry Colonna	Aug. 20,'41	88m	Aug. 23,'41	....	p219	p323
International Lady	UA	....	Ilona Massey-George Brent	Oct. 17,'41	102m	Oct. 18,'41	p317	p277	p367
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p367
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p386
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Thank You (British)	General Film	....	Arthur Askey-Richard Murdock	.....	81m	Oct. 11,'41	p306	....	....
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	.....
JEANNIE (British)	General Film	....	Barbara Mullen-Wilfrid Lawson	.....	101m	Aug. 23,'41	....	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Johnny Eager	MGM	126	Robert Taylor-Lana Turner	Not Set	...	.....	....	p363	....
•Jungle Man	Prod.	126	Buster Crabbe	Oct. 10,'41	63m	Oct. 11,'41	p307	....	....
•KANSAS Cyclone	Rep.	078	Don Barry-Lynn Merrick	June 24,'41	58m	June 28,'41	....	....	p186
Kathleen	MGM	....	Shirley Temple-H. Marshall-Laraine Day	Dec. '41*	85m	Nov. 15,'41	p361	p351	....
Keep 'Em Flying	Univ.	....	Abbott and Costello	Nov. 28,'41	80m	Nov. 22,'41	p386	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6501	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	....	Ann Sheridan-Robert Cummings	Jan. 1,'42	...	.....	....	p320	....
Kipps (British)	20th-Fox	150	Diana Wynyard-Michael Redgrave	July 25,'41	112m	Apr. 12,'41	....	....	....
•Kiss the Boys Goodbye	Para.	4035	Mary Martin-Don Ameche	Aug. 1,'41	83m	June 28,'41	....	p145	p323
•Kisses for Breakfast	WB	517	Dennis Morgan-Jane Wyatt	July 5,'41	85m	Aug. 2,'41	....	p148	p288
LADIES in Retirement	Col.	3309	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41*	110m	July 19,'41	p248	p146	p386
Lady for a Night	Rep.	....	Joan Blondell-John Wayne	Not Set	...	.....	....	p351	....
Lady Is Willing, The	Col.	....	Marlene Dietrich-Fred MacMurray	Not Set	...	.....	....	p351	....
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land of the Open Range	RKO	....	Tim Holt	Not Set	...	.....	....	p387	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26,'41	57m	Sept. 13,'41	p260	p247	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	...	.....	....	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	78m	Sept. 6,'41	p245	p235	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
•Life Begins for Andy Hardy	MGM	146	Mickey Rooney-Judy Garland	Aug. 15,'41	100m	Aug. 16,'41	....	p193	p288
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29,'41	115m	Aug. 16,'41	....	p217	p367
•Lone Rider Ambushed	Prod.	167	George Houston	Aug. 29,'41	63m	Nov. 1,'41	p342	p230	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 9,'42	...	.....	....	....	....
•Lone Rider in Frontier Fury	Prod.	166	George Houston	Aug. 8,'41	62m	.....	....	p209	....
•Lone Rider Fights Back	Prod.	168	George Houston	Nov. 7,'41	64m	.....	....	p320	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	...	.....	....	p387	....
Lone Star Vigilantes, The	Col.	....	Bill Elliott-Tex Ritter	Dec. 26,'41	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	....
Louisiana Purchase (Color)	Para.	....	Bob Hope-Vera Zorina-Victor Moore	Jan., '42	98m	Nov. 29,'41	p385	p332	....
Love on the Dole (British)	UA	....	Clifford Evans	Not Set	100m	Apr. 19,'41	....	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p353
MAJOR Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12,'41	115m	May 10,'41	....	p85	p353
Male Animal, The	WB	....	Henry Fonda-Olivia De Havilland	Feb. 22,'42	...	.....	....	....	....
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	....
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p353
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
•Man Hunt	20th-Fox	146	Walter Pidgeon-Joan Bennett	June 20,'41	102m	June 14,'41	....	p128	p198
Man Who Came to Dinner	WB	....	Monty Woolley-Bette Davis	Dec. 25,'41	...	.....	....	p332	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
•Manpower	WB	505	George Raft-M. Dietrich-E. G. Robinson	Aug. 9,'41	105m	July 5,'41	....	p158	p186
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41*	81m	Sept. 13,'41	p258	p247	p367
Marry the Boss's Daughter	20th-Fox	221	Betty Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
•Medico of Painted Springs	Col.	2206	Charles Starrett	June 26,'41	59m	June 28,'41	....	....	p186
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Dec. 19,'41	...	.....	....	p376	....
Men in Her Life	Col.	3005	Loretta Young-Dean Jagger	Nov. 20,'41	89m	Oct. 25,'41	p321	p277	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,41	p261	p247	....
Midnight Angel	Para.	....	Robert Preston-Martha O'Driscoll	Not Set	...	.....	....	p364	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58	Nov. 22,'41	p373	p364	....
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	.....	....	p320	....
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	62m	Oct. 11,'41	p307	p289	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	61m	Oct. 11,'41	p305	p149	....
Moonlight Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
•Moon Over Miami (color)	20th-Fox	147	Don Ameche-Betty Grable	July 4,'41	91m	June 21,'41	....	p135	p288
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	....	Fleischer Feature Cartoon	Dec. 9,'41	...	.....	....	p376	....
•Mr. Celebrity	Prod.	114	Doris Day-Buzzy Henry	Oct. 31,'41	67m	Oct. 4,'41	p298	....	....
Mr. and Mrs. North	MGM	....	Gracie Allen-William Post, Jr.	Not Set	...	.....	....	p387	....
Musical Story, A	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,41	p331	....	....
•My Life with Caroline	RKO	135	Ronald Colman-Anna Lee	Aug. 1,'41	81m	July 19,'41	....	p146	p353
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
•NAVY Blue and Gold	MGM	Reissue	James Stewart-Robert Young	July 11,'41	90m	Nov. 20,'37	....	p170	p186

* *Release dates on MGM's 1941-42 Features vary by territory.*

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Navy Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p386
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	....
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p210
Niagara Falls	U.A.	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Greater Sin	St. Rts.	....	Leon Ames	Not Set	63m	June 21,'41	....	....	....
No Hands on the Clock	Para.	....	Chester Morris-Jean Parker	Not Set	...	.....	....	p364	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p386
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
•Officer and the Lady	Col.	2039	Rochelle Hudson-Roger Pryor	July 24,'41	59m	July 12,'41	....	p158	p210
Old Mother Riley's Circus (British)	Anglo-Amer.		Arthur Lucan-Kitty McShane	Not Set	70m	Nov. 29,'41	p385	....	....
Once a Crook (British)	20th-Fox	....	Gordon Harker	Not Set	81m	June 28,'41	....	....	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	103m	Oct. 4,'41	p297	p206	p386
•Our Wife	Col.	2003	Melvyn Douglas-Ruth Hussey	Aug. 28,'41	95m	Aug. 23,'41	....	p157	p260
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	....	Bill Boyd-Andy Clyde	Not Set	66m	Sept. 27,'41	p287	....	....
PANAMA Hattie	MGM	...	Ann Sothern-Red Skelton	Not Set	...	.....	....	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p367
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Nov. 14,'41	..	.....	....	p320	....
•Parson of Panamint, The	Para.	4031	Ellen Drew-Charles Ruggles	Aug. 22,'41	84m	June 21,'41	....	p169	p288
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
•Pimpernel Smith (British)	UA	....	Leslie Howard	Not Set	122m	July 5,'41	....	....	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	....
•Poison Pen (British)	Rep.	023	Flora Robson-Robert Newton	June 30,41	66m	July 15,'39	....	p182	p220
•Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18,'41	58m	Sept. 6,'41	p245	p230	....
Prime Minister, The (British)	WB	....	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
•Professor Mamlock	Artkino	Reissue	Russian cast	July 7,'41	95m	July 12,'41	....	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	80m	Feb. 15,'41	p386	....	....
•RAGS to Riches	Rep.	025	Alan Baxter-Mary Carlisle	July 31,'41	57m	.....	....	p209	p220
•Raiders of the Desert	Univ.	5056	Richard Arlen-Andy Devine	July 18,'41	66m	July 12,'41	....	p171	p198
•Rawhide Rangers	Univ.	5067	Johnny Mack Brown	July 18,'41	56m	Aug. 23,'41	....	p172	p260
Red River Valley	Rep.	...	Roy Rogers-George "Gabby" Hayes	Dec. 18,'41	...	.....	....	....	....
•Reg'lar Fellers	Prod.	125	Billy Lee-Alphalfa Switzer	Sept. 5,'41	65m	Aug. 30,'41	p234	p221	....
•Reluctant Dragon (color)	RKO	191	Disney feature cartoon	June 20,'41	73m	June 7,'41	....	p133	p288
Remarkable Mr. Kipps (British)	20th-Fox	...	Michael Redgrave-Diana Wynward	Not Set	112m	Apr. 12,'41	....	....	....
Remember the Day	20th-Fox	...	Claudette Colbert-Johnn Payne	Dec. 12,'41	...	.....	....	....	....
Riders of the Badlands	Col.	....	Charles Starrett-Russell Hayden	Dec. 18,'41	...	.....	....	p387	....
•Riding the Sunset Trail	Mono		Tom Keene	Oct. 31,'41	...	.....	....	p320	....
Riding the Wind	RKO	283	Tim Holt	Feb. 10,'42	60m	Sept. 6,'41	p246	....	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	Not Set	59m	Sept. 27,'41	p286	....	....
•Ringside Maizie	MGM	143	Ann Sothern-George Murphy	Aug. 1,'41	96m	July 26,'41	....	p182	p210
Riot Squad	Mono.	...	Richard Cromwell-Rita Quigley	Dec. 12,'41	...	.....	....	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	....
Road Agent	Univ.	...	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	...	.....	....	....	.. ..
Roaring Frontiers	Col.	3210	Bill Elliott	Oct. 16,'41	60m	Aug. 30,'41	p234	....	..
Royal Mounted Patrol	Col.	....	Chas. Starrett-Rusell Hayden	Nov. 13,'41	...	.....	....	p289	....
•Ruggles of Red Gap	Para.	Reissue	Charles Laughton-Mary Boland	July 18,'41	90m	Feb. 16,'35	....	p183	p220
SADDLE Mountain Roundup	Mono.	...	Range Busters	Aug. 29,'41	60m	.....	....	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 29,'41	71m	Oct. 11,'41	p305	p299	....
•San Antonio Rose	Univ.	5031	Robert Paige-Jane Frazee	June 20,'41	63m	June 21,'41	....	....	p186
•Scattergood Meets Broadway	RKO	136	Guy Kibbee	Aug. 22,'41	70m	Aug. 30,'41	p234	p218	....
Sealed Lips	Univ.	...	Wm. Gargan-June Clyde-John Litel	Jan. 2,'42	62m	.....	....	....	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	....	Bill Boyd-Andy Clyde	Not Set	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p386
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41*	97m	Oct. 25,'41	p329	p308	....
•Shepherd of the Hills (color)	Para.	4034	John Wayne-Betty Field	July 18,'41	95m	June 21,'41	....	p147	p288
Ships With Wings (British)	UA	...	John Clements-Leslie Banks	Not Set	...	.....	....	....	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	....	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	..	.....	....	p331	....
Siren of the South Seas	Mono.	...	Movita-Warren Hull	Nov. 7,'41	73m	July 21,'37	p374	p364	....
•Six Gun Gold	RKO	186	Tim Holt	Aug. 8,'41	57m	.....	....	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p353
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41*	100m	Sept. 13,'41	p257	p247	p386
•Son of Davy Crockett	Col.	2216	Bill Elliott-Iris Meredith	July 15,'41	59m	July 12,'41	....	....	p198
South of Tahiti	Univ.	....	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
•Soviet Frontiers on Danube	Artkino	Reissue	Russian Documentary	June 28,'41	65m	July 5,'41	....	....	....
Soviet Power	Artkino	....	Documentary	Sept. 6,'41	112m	Sept.27,'41	p287	....	....
Spare a Copper (British)	....	...	George Formby	Not Set	77m	Apr. 5,'41	....	....	....
Spellbound (British)	UA	...	Laurie Baxter	Not Set	82m	Feb. 1,'41	....	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Jan. 2,'42	...	.....	....	....	....
•Stars Look Down (British)	MGM	142	Margaret Lockwood-Michael Redgrave	July 18,'41	98m	Jan. 27,'40	....	p183	p186
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	...	.....	....	p376	....

* *Release dates on MGM's 1941-42 Features vary by territory.*

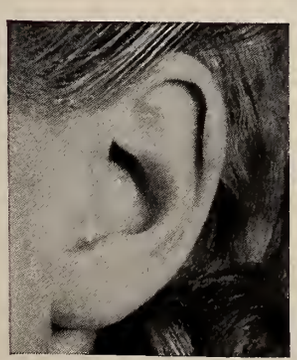
Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest Section	Advance Synopsis	Service Data
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	Not Set	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 10,'41	62m	Oct. 19,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
•Story of the Vatican	RKO	172	Documentary	July 18,'41	54m	Aug. 16,'41	....	....	p220
Strangler, The	Prod.	214	Judy Campbell-Sebastian Shaw	Not Set	...	.....	....	....	....
Sullivan's Travels	Para.	....	Joel McCrea-Veronica Lake	Not Set	...	.....	....	p320	
Sundown	UA	...	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p386
•Sunset in Wyoming	Rep.	047	Gene Autry-Smiley Burnette	July 15,'41	65m	Aug. 2,'41	....	p181	p210
Sun Valley Serenade	20th-Fox	205	Sonja Henie-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	...
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Ann Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p386
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	.....	....	p331	....
•Sweetheart of the Campus	Col.	2019	Ruby Keeler-Ozzie Nelson	June 26,'41	67m	June 28,'41	....	p147	p186
Swing It Soldier	Univ.	...	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	....
TANKS a Million	UA		William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	...
Tarzan's Secret Treasure	MGM	....	Johnny Weismuller-Maureen O'Sullivan	Dec. '41*	80m	Nov. 15,'41	p375	p289	p367
•Terror, The (British)	St. Rts.	...	Wilfred Lawson	July 29,'41	64m	Aug. 9,'41	....	....	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	....
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	...	.....	....	....	....
•Texas Marshal, The	Prod.	156	Tim McCoy-Kay Leslie	July 13,'41	62m	.....	....	....	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	137m	Nov. 22,'41	p373	p308	....
•They Meet Again	RKO	134	Jean Hersholt-Dorothy Lovett	July 11,'41	67m	Oct. 25,'41	p331	p181	....
•They Met in Bombay	MGM	140	Clark Gable-Rosalind Russell	June 27,'41	90m	June 28,'41	....	p145	p288
This England (British)	World	....	Emlyn Williams-John Clements	Nov. 17,'41	80m	Mar. 8,'41	....	....	....
•This Woman Is Mine	Univ.	5044	Franchot Tone-Carol Bruce	Aug. 22,'41	92m	Aug. 23,'41	....	p171	p260
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
•Three Sons O'Guns	WB(FN)	574	Wayne Morris-Tom Brown	Aug. 2,'41	64m	Oct. 4,'41	p298	p193	....
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
•Thunder Over the Prairie	Col.	2207	Charles Starrett	July 30,'41	60m	Aug. 2,'41	....	p195	p210
Thunder River Feud	Mono.	...	Range Busters	Jan. 9,'42	...	.....	....	....	....
Thundering Hoofs	RKO	....	Tim Holt	Not Set	...	.....	....	p387	....
•Tillie the Toiler	Col.	2017	William Tracy-Kay Harris	Aug. 7,'41	65m	Aug. 9,'41	....	p195	p288
•Time Out for Rhythm	Col.	2009	Rudy Vallee-Rosemary Lane	June 20,'41	75m	May 31,'41	....	p122	p173
•Tom, Dick and Harry	RKO	126	Ginger Rogers-George Murphy	July 4,'41	86m	July 19,'41	....	p121	p288
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	...	.....	....	p320	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12,'41	....	....	....
Tuxedo Junction	Rep.	...	Weaver Brothers	Nov. 25,'41	...	.....	....	p343	....
Twilight on the Trail	Para.	....	Bill Boyd	Not Set	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Nov. 28,'41	...	.....	....	....	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melvyn Douglas	Nov. '41*	94m	Oct. 25,'41	p329	p299	p386
•Two in a Taxi	Col.	2042	Anita Louise-Russell Hayden	July 10,'41	62m	June 28,'41	....	p170	p198
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenberg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
•UNDERGROUND	WB(FN)	558	Jeffrey Lynn-Karen Verne	June 28,'41	95m	June 21,'41	....	p182	p174
•Under Fiesta Stars	Rep.	048	Gene Autry-Smiley Burnette	Aug. 25,'41	64m	Aug. 30,'41	p234	p218	p288
Underground Rustlers (formerly Bullets and Bullion)	Mono.	...	Range Busters	Nov. 21,'41	...	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	96m	Aug. 30,'41	p233	p172	p353
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41*	94m	Oct. 18,'41	p318	p289	p367
VANISHING Virginian, The	MGM	....	Frank Morgan-Kathryn Grayson	Not Set	...	.....	....	p387	....
•WANDERERS of the West	Mono.	....	Tom Keene	June 25,'41	58m	.....	....	p170	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p353
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	....
West of Cimarron	Rep.	...	Tom Tyler-Bob Steele	Dec. 23,'41	...	.....	....	....	....
•West Point Widow	Para.	4030	Anne Shirley-Richard Carlson	June 20,'41	63m	June 14,'41	....	p135	p173
•When Ladies Meet	MGM	148	Joan Crawford-Robert Taylor	Aug. 29,'41	105m	Aug. 30,'41	....	p219	p323
•Whistling in the Dark	MGM	147	"Red" Skelton-Ann Rutherford	Aug. 8,'41	77m	Aug. 2,'41	....	p205	p353
•Wide Open Town	Para.	4055	William Boyd-Russell Hayden	Aug. 8,'41	78m	Aug. 2,'41	....	p194	p210
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings of Victory	Artkino	..	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Woman of the Year, The	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	...	.....	....	p376	....
•World Premiere	Para.	4036	John Barrymore-Frances Farmer	Aug. 15,'41	70m	Aug. 30,'41	p234	p195	p288
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p367
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	....
•You'll Never Get Rich	Col.	2004	Fred Astaire-Rita Hayworth	Sept. 25,'41	88m	Sept. 27,'41	p285	....	p386
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	...	.....	....	p376	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

* *Release dates on MGM's 1941-42 Features vary by territory.*

Feature Product including Coming Attractions, listed Company by Company, in Order of Release, on page 366.



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(In Product Digest)

Babes on Broadway
Ball of Fire
Steel Against the Sky
The Vanishing Virginian
Sealed Lips
Dr. Kildare's Victory
You're in the Army Now
All Through the Night
The Body Disappears
Sing for Your Supper
Tuxedo Junction
Tonto Basin Outlaws
Riding the Sunset Trail
Laburnum Grove

LATE REVIEWS:
(In News Section)

Paris Calling
Borrowed Hero

Industry considers while Press Debates Screen Morals and Code

Exhibitors, Distributors to Chicago to Talk about Industry Unity Plan

Majors Maintain a Seller's Market Despite Decree, Independents Charge

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MORE OF WHAT THE EXHIBITOR HAS TO SAY ABOUT MOST EVERYTHING

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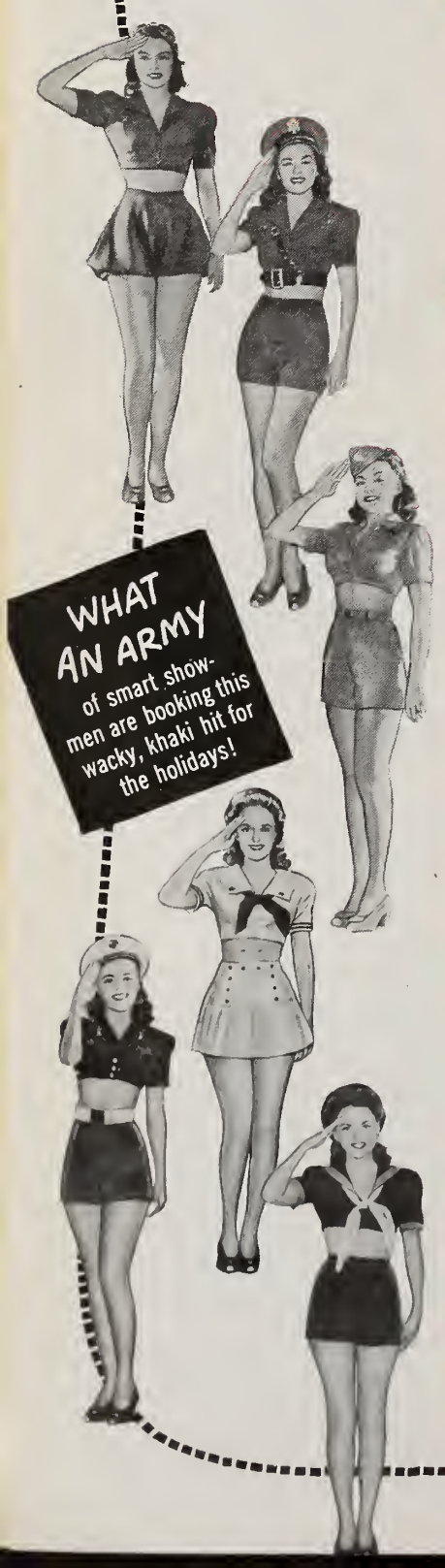
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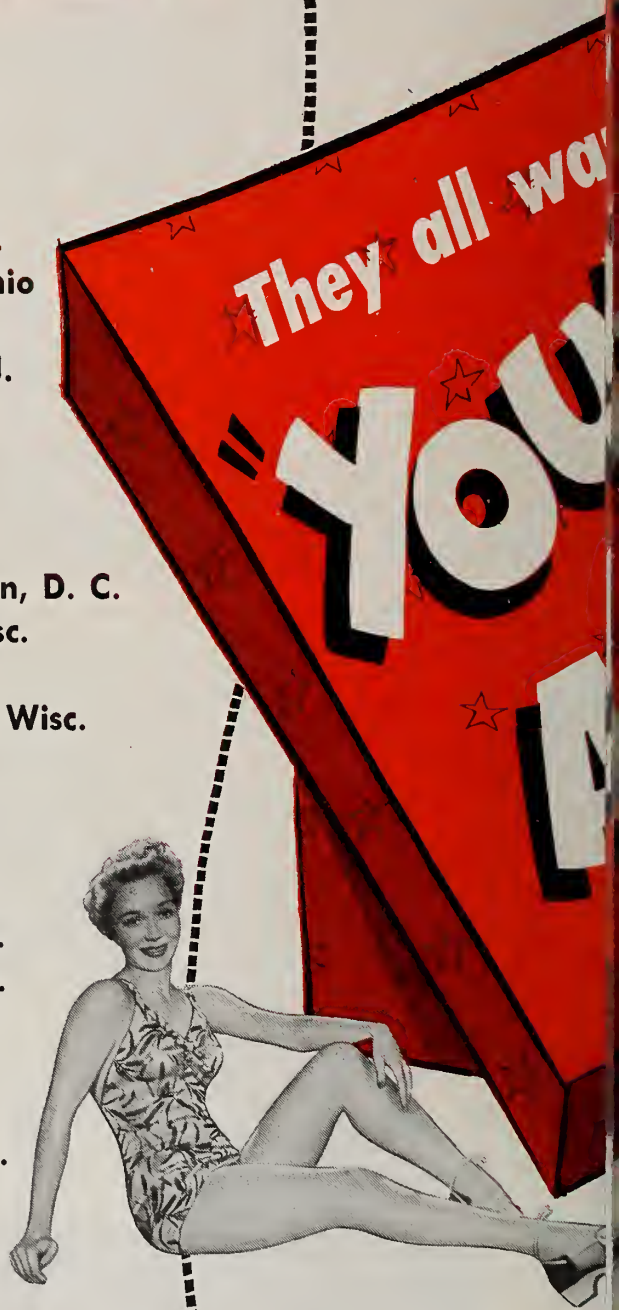
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- The Warner, Milwaukee, Wisc.
- The Venetian, Racine, Wisc.
- The Sheboygan, Sheboygan, Wisc.
- The Capitol, Madison, Wisc.
- The Rio, Appleton, Wisc.
- The Bay, Green Bay, Wisc.
- The Strand, Oshkosh, Wisc.
- The Kenosha, Kenosha, Wisc.
- The Warner, Memphis, Tenn.
- The Strand, Albany, N. Y.
- The Avon, Utica, N. Y.
- The Regent, Elmira, N. Y.
- The Palace, Jamestown, N. Y.
- The Haven, Olean, N. Y.
- The Warner, Reading, Pa.
- The Queen, Wilmington, Del.
- The Roger Sherman, New Haven, Conn.
- The Warner, Bridgeport, Conn.
- The Strand, Hartford, Conn.
- The Capitol, Springfield, Mass.
- The Warner, Worcester, Mass.
- The State, Waterbury, Conn.
- The Garde, New London, Conn.
- The Sherman, Chillicothe, Ohio
- The Leroy, Portsmouth, Ohio



WHAT AN ARMY of smart showmen are booking this wacky, khaki hit for the holidays!



JIM

DUR

"NAVY BLU

NEW SEASON! NEW BOXOFFICE HIGHS! WB WARNER BROS.



PREVIEWED the other night to the greatest laughs in history!



PHIL JANE

TE SILVERS WYMAN

RE A NEW TEAM! AND THEY'RE A SCREAM!

XTETTE" • MATTY MALNECK AND HIS ORCHESTRA • Directed by **LEWIS SEILER**

Original Screen Play by Paul Gerard Smith and George Beatty

"I WAKE UP SCREAMING"

NEVER A LET-UP . . . NEVER A MINUTE'S REST FOR THE HOUSE-STAFF . . . WITH 20TH'S PICTURES! CROWDS, EXCITEMENT, S. R. O. EVERY MINUTE I'M ON DUTY! AND NOW I HEAR ABOUT "I WAKE UP SCREAMING"! IT'S A SMASH IN MILWAUKEE AND TERRIFIC IN BOSTON . . . OPENS BIGGER THAN "SUN VALLEY" IN DETROIT! CAN YOU IMAGINE WHAT THAT'LL DO TO MY ARCHES WHEN WE GET IT? YESSIR, IT'S THE GUY ON THE DOOR WHO WAKES UP SCREAMING . . . !

20th CENTURY FOX



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 145, No. 10 December 6, 1941

Old Issue New Version

SOME eight years ago the motion picture industry of the United States met an accumulated state of crisis in public relations by the adoption of a course of self-regulation addressed at alignment with the mores of the land—meaning the generally accepted standards of common decency among the people.

There were years of success, marked success. More recently the self-imposed restraints have slacked and by process of diminuendo the movement appears to be approaching full cycle—and an eventuation, with the issue of morals precipitated by a picture called "Two-Faced Woman," emblazoned in the public press from New York to San Francisco.

That particular picture is only incidentally on trial.

There have been pictures of the like before, so long as two years ago, and other edgings-up, before.

Part of that has been from creative underlings who have not learned what executives know and feel, but do not transmit. And part of it, too, is merely trial of tolerances, by word-smiths experimenting with gauges, and neither caring nor concerned with responsibilities for the institution of the screen—just those little people of big salaries who work, not for the screen, but for "the boss," whoever he may be.

THE actual question is: How completely does the trend, from which that picture emerges, represent the over-all policy of Hollywood picture production today?

The answer will be had only in part from procedures with and about that picture.

Theatre showmen, and their customers, too, across the land will be listening for what comes out of the councils of Hollywood.

If this picture, and those akin to it, represent a purposefully evolved policy of production for the screen, that is one answer.

If this picture represents a decay of the policy of self-regulation, together with a new measure of the moral standards of the land, that is another answer.

If it is neither of these, some will ask: Who and what does it represent in the arena of relations between the motion picture and its public?

Mr. Howard Dietz of Metro-Goldwyn-Mayer, concerned with the picture in question, as merchandise, has been quoted as observing: "It is hard to make a comment on judging dramatic works by a series of set rules. The important thing is the intent and the result."

Those "set rules" are, in fact, the document known as the Production Code, to which the organized industry was signatory in the days when it sought, with considerable concern, procedure to adjust the product for solution of the industry's most poignant public relations problem since those trying days of twenty years ago when it formed its present trade association.

The "rules", or the Code, much discussed and little read, represent in truth nothing more complex or difficult than an agreement to keep the "Ten Commandments" in mind in the making of motion pictures and not to advocate the breaking of them, directly or by inference, or by subterfuge.

THE element of sheer commercial expediency has been touched upon by Mr. Edwin Schallert in the Los Angeles Times in the comment that:

"Under present circumstances, with rough and ready appeal at the box office most dictated, because of the kind of an audience that has money to spend, pictures are on the crude side. When this is slapstick, handled in a legitimate way, as with most of the Abbott and Costello films, it is okay. But if the comedy descends to the vulgarity of the pre-1934 period, it will be better if a few pictures are banned."

Among the most conspicuous manifestations in this current matter have been those of special interest on the part of the press. Mr. William Randolph Hearst in his daily column, widely syndicated, has remarked: **"But in view of the bitter experiences the industry has had—and is now having—it would seem hardly believable that intelligent producers would resort to suggestiveness and immorality. . . . "**

Mr. Hearst, who perhaps has not yet forgotten "Citizen Kane", makes comment on the treatment of newspapers and newspaper men by the screen, remarking: "Perhaps the screen might refrain from throwing stones while its friends and sympathizers are rallying to help it repair and protect the fragile facades of its own glass house."

For what is described as a "purely practical, business viewpoint" one discovers Mr. Mo Wax on the editorial page of the Film Bulletin of Philadelphia, in the issue of December 1, saying:

"Hollywood knows that the vast majority of American people will not buy smut. Nor are they being attracted in any large numbers by a cycle of stories about cheating husbands and cheating wives. . . . We believe that the Legion of Decency has performed a service for the industry by reminding the film makers that there are many other subjects which will entertain and stimulate the moviegoers of the nation."

AN incidental phase of the situation pertains to that special area of international relations and the Rockefeller-Whitney program of cultural relations in which the motion picture is expected to be so much of an instrument. The effectiveness of the motion picture as a medium in that endeavour must be expected to be subject to some effect from changes in its status in its land of origin. The Latins are largely a religious people.

It is earnestly to be hoped that the difficulties so precipitated may be dissolved without further impairment of the status of the motion picture and the American picture industry—which has been doing so well so long.

—Motion Picture Herald

This Week *in the News*

Pic Does It Again

WITH extraordinary timing *Pic,* Street and Smith picture magazine, came forth this week with a four-page pictorial display entitled "Bedtime Party," displaying, with brisk captions, what it describes as a Hollywood 2:00 A.M. party, and which Mitchell Leisen, Paramount director, and Billy Daniel, an actor, are credited with staging for Mary Parker, dancer and member of a night club dance troupe which Mr. Leisen conducts as a sideline.

"Where do you think the party was held? In bed—isn't that simply terrific? Doesn't that slay you?," *Pic* chortled. Miss Parker's birthday was celebrated, *Pic* reported, on a studio set where there was a "colossal bed covered with gifts" for Mary, and a cot, toothbrush, towel and old-fashioned nightgown for every guest.

The Hollywood captions, rewritten in *Pic's* New York office, did not point out that the "studio" was the rehearsal hall of Mr. Leisen's dance enterprise, which is in nowise related to motion picture production. The pictures were made last August when Mr. Leisen invited Paul Dorsey and two other free-lance photographers to the party for publicity purposes, in behalf of his Mary Parker-Billy Daniel dance troupe.

Director Leisen, who has managed the dancing enterprise as a sideline for five years, turned the pictures over to his personal publicity agency, headed by the usually conservative Cliff Lewis, with instructions to "plant them."

Frank Phillips, *Pic* Hollywood agent, submitted the stills to his New York office with the accurate information as to the scene of festivity. They were then recast, as now published, after photostats of the layout and captions had been submitted to Mr. Leisen in Hollywood for approval prior to publication.

Immediate repercussion was the calling of a meeting of Hollywood studio publicity directors for Thursday, to consider ways of controlling free-lance publicity men whose clients include motion picture personalities.

Pic, last year, was the magazine that offered Hollywood to the altars of newsstand sales after it had removed retouching from a picture revealing far too much of Jane Russell, until then, the unseen star of Howard Hughes' "The Outlaw."

Prima facie evidence of intent to mislead is to be noted in the fact that the same edition of *Pic* which tells the story of the party, without revealing that it happened last August and that it was not a motion picture affair, also presents, five pages further back, a pictorial layout featuring Miss Parker and Mr. Daniel as stars of the current Broadway revue "Let's Face It."

INDUSTRY considers while Press debates screen morals and code Page 13

EXHIBITION, Distribution meet at Chicago for unity session Page 15

NORTHWEST ALLIED protests "sellers' market" in Minnesota Page 21

NET PROFIT for Warners $5,400,000, double last year's Page 22

ARBITRATION supreme court upholds exhibitor for first time Page 23

U. S. limits steel, other materials for film production Page 27

MGM meets, promotes, talks about product and policy Page 28

CENSOR bill for 1941 in New York is $316,095; cuts in 68 films Page 34

CRESCENT trust case goes to judge; final arguments heard Page 36

ASCAP members lost $4,300,000 through networks' ban Page 40

TRADE, manufacture, industry, affected by screen's influence Page 41

EXHIBITORS continue to say what they like and what they don't like Page 46

SERVICE DEPARTMENTS

Asides and Interludes Page 31

Hollywood Scene Page 37

Late Reviews Page 18

Managers' Round Table Page 57

Reviews (Product Digest) Page 67

What the Picture Did for Me Page 52

PRODUCT DIGEST, including Reviews and Release Chart Page 67

Goldwyn Likes RKO

SAM GOLDWYN likes RKO. The producer thinks RKO is "doing a swell job" releasing his films. Ned Depinet, RKO's general sales manager, is "a fine guy." Mr. Goldwyn, all in all, is "pleased at progress" of his films released through that company.

Mr. Goldwyn, on a New York visit, last week and this, at a Waldorf-Astoria "audience" made a special point of praising RKO —to counterbalance, he remarked, rumors he would return to United Artists.

United Artists' David Selznick is a "personal friend"; he will use the Goldwyn studio; the studio's name will be changed to Goldwyn-Selznick, and if United Artists, in its new career, wants to use Goldwyn studio space, it may.

But that is as far as it goes—the relationship between Goldwyn and United Artists —the producer emphasized.

Mr. Goldwyn, reminded that his latest, "Ball of Fire," is the last in the present distributing arrangement with RKO remarked that, above all, he was "not in a negotiating mood now."

He reminded his interviewers that, unlike many producers, he could make a picture, and then decide through whom to give it release, boasting: "I don't borrow money from the banks."

Mr. Goldwyn predicted next year would be one of his "most active." In January, he will produce "The Life of Lou Gehrig," for which he has signed Babe Ruth. In March, he will make one starring Bob Hope —"Treasury Chest." In June, he will make another to be directed by William Wyler, from a current stage play. In England, production is under way on "Spitfire," being directed by Leslie Howard, starring David Niven, and under sponsorship of Mr. Goldwyn and C. M. Woolf. He also has plans for "Hans Christian Andersen," to be made in conjunction with Walt Disney.

Fox Plea Stands

WILLIAM FOX still faces that year and a day jail term, and its accompanying $3,000 fine, for conspiring to obstruct justice "and defraud the United States" during bankruptcy litigation several years ago in the Philadelphia Court of retired and resigned Federal Circuit Judge J. Warren Davis.

On Monday, Mr. Fox's petitions to change to not guilty his previous admission of guilt, and to have sentence and fine reconsidered, were denied in Philadelphia, by Federal Judge Guy K. Bard. The denial leaves Mr. Fox still free on $50,000 bail, pending further decision by the United States Circuit Court of Appeals.

Not even the intercession of the United States Attorney General's office, helped Mr. Fox Monday. Attorney Gerald A. Gleeson said the Government had information that Mr. Fox understood, during trial, that the Government would not oppose change of his plea, if Judge Davis and Morgan S. Kaufman, co-defendants, were acquitted.

Allied on the Air

A RADIO program designed to produce box office demand, will soon be on the air over one of Chicago's radio stations, in the promotional interests of members of Allied Theatres of Illinois, Jack Kirsch, president, announced.

"We plan to sell theatre seats, which are merely saleable merchandise, by using radio, the theatre's natural enemy," said Mr. Kirsch.

Under direction of Harry K. Smythe, associated with the Craig Dennison advertising agency, the show is planned for one hour a day, six days a week, over Chicago's newest radio station WAIT, with Bill Anson, radio entertainer, as master of ceremonies. It will have music, movie reviews, Hollywood gossip, and promotional features.

Members of Allied of Illinois will be able to participate in the show at their own discretion, but it is reliably reported that with the opening broadcast on or about December 15th, the new radio promotion will boast practically a 100 per cent representation of Allied theatres.

In Charge at RKO

RKO RADIO'S administrative course was decided Wednesday at a meeting of the board of directors at which George J. Schaefer was granted full operating authority over the company and Joseph I. Breen confirmed as production executive in chief. The board will constitute itself a working board, meeting weekly instead of once a month as heretofore. The decisions were recommended by a directors' committee comprising Fred E. Ehrman, Thomas P. Durell and W. G. Van Schmus, appointed to survey the company's internal situation.

He's Doing All Right

DAVID WARFIELD, who began his career as an actor at the Wigwam theatre in San Francisco in 1889, on November 28th, celebrated his 75th birthday. The New York press, sending reporters to his apartment on Central Park West and the nook at the Lambs Club where he spends his days idling, observed the occasion with an effusive series of "grand old man of the theatre" interviews.

Mr. Warfield, the New York *Times* reported, still has great faith in the entertainment of the legitimate theatre. "It will never die as long as there are good plays and actors," he told the *Times* reporter. Of motion pictures, Mr. Warfield, sitting behind his desk in his apartment living room, which, the *Times* said, is "filled with souvenirs—tapestries from Russia, statuettes from France," spoke less kindly.

Tickets to Broadway plays now cost $3.30, the actor observed.

"Compared to the movies, though, it's worth the price." Mr. Warfield said: "They are a mock turtle soup form of entertainment. Who wants to see animated photographs when they can see real actors and hear real voices on the stage? Not I."

Since May 28, 1923, Mr. Warfield, long a friend and participant in the cinema theatre ventures of the late Marcus Loew, has been a member of the board of directors of Loew's, Inc. He seldom misses a meeting of the board nor the little honorarium or whatever it is corporations give board members for meetings in place of the twenty-dollar gold pieces which went out with the lifting of the gold standard.

Mr. Warfield still owns some 7,000 shares of Loew common stock, which at the prevailing market price of $38.12½ a share means a little nest egg of $266,875 and from which he cashes dividend checks for about $14,000 a year.

For Freedom and Fun

THE Hollywood contingent of Fight for Freedom when not acting before cameras or creating film scripts, is busy these days donating time and talent to making radio talks, personal appearances and planning stage shows for Fight for Freedom meetings. Melvyn Douglas is chairman of the Hollywood group of the stage, screen and radio division of Fight for Freedom, which is headed by Helen Hayes and Burgess Meredith.

Currently, actor Douglas and his group are planning to send a Hollywood delegation to St. Louis on December 10th, where FFF will stage another version of "Fun To Be Free," the Hecht-MacArthur show which jammed Madison Square Garden at a rally in New York last October.

Rose Keane, secretary of the theatrical division for FFF, said in New York last week that Jack L. Warner and Spyros Skouras had been "very helpful" in cooperating with the division, whose sponsors number luminaries of the screen, stage and radio.

PICTURES ADVERTISED THIS WEEK

"Babes on Broadway," MGM, 2nd cover and Page 3
"You're in the Army Now," Warners, Pages 4, 5
"I Wake Up Screaming," 20th-Fox, Page 6
"How Green Was My Valley," 20th-Fox, Pages 16, 17
"Remember the Day," 20th-Fox, Pages 19, 20
"Two-Faced Woman," MGM, Pages 25, 26
"They Died with Their Boots On," Page 29
"Look Who's Laughing," RKO, Pages 32, 33
"Ball of Fire," RKO, Page 35
"Keep 'em Flying," Universal, Pages 38, 39
"Honolulu Lu," Columbia, Page 45

Without Bail

LANGUISHING in New York's Federal House of Detention this week, was Nick Circella, alias Dean, also known as "Nickelodeon." His lawyers scrounged about for $25,000 bail. And a United States District Attorney, Mathias F. Correa, had a Federal judge prevent Circella from using IATSE money.

On September 29th he was named, with Louis Kaufman, IATSE Newark business agent, as accomplice with Browne and Bioff in extorting more than $1,000,000 from the film industry.

The IATSE paid bail and some court expenses for Browne and Bioff; and so Mr. Correa asked Federal Judge Henry Goddard Tuesday to prevent it from helping Circella.

FBI men joined Circella at breakfast Monday morning, in Shorty's Place, Cicero Avenue, Chicago. They told him to continue eating, but, as one remarked, "He seemed to have lost his appetite."

The Federal agents flew him to Judge Goddard's court Tuesday, where he pleaded not guilty to the extortion indictment. He and Kaufman may stand trial January 6th.

Reportedly impelled by protests from locals, the IATSE will refuse to pay about $50,000 of the estimated $125,000 Browne and Bioff spent defending themselves against extortion charges, it was indicated by Richard F. Walsh, Browne's successor as union president. Mr. Walsh refused to confirm the amount, but said of the fees, "No matter what they are, we are not going to pay."

By Wireless

LITERALLY wireless radio networks again appeared this week as a working practicality and potential threat to the lucrative revenues which the American Telephone and Telegraph Company derives from leasing its long distance lines to radio chains. To salute the new Mutual Broadcasting System frequency modulation station at New York, W71NY, seven FM stations on Sunday evening joined in a four-hour dedication program. It was the most extensive linking of FM stations yet attempted, and was considered a test for the FM American Network, scheduled to begin operations in January. Linked with W71NY, New York, were W2XMN, Alpine, N. J.; W65H, Hartford; W43B, Boston; W39B, Mount Washington, N. H.; W53PH, Philadelphia; and W47A, Schenectady.

To keep the inaugural broadcast completely wireless telephone lines were even dispensed with between the Mutual studios at 1440 Broadway and the W71NY transmitter at Madison Avenue and 50th Street. A light beam carried the program from studio to transmitter, some 4,000 feet.

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THIS WEEK

. . . *the Camera observes*



THEY'RE a little big to believe in Santa Claus; that is our Santa Claus; but the caption says they do. It was the first picture to arrive in the holiday publicity sweepstakes, RKO Radio having done its Christmas shopping early. The girls are starlets Nancy Gates and Frances Neal.



CAROL BRUCE, presently making public appearances on behalf of Universal's "Keep 'Em Flying", makes one with Mrs. Eleanor Roosevelt at the Army-Navy football game.



BY PLANE, Mr. and Mrs. Alfred Hitchcock, but mostly Mr., arrive in New York from Hollywood. The director is on vacation after production of RKO Radio's "Suspicion."



PROMOTIONS. Jack Osserman, who succeeds Walter Branson as RKO midwestern district manager; Sam Gorelick, who succeeds Mr. Osserman as Chicago branch manager, and Mr. Branson, who is promoted to western sales manager, being congratulated by Jack Kirsch and Jack Rose, exhibitors, at the opening of the new RKO Chicago exchange building which was opened this week.

PREVIEW. Samuel Goldwyn, between George Schaefer and Spyros Skouras, beams at the audience reaction which his "Ball of Fire" received at the RKO Proctor, New Rochelle. The picture is reviewed in the Product Digest section.



By Staff Photographer



WALT DISNEY, visiting Lima, Peru, is merged with a native group of entertainers known as the "Morochucos." Don't look for Mickey Mouse, he isn't there.



EXHIBITOR members at the Ohio Independent Theatre Owners convention in Columbus: Charles Mervis, Cincinnati, and J. S. Jossey, Akron. Rear: James Kalifat and Harry Henderson, Cleveland; Frank Cost, Euclid, and John Kalifat, Cleveland.



PROMOTED. E. K. O'Shea, new eastern sales manager for MGM succeeding Tom Connors; and J. E. Flynn, new central sales manager, at the company's midseason sales conference in Chicago.



THE COMMITTEE in charge of the Connecticut MPTO's first annual dance to be held December 9th at the Taft Hotel, New Haven: Front row: Sam Seletsky, ticket chairman; Max Hoffman, Warner Theatres; Maury Goldstein, MGM; Lou Weschler, United Artists; Lou Schaefer, Paramount theatre; Lou Brown, Loew's Poli. Back row: George Wilkinson, Jr., Wallingford; Ed Rafile; Barney Pitkin, RKO; Harry F. Shaw, Loew's Poli; Herman Levy; Sam Rosen, and Ted Jacocks, president of the MPTO of Connecticut.



CELEBRATING the first anniversary of Pine-Thomas productions at the Paramount studio: Front row: Marie Wilson, Mary Carlisle, William C. Thomas, William H. Pine, Eva Gabor, Charlotte Henry, John Miljan. Middle row: Chester Morris, Roger Pryor, Richard Arlen, Grant Withers, Nils Asther. Back row: Ralph Sanford, Fred Jackman, Jr., Phil Terry, Sam White, Maxwell Shane, Richard Murphy. The company has "No Hands on the Clock" ready for release, and "Torpedo Boat" is completed.



M. A. GOLDRICK, assistant general foreign manager of Western Electric, greets his chief, E. S. Gregg, just off the *President Monroe* after a round-the-world business tour.



By Staff Photographer

LARRY WOODIN, manager of the Arcadia, Wellsboro, Pa., looks at clippings, in the Managers' Round Table office, on Pennsylvania's Grand Canyon, tourist resort which he developed.



DAMON RUNYON, newspaper and short story writer, becomes a producer, under contract to RKO to produce one of his own stories, "Little Pinks".



By Staff Photographer

NEW COMPETITION for Warners and Harry Hecht in boomtown Passaic, N. J., is Abram Prescal, owner of the new Central, with a stage and screen show policy.

DAVID O. SELZNICK was guest of honor Tuesday on the Kate Smith CBS program, during which he received the New York *Mirror* award as "outstanding producer."



By Metropolitan

BAN ON "TWO-FACED WOMAN" STIRS NATIONAL ATTENTION TO STANDARDS

Catholic Bishops Follow Legion Condemnation with Pastoral Letters; Press Joins Attack on "Lowering of Moral Bars"

The status of "Two-Faced Woman," condemned by the Legion of Decency, banned by the authorities of Providence, R. I., and additionally condemned in a pastoral letter by Archbishop Francis J. Spellman of New York, and by other diocesan action, all last week-end, became this week a subject of nationwide attention from social and religious organizations and the press.

Hollywood, with many a picture now complete and in the can awaiting release schedules, was sitting officially silent and wondering, externally nonchalant. Most of the ranking executives of the industry were in Hollywood, where they had gathered the week before in connection with conferences pertaining to the Rockefeller-Whitney program of Latin-American relations and other matters related to war and defense, including, importantly, priorities of materials essential in production.

Meanwhile there were indications that there would be consideration of some readjustments and revisions of the picture with perhaps interpolations. It was also indicated as probable that a number of productions now ready and some in work would be getting careful examination before presentation.

Inevitably the subject of "Two-Faced Woman" widened into larger consideration of the whole state of the screen and its social and moral content, especially in considerations by the lay press, which became pointedly reminiscent of the conditions of 1933-34 when the motion picture industry set up its Production Code machinery of self-regulation as a foil against menace of various new governmental censorships, and national censorship as advocated by many militants.

Condemned in Pastoral Letter

In his pastoral letter, read in the churches last Sunday, Archbishop Spellman observed: ". . . This rating (by the Legion of Decency) means the picture is condemned as an occasion of sin and as dangerous to public morals because it is suggestive in its scenes, its dialogue and its situations . . ."

In behalf of Metro-Goldwyn-Mayer, Howard Dietz, director of advertising and publicity, issued a statement to the lay press in which he said:

"We have read Archbishop Spellman's statement. It is regretted that the Legion of Decency has seen fit to condemn this picture. It has always been our endeavor to produce quality motion pictures which will not offend good taste or decency. There is no exact science in the production of motion pictures. People do at various times differ as to the effect of a given line or scene, particularly in a picture such as this, which is comedy and designed primarily to amuse.

"It is only fair to point out that the picture 'Two-Faced Woman' was presented to the Motion Picture Production Code Authority and received an approval seal from that organization. It has likewise been presented to all State censorship boards and, with slight alterations in a few cases, had been passed by every one for public presentation. Also, the National Board of Review of Motion Pictures has classified the film as 'especially worth seeing and above the average'."

LORD'S DAY GROUP HITS STAGE REVUES

The revues and variety shows on New York stages were denounced as "obscene, vulgar and perniciously poisonous" and a menace to national morale and defense by delegates to the 53rd annual meeting of the Lord's Day Alliance in New York on Monday.

The group of more than 100 churchmen, from all sections of the country, meeting at the Presbyterian Building in New York, drafted a resolution to Mayor F. H. LaGuardia calling upon him to close the shows.

Congressman Writes to Hays

Congressman Martin J. Kennedy (Dem., N. Y.), in a letter to Will H. Hays, MPPDA president, on Monday, demanded that distribution of the film be halted forthwith and charged that the motion picture industry was violating a promise to produce nothing offensive to good taste and morality. Mr. Kennedy immediately released copies of his letter to the press from his office at Washington.

He repeated in his letter the Legion of Decency's original reason for condemning the film —that it reflected "an immoral and indecent attitude toward marriage and the obligations of marriage; is impudently suggestive in its scenes, in its dialogue and in its situations, and in its costuming it is suggestive."

The Congressman referred to Archbishop Spellman's letter to the clergy and parishioners in New York, and said: "As a member of Congress, at several Congressional hearings on pending legislation affecting the motion picture industry, I listened to representatives of the industry state that it would not be necessary to pass legislation to compel the industry to 'clean house' and to refrain from the production of indecent and immoral pictures. We were assured by the representatives of the motion picture that 'the industry is determined to produce nothing offensive to good taste and decency.'

"The Metro-Goldwyn-Mayer production, 'Two-Faced Woman,' contradicts those promises given at the Congressional hearings. I cannot understand how your reviewers could have approved this vile picture, so lacking in decency content. The production of this picture must be considered as an affront to the Congress of the United States.

"True Americanism requires clean thinking, clean living and clean pictures. As a representative of an industry made great by the American people, I call upon you, Mr. Hays, to immediately stop the distribution of this picture."

The New York State council of the Knights of Columbus on Monday wrote to Will Hays protesting issuance of a PCA code seal to "Two-Faced Woman" and stating that members of the New York council had been requested to "prevent its exhibition in communities in which they and their families and friends reside." The letter, signed by John F. X. Browne, said:

"It is with regret that we again find ourselves obliged to submit our vigorous protest of the approval by your office of a film which so flagrantly violates the standards of common decency as to merit a 'C,' or 'Condemned,' rating by the National Legion of Decency, namely, 'Two-Faced Woman' . . ."

Mr. Browne recalled similar K. of C. action on "This Thing Called Love" and "Strange Cargo" and urged that the Garbo picture be revised.

"We respectfully submit that the interests of the motion picture industry would be better served if your office were more careful to insist on the revision of these films before they are released, and thus eliminate the unfavorable publicity to both the particular producer and the industry as a whole which must necessarily follow when the Legion is compelled, as it has been here, to condemn the picture. . . ."

Such publicity, Mr. Browne wrote, cannot aid the "goodwill towards the industry which is the foundation of public patronage of movie houses."

Others Join Attack

The New York City chapter of the Knights of Columbus through the chairman of its Catholic Interest Committee, Thomas A. Madden, addressed a letter to Metro-Goldwyn-Mayer in California. It said members in New York "were deeply shocked and disappointed" at the release of "Two-Faced Woman" and cited a statement by Mr. Hays made last July 20th that the nation in time of national emergency needed "the highest possible standards of wholesome entertainment."

The American Civil Liberties Union, in New York, through its affiliate, National Council on Freedom from Censorship, sent telegrams this week to Will Hays and to Louis B. Mayer, MGM studio chief, offering the services of the Council to fight the Providence censors' ban.

Warning that the censorship of the picture could prove "fatal to the entire industry," Quincy Howe, chairman of the Council, said in his telegrams: "Providence censorship of Garbo film can become spearhead of drive on all films. More acts of this kind can prove fatal to entire industry. Urge you fight this strong case now if you would forestall further censorship later. Can we help?"

On Wednesday, Mr. Howe admitted that replies had not been received from either Mr. Hays or Mr. Mayer. He revealed, however, that the Screen Writers Guild, in reply to a similar telegram sent by the Council, had said a Guild meeting was called for Monday concerning the issue.

An Issue Across the Nation

"Unite in protesting against the showing" of "Two-Faced Woman," Archbishop John J. Glennon, St. Louis, told pastors, by letter, over the weekend.

The letter noted the Legion's condemnation and asked pastors to make it known to parishioners. It said the film "not only offended the moral law, but is an insult to the decent and fair-minded citizens of our city," and "tends to the destruction and degradation of the sacred institution of marriage and the family."

The picture was to open in St. Louis at Loew's Thursday. Rex Williams, manager of the theatre, insisted the church letter would "not alter our plans." He expressed regret over the incident, but said, "everyone has a right to his opinion about motion pictures."

Mrs. Jacob Lashly, president of the St. Louis Better Films Council, said it would not opine about the picture until its reviewing committee saw it Thursday at the theatre.

Mrs. Lashly, city prosecuting attorney James

(*Continued on following page*)

PRESS CALLS IT "POOR BUSINESS"

(Continued from preceding page)

P. Finnegan, and civic leaders, saw the picture Monday, in private.

The church action was given front page mention by St. Louis newspapers.

In Buffalo, Shea's Theatre, MGM's outlet there, will not show the picture at the Great Lakes Theatre. Bishop John A. Duffy, of the local diocese, protested its showing "on information he had received," and, when apprised of the Shea action, expressed appreciation for the "valuable cooperation" of Vincent McFaul, the Shea circuit's general manager.

The Buffalo Bishop added: "The film has been condemned because of the language, situations, and the light treatment of marital relations, and, in general, as a demeaning picture violating the basic rules of ordinary acceptable morality. It was singled out as a specific instance of the violation of the code agreed upon by the prodcuers' association and Joseph Breen of the Will Hays office, several years ago. That code had been observed until this last year, when, I am sorry to say, there has been a distinct falling off in the moral caliber of pictures made."

Irwin Esmond, New York state censor, said Monday his board approved the production without making any requests for changes or deletions of any nature.

Boycott Asked in Albany

However, also in Albany, the *Albany Evangelist,* weekly of that diocese, asked editorially for a boycott. Father Kelly, diocesan director of the Legion, was quoted favoring the boycott.

Bishop of Syracuse, the Most Reverend Walter A. Foery this week appealed to the city's theatregoers to protest "most vigorously" against showing of the Garbo picture at Loew's State. Sunday, the Legion's condemnation was noted in all diocese pulpits.

Rochester's 150,000 Catholics were warned last Sunday by Bishop James E. Kearney, against the film which opened for a week at Loew's Rochester. He wrote a letter, which was read by all pastors at services.

Providence will definitely not see the film, it appears, inasmuch as the city's Bureau of Police this week upheld Police Inspector George Cowan's denial of an exhibition license; a denial which came after the Legion condemnation. Because other Rhode Island towns follow Providence's lead, it is unlikely the picture will be shown in that state.

Mr. Cowan admitted acting before seeing the film, but upon the Legion's opinion. However, after seeing it in a Boston exchange, he transmitted his opinion to the Bureau, which thereupon backed him. The Inspector's action had been criticized by local newspapers, the *Journal* and *Evening Bulletin,* and by the *Brown Daily Herald,* of Brown University.

Advertising Withdrawn

Meanwhile, Jack Simons, manager of Loew's State, Providence, was instructed to withdraw advertising, although an MGM spokesman in that city last week denied the action meant the company would not show the film there.

The Police Bureau action came after undisclosed discussion at a meeting of the state's Better Films Council, also last week.

The *Journal* later said there might be compromise between MGM and the Legion, pointing out the Legion condemnation of MGM's "Strange Cargo," which was revised so the Legion could re-classify it.

The right of the Police Bureau to ban films in Providence has been upheld by the State Supreme Court, in a fight over "Professor Mamlock," Russian film.

The *Journal* reported that Nate Yamins New England theatres would adhere to a policy of barring films decried by the Legion.

WARNERS CANCEL "TOBACCO ROAD"

The Warner circuit Midwest headquarters at Chicago last week cancelled scheduled performances of "Tobacco Road" by a traveling stock company at their Paramount theatre in Hammond, Ind. The action followed protests from Mayor Frank Martin and Indiana church and civic groups. Previously Federal Judge Thomas W. Slick had granted the "Tobacco Road" company an order restraining the city of Hammond from banning the show at the Paramount.

"We are in business 52 weeks a year and we're not going to defy public opinion. We can just about tell when the pressure is enough to warrant a change in our policy," Larry Stein, Warner theatres district manager, commented at Chicago.

In Hartford, Conn., Bishop Maurice F. McAuliffe advised pastors to communicate the Legion warning to parishioners.

Boston City Censor John J. Spencer barred the picture, explaining: "After giving careful consideration to the theme and content I feel that the film is objectionable, and permission will not be granted for any showing in the theatres of Boston."

Springfield, Massachusetts, ejected the film from Loew's Poli where it had played since Thursday, November 28th. The action was by police, after complaints and review by a policewoman. The ban went into effect Sunday.

Earlier, the city's Police Chief, John Fleming, had told reporters "Why should I give the film publicity by talking about it?"

Cut in Chicago

Cut some, the film was passed by the Chicago censors, and is to open Saturday at the Balaban and Katz United Artists Theatre. Two scenes cut show Garbo on a couch with a man, and her falling in bedroom in apparent intoxication as she is about to telephone.

Milwaukee's mayor Carl Zeidler, ordered deletions, after the newspaper, the *Herald Citizen,* headlined the Legion action on front pages. The picture opened at the Fox Wisconsin, in altered form.

The Kansas City censor passed the film and it was reported, with no confirmation at midweek, that the state board of review also passed the film.

The picture caused some controversy within the Ohio board; but they passed the picture, eliminating only the words: "We let the boys see the wheels go around."

Baltimore censors approved; but *The Review,* Catholic publication of that city, front-paged: The picture "is unfit to be seen by Catholics or non-Catholics."

Pennsylvania censors approved, with no cuts, and the picture opened at the Boyd, Philadelphia. However, four board members did protest to the Hays office on tendencies of "half-a-dozen" recent pictures,

Mrs. Edna Carroll, Pennsylvania board chairman, told the Hays office the board disapproved productions of that type.

Atlanta censors passed "Two-Faced Woman," with no cuts.

Catholic churches of Indianapolis Sunday took action on the film similar to action in other Catholic dioceses mentioned. Richmond, Virginia, Catholic churches did the same.

In Newark, the Archdiocesan Federation of Holy Name Societies asked members to protest to theatre managers in the city and area against showing of the film.

Virginia censors approved "Two Faced Woman" without change, and it had its first state showing last week in Norfolk.

The Omaha welfare board deleted a five minute divan scene, terming it "improper," its first such action. Ted Emerson, manager of the Omaha Theatre, where it opened Wednesday, said the cut didn't affect continuity.

Press Editoralizes

News-wise the Garbo matter received considerable space attention in the press across the land. Many newspapers turned editorial attention in this direction.

"In the News," a column appearing in the Hearst publications, on Monday, observed, "The pictures which have scored the greatest successes, and made the most money for their judicious producers during the past couple of years are neither propaganda pictures nor indecent pictures. . . . The Garbo picture is an example of insistent impropriety. . . . Why drag this distinguished lady from the pedestal upon which her talents have deservedly placed her and soil her record and her high reputation in the mud of suggestiveness? It is not good morality; and if that is not enough, it is not good business."

"In the News," though not signed, is generally understood to be personally written by Mr. Hearst.

In an editorial titled, "A Proposal to Handle Censorship," the Providence *Evening Bulletin* last Saturday, urged that "there be created in Providence a panel of representative members of the community drawn from the fields of the several faiths, education, medicine, business, labor, law and other branches of endeavor. . . . From the review of 'Two-Faced Woman' by our motion picture critic, printed elsewhere in this issue, it is obvious that there is justification for the condemnation classification by the National Legion of Decency."

National Decency Legion Classifies Ten Pictures

Of the ten motion pictures classified by the National Legion of Decency in its listing for the current week, five were approved for general patronage and five were classified as unobjectionable for adults. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Fighting Bill Fargo," "Marry the Boss's Daughter," "Secrets of the Lone Wolf," "Stage Coach Buckaroo," and "Underground Rustlers." Class A-2, Unobjectionable for Adults: "Double Trouble," "H. M. Pulham, Esq.," "Keep 'em Flying," "Miss Polly" and "The Perfect Snob."

At the same time the National Legion of Decency gave a "separate classification" rating to the John Steinbeck-Herbert Kline documentary, "The Forgotten Village." In classifying the picture the Legion announced: "The film with its materialistic emphasis is susceptible of contribution to the erroneous conclusion that religion is as futile as superstition and retards progress."

EXHIBITORS, DISTRIBUTORS GO TO CHICAGO TO TALK INDUSTRY UNITY

New Trade Practice Code May Evolve from "Industry Unity" Meeting, Allied Sponsors Feel; Universal, UA Stay Home

The industry is on the eve of a new "trade practice code," to replace that which failed of effect two years ago, and even possibly to replace the consent decree, if the Federal Court should end majors' obligations to it. It may also shortly have a working organization to combat the detractors and assailants of the industry in Congress, in the press, in clubs, in the homes, on the radio: a "solid front" to prevent the industry from being destroyed, or even hurt, by the interests which have sought to dictate its policies, and which, in the recent Washington inquiry, placed its leaders on trial.

All this is expected by the sponsors to evolve from the National Allied-all-industry meeting, Tuesday, in Chicago's Blackstone Hotel. In any event, acceptances of invitations to the meeting have increasingly poured in from all sectors of the industry, with indications the conference may last more than one day; possibly three or four.

Latest acceptance was from the Pacific Coast Conference of Independent Theatre Owners which asserted a "platform of fair trade practices must be established." Previously, the Motion Picture Theatre Owners of America indicated its participation, as also did Harry Brandt's Independent Theatre Owners Association, of New York. Mr. Brandt, and other delegates from his organization, were expected to meet Monday in the Windy City, with those from the PCCITO, to discuss possible questions and points to be raised during the meeting.

Good-Will Is Asset

Meanwhile, Abram F. Myers, general counsel to the National Allied told the meeting of the Independent Theatre Owners of Ohio last week, in its journal, that producer-distributors "must be made to understand that the continued good-will and support of the independent exhibitors is the most valuable asset they possess."

But from Nashville, Tennessee, Edward C. Raftery, president of United Artists, and counsel for that company and Universal in the Government's anti-trust case against the two distributors and the Crescent circuit and affiliates, was represented as saying, Monday, that United Artists and Universal would not participate in the Chicago meeting. Mr. Raftery indicated he thought the meeting's main purpose was formation of a distribution system to use "after the consent decree is thrown out."

It was reported Nicholas Schenck, George Schaefer, Joseph Bernhard, Abe Montague, Felix Jenkins, William F. Rodgers and Henderson M. Richey would represent the distributors.

Announcing last week from Los Angeles, its participation in the Chicago meeting, the PCCITO at the same time said it would divulge, later, the names of its representatives.

"It is vitally important at this meeting, called to discuss national unity, for the establishment of a program insuring even the smallest independent exhibitor of fair and just consideration.

"The PCCITO has never receded from its 11-point program presented to Judge Goddard and the Hon. Thurman Arnold prior to the entry of the consent decree. This program was a major part of the trade practice code agreement and the PCCITO has always felt, and still feels, that if their 11-point program was incorporated in the consent decree that the relationship between exhibitor and distributor would be so perfected as to establish complete national unity."

The PCCITO delegates are: Robert H. Poole, executive secretary; Jack Y. Berman, Los Angeles; L. O. Lukan, Seattle; Robert White, Portland; H. V. Harvey, San Francisco.

That the Chicago meeting may last longer than one day was indicated by the required presence of Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, at the Oklahoma unit's annual meeting in Oklahoma City, on that day. He is expected to arrive in Chicago December 10th, Wednesday—and the unity plan cannot be successful without the MPTOA, observers noted.

How many of the country's exhibitor units will be at the meeting was not disclosed at mid-week. It was thought the acceptances would be tabulated and disclosed later this week.

Northwest Allied is expected to place before the conference the product and rental difficulties of its exhibitor members in Minnesota, home of the country's first anti-decree law.

Product difficulties have grown so acute, despite the fact all but of the majors had equipped themselves to sell under the block-five law, that a group of independent exhibitors have planned conferences with general sales managers.

TEXAS EXHIBITORS FORM NEW GROUP

Texas Theatre Owners, Inc., a new independent exhibitor organization, has been formed at Dallas. The group is without national affiliation and was formed from the old Theatre Owners Protective Association. Its recruiting slogan is "for the good of the industry". A membership drive is currently under way, and a meeting is set for April or May.

Henry Reeve, of Menard, is president of the new TTO. D. W. Sadler, of Weatherford, is vice-president, and Don C. Douglas, of Dallas, the secretary-treasurer. Other members of the board include Don C. Wooten, Canyon; J. C. Chatman, Marlin, and Bob O'Donnell, Dallas.

Myers Flays Decree As "Imposed Code"

The consent decree is a code imposed by government officials and film companies, and was forced upon the exhibitor who had no part in its writing, Abram F. Myers, Allied general counsel, charged at the Independent Theatre Owners of Ohio convention in Columbus, that state, last week.

He added that exhibitors disliked the decree, unwanted and unworkable and that he had not heard one exhibitor yet voice approval.

Besides cussing and discussing the decree and pointing out its imperfections, Mr. Myers warned that the country was facing an unhappy economic situation and that the exhibitors should strengthen themselves against the tough sledding that lay ahead and by all means to unite to protect themselves against unfair taxation in the future. He expressed hope for the success of the all-industry unity meeting and said that if the exhibitors could formulate a policy acceptable to themselves and then persuade the film companies to adopt that method, there would be no need for the operation of the consent decree. He pointed out, that according to a clause in the decree, the film companies could choose their own selling methods after June 1, 1942, anyway.

If the meeting in Chicago does not succeed, he said, Allied would still do business at the old stand and be just as militant and aggressive as it had in the past.

Questionnaire Report

Pete J. Wood, secretary of the ITO, reported that 110 replies to questionnaires sent to exhibitors on November 10 stated that one or more distributing companies were violating the consent decree by forcing the sale of short subjects and newsreels before they would talk about features and that some of the companies refused to sell their second block of features unless the exhibitor bought the first block. H. M. Richey and Edwin M. Booth, manager of the Cincinnati MGM exchange, defended their company saying that such a thing might be possible by an over enthusiastic salesman and that the matter would be looked into and stopped immediately if such were the case. Other companies named in the complaints were to be notified of the alleged infractions by Secretary Wood.

Selling policies were discussed as was the question of raising admissions. Exhibitors in the Ohio territory are reluctant to increase their admissions unless forced to. A resolution was passed thanking MGM for holding the "Exhibitor Forum" during the convention.

All of last year's officers and directors were reelected by acclamation with the exception of director Henry S. Fickinger of Galion, Ohio, who was replaced by Leo Jones, Upper Sandusky, and the addition of a new director, Willis Vance of Cincinnati. Officers of the organization are: Martin G. Smith, president; F. W. Huss, Jr., vice-president; Max Stearn, vice-president; Hoy O. Simons, treasurer, and P. J. Wood, secretary. Directors are Henry Greenberger, John D. Kalafat, Nat B. Charnas, Harold Bernstein, R. S. Wallace, C. F. Pfister, L. F. Eick, J. W. Trunk, Henry Thomas, Jerome G. Steel, Leo Kessel, Leo Jones and Willis Vance.

South Dakota Attacks The Consent Decree

Consensus of the South Dakota Exhibitors convention recently at the Carpenter Hotel, Sioux Falls, that state, is that the consent decree is not working properly. Numerous complaints were heard; that there were too many percentage films, that allocations in the lower groups were too high, that film salesmen would not allow omission of one block and purchase of the next, that short subjects were being "forced," that, altogether, new contracts were costing the exhibitor more than he spent before the decree.

No action was taken, however, it being thought there might be a change, possibly termination of the decree, before a year passes.

If no change occurs, the organization's offi-

(*Continued on page* 18)

"HOW GREEN



IS A

SCRANTON AND

AS BIG AS IT IS ON

Pre-release engagements at Strand in Scranton and Comerford in Wilkes-Barre are the most sensational in the history of both cities!

Thanksgiving Day openings shattered every record for gross and attendance—and week-end business was comparable!

BIG CITY . . . SMALL CITY . .

WAS MY VALLEY"



MINE IN

WILKES-BARRE!

B'WAY!

TALK ABOUT RECORD-BREAKERS! THIS ONE STARTS IN WHERE THE OTHERS LEAVE OFF!

Super-showmandising!

105 trailer prints used in 35 Comerford theatres in advance of openings!

Proclamations by Mayor Loveland of Wilkes-Barre and Mayor Huester of Scranton welcomed picture!

Huge street banners spanned theatre approaches!

Chamber of Commerce, Glee Clubs, Welsh Women's Society, other groups gave great co-operation!

Tremendous newspaper breaks and unstinted plugs from local radio station!

Tremendous turn-out for gala dual openings taxed police lines, snarled traffic, drew countless thousands from a radius of 45 miles!

20th CENTURY FOX

HOW GREAT IS MY VALLEY!

LATE REVIEWS

For other Showmen's Reviews see Product Digest Section, Page 67

Paris Calling

(Universal)

Romance and Espionage

"Paris Calling," the title being the code words of an underground expionage movement of Nazi-hating Parisians, is a study in contrasts, in story, in casting and in settings, all hung on a couple of substantial pegs. The first is love; the second is Elizabeth Bergner. Whatever Miss Bergner is called upon to do she does with the complete confidence of an actress who knows how to live her role.

A good part of the plot's structure is a reasonable facsimile of past espionage stories, and can be passed over as typical of the times. It tells of a well-to-do Parisian girl, engaged to a high government official. She flees Paris with her mother when the Germans arrive, despondently returns when her mother dies on the road to Bordeaux as a result of the Nazi bombing, joins the underground movement and slays her fiance—who turned out to be pro-Nazi—for the traitorous state papers he is carrying.

Basil Rathbone, as the pro-Nazi Frenchman, is exceedingly competent. The contrasts come with the fortuitous arrival of an American member of the RAF, played by Randolph Scott, who is left stranded in France after the evacuation; the incompetence displayed by Gestapo agents, and a climax that verges on the fantastic. In that climax, a British seaplane puts down in a French port with a detachment of sailors who overcome the Gestapo agents and the Nazi soldiers gathered in a seaport cafe, and rescue Mr. Scott, Miss Bergner and sundry others. It is blood-brother to a serial.

Overlooking lapses, "Paris Calling" is an interesting, entertaining spy story with some really competent acting by an actress named Elizabeth Bergner.

Edwin L. Marin directed under the guiding hand of Producer Benjamin Glazer.

Shown in the Universal projection room in New York to reviewers and guests, the picture was well received. Scepticism seemed to be the general feeling anent that climax.—PAUL C. MOONEY, JR.

Release date, Jan. 16, 1942. Running time, 95 minutes. PCA No. 7845. Adult audience classification.

Marianne Jannetier.....Elizabeth Bergner
Nicholas Jordan.....Randolph Scott
Andre Benoit.....Basil Rathbone
Collette.....Gale Sondergaard
Eduardo Ciannelli, Lee J. Cobb, Pat O'Malley, Charles Arnt, William Edmunds, Paul Lyssac.

Borrowed Hero

(Monogram)

Metropolitan Melodrama

Momentum and a multiplicity of complications which sustain suspense give this melodrama of metropolitan politics an entertainment value in excess of its production cost. Speed of narration tends to offset some defects of acting which dispel only momentarily a semblance of reality which producer A. W. Hackel and director Lewis D. Collins maintain without incurring expenses beyond the purposes of the enterprise.

Alan Baxter dominates the picture as the accidental hero of a police capture which results in his appointment by crooked civic leaders as special prosecutor assigned to smash a crime ring. Their efforts to escape detection by turning public sympathy against him are defeated when he adopts gangland's own methods of wringing a confession from their hired killer. Florence Rice portrays the usual newspaper girl in love with the hero, John Hamilton, the corrupt politician, and Wilma Francis stands out as the girl who supplies the necessary evidence in the case.

The story by Ben Roberts and Sidney Sheldon and screenplay by Earle Snell gave the production staff an abundance of material to work with.

Previewed at the studio.—WILLIAM R. WEAVER.

Release date, Dec. 5th. Running time, 65 minutes. P.C.A. No. 7879. General audience classification.

Roger Andrews.....Alan Baxter
Ann Thompson.....Florence Rice
William Brooks.....John Hamilton
Stanley Andrews, Constance Worth, Wilma Francis, Mary Gordon, Richard Terry, Jerry Marlowe, Paul Everton, John Maxwell, Guy Usher.

Taplinger Assistant To Harry Cohn

Robert Taplinger, who was removed as Warner studio publicity head some weeks ago and came to the New York home office in a new publicity position, from which he resigned Tuesday, on Wednesday began preparation to return to the Coast as executive assistant to Harry Cohn, president of Columbia Pictures.

Columbia announced his acquisition Wednesday, and that he would begin work December 8th, at Mr. Cohn's offices in the studio.

Mr. Taplinger had been director of studio publicity at Warners for four years. His position of recent weeks, at the home office, had been described as "national publicity and exploitation director." It was given him after Alex Evelove assumed his studio position, and after Mort Blumenstock, until then Eastern publicity and advertising director, became national advertising head.

Mr. Taplinger is 32. He has been in publicity 15 years. He has served the management of Atlantic City, and the Columbia Broadcasting System; and in 1935, he opened his own publicity firm in New York, then spreading to Chicago, Hollywood, and London. Selling out then to Tom Fizdale, Inc., he joined Warners in 1937.

Ben Kalmenson, Warner Bros. sales head, announced Wednesday, in New York, that Ralph L. McCoy had been named southern and mid-western division manager. He recently was appointed southeastern district manager in addition to his duties in Atlanta as branch manager. Mr. McCoy will make his headquarters in New York. W. O. Williamson, Jr., was appointed branch manager in Atlanta. Henry Krumm became branch manager in Memphis.

Industry Meets At Chicago for Unity Session

(*Continued from page* 15)

cers are expected to draw a bill for the legislature, for approval at next year's meeting.

No one company was criticized, but exhibitors present felt all were commonly at fault, in the new selling. Few exhibitors had tried MGM's "sliding scale." Those in smaller towns objected.

About 10 "jackrabbit"—16 mm—circuits were reported operating in South Dakota. Exhibitors were urged to compile information on these, for officers' use.

Opposition to the ASCAP tax was unanimous; however, more information was thought necessary before approaching the legislature.

E. D. Nash, Canton, was reelected president; Bert Johnson, Rapid City, vice-president; A. P. Sorenson, Beresford, secretary-treasurer. New directors are E. G. Sorenson, William Klein, A. E. Blakkolb, E. Keeninguer, D. C. Trippler.

Kuykendall Advises Oklahoma MPTO

The one-day annual convention of the Motion Picture Theatre Owners of Oklahoma, at Oklahoma City's Skirvin Hotel, Tuesday, will be headlined by Edward L. Kuykendall, president of the national MPOTA. Other speakers will be William McCraw, former attorney general of Texas, and now chief consultant for the Office of Production Management; Morris Loewenstein, president of the unit; Leonard E. White, its financial secretary; Governor Leon Phillips of Oklahoma; Ralph Talbot, head of the Talbot circuit; C. B. "Brownie" Akers, Griffith circuit supervisor of operations; Oscar Davis, tax expert; Louis Groves, who will talk about non-theatrical film "rackets"; Vance Terry, Woodward exhibitor, who will delineate "Advertising Gyps"; Lafe Pfeiffer of Dallas on "Coaxing Nickels from Customers"; Lou Chatham, Tulsa city manager for the Griffith circuit, on "Do Double Features Detract?"; Homer Jones of Alva; Ed Crew of Waurika; Max Brock of Lawton.

Mr. Kuykendall is expected to discuss unity, and MPTOA's relation to it.

Connecticut MPTO Annual Dinner Dance

The first formal annual dinner dance of the Connecticut MPTO will be held at the Taft Hotel, New Haven, Tuesday night. Over 300 are expected. Gus Myers' orchestra will provide music.

George H. Wilkinson, Jr., of the Wilkinson Theatre, Wallingford, is general chairman, assisted by Herman M. Levy, secretary, Sam Seletsky, treasurer, Harry F. Shaw, decorations, lighting and music, Maxwell Hoffman, tickets and seating, Lou Schaefer, entertainment, Lou Brown, publicity, Irving C. Jacocks, Jr., Peter Perakos, Edwin S. Raffile, Samuel Rosen, Adolph G. Johnson, Lawrence C. Caplan, and Joseph F. Reed. Admission for the entire event is $6.55, including tax.

Fred Guest Dead

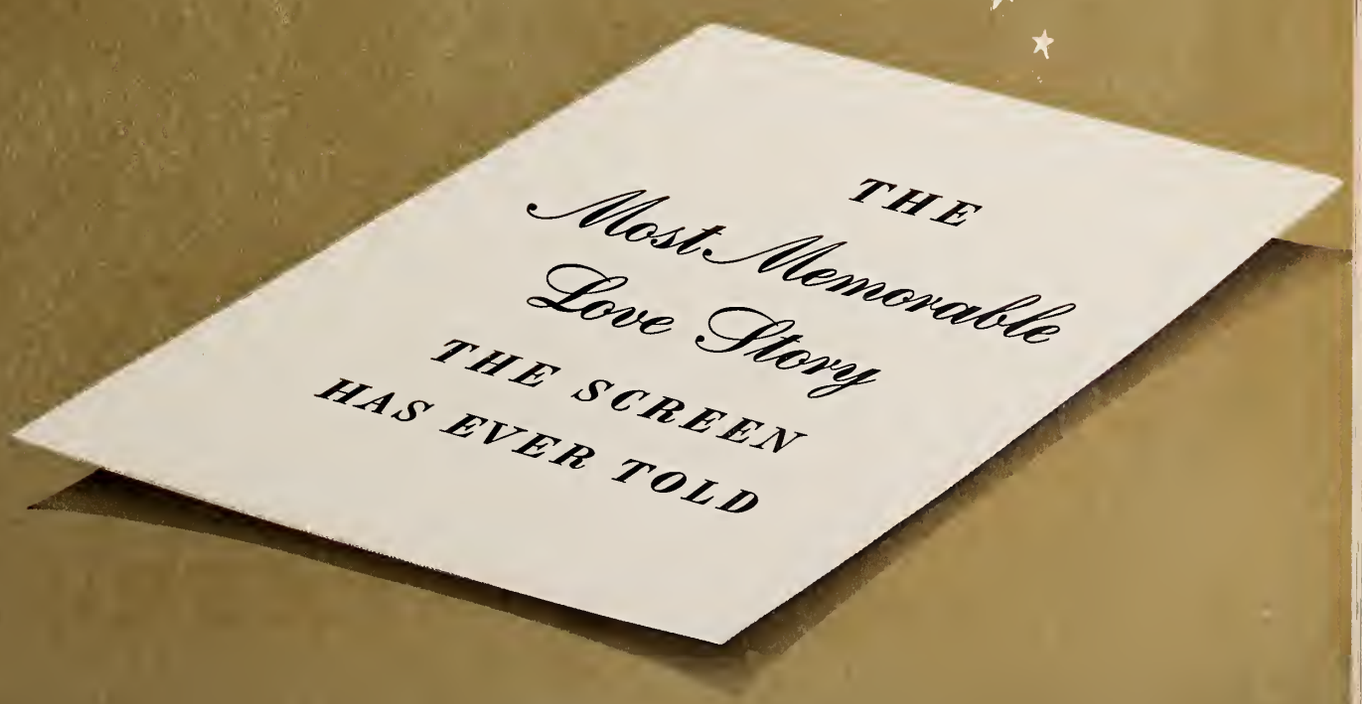
Fred Guest, former theatre owner in Hamilton, Ontario, and in Vancouver, died at the first city Tuesday, aged 77, after three weeks' illness. In recent months, Mr. Guest sold his Stanley Theatre, Vancouver, to Famous Players Canadian circuit, and three houses in Hamilton to M. A. Milligan, formerly general manager in Canada for Paramount Film Service.

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Great romances make the greatest pictures. And particularly in the holiday season, a love story enriches your screen. Here is such a story . . . brought tenderly, powerfully to the screen by Hollywood's most poignant actress . . . in her most memorable role!



Claudette Colbert

in

REMEMBER THE DAY

with

JOHN PAYNE

and

John Shepperd • Ann Todd
Douglas Croft • Jane Seymour
Anne Revere • Frieda Inescort

Directed by HENRY KING

WITH ALL THE GREATNESS THAT GAVE YOU SUCH MONEY HITS AS "A YANK IN THE R. A. F."..."IN OLD CHICAGO" AND "ALEXANDER'S RAGTIME BAND"!

Produced by WILLIAM PERLBERG • Screen Play by Tess Slesinger, Frank Davis and Allan Scott • Based on the Play by Philo Higley and Philip Dunning

A TWENTIETH CENTURY-FOX PICTURE



"With all my heart I say . . . I'd do it again!"



"Who is there to point a finger at me? Every woman will know that such a love comes but once . . ."



"There's a part of my heart I can give to no other man!"

PRINTED IN U.S.A.

MAJORS MAINTAIN SELLER'S MARKET DESPITE DECREE, OWNERS COMPLAIN

Northwest Allied Unit Charges Violations of Spirit and Letter of New Law; Trial of Companies Starts Dec. 15th

Action of four majors affected by the consent decree in obtaining relief so they could sell according to terms of the Minnesota law has not made peace in turbulent Minneapolis, where independents this week charged the majors with still maintaining a seller's market, despite the U. S. consent decree.

Northwest Allied charged, through a statement issued by Fred Strom, its secretary, "There appears to be a gap as wide as the poles between the 'letter' and the 'spirit' with some of the distributors, in obeying the Minnesota law."

Meanwhile, it was reported that William F. Rodgers, MGM general sales manager, would probably be the first witness in defense of three majors, charged with violation of the Minnesota anti-decree law, Twentieth Century Fox, RKO, and Paramount. Other sales executives will follow him. The trial opens December 15th in Ramsey County Court, St. Paul.

The Northwest Allied attack upon distributors' sales policies was amplified with the following comment:

"Columbia and Republic have for the most part received unstinted and universal praise from Minnesota exhibitors for keeping them in business. These two companies from the very beginning have willingly complied with the statute.

"Universal, of the non-consenting companies, has created for itself a whirlwind of exhibitor ill will. Angry and indignant exhibitors have flooded their office with their protests."

Grievances Listed

Allied's Mr. Strom named as grievances: Designation of "In the Navy" and "Hold That Ghost" in the top bracket when it had already been filled with poor boxoffice pictures; forced playing, or paying for, undated features before obtaining "In the Navy" playdates; requirements that features and shorts be paid for in advance of availability; requirement of payment for alleged delinquencies in past contracts before getting "In the Navy," the holdover of "Unfinished Business" despite announcement the picture was on 1940-41 contract; harsh terms exacted for three-year franchises on representation the "Big Five" would not sell in Minnesota; unappreciation of past good will; using Abbott & Costello pictures as a criterion of value for all Universal product.

In addition it was charged the company had written into contracts a clause requiring the exhibitor to confine the 20 per cent cancellations due him under the Minnesota law to the lowest price brackets. This, it was pointed out, is in violation of the law.

Mr. Strom said: "Warners, Fox, Paramount and RKO (as well as United Artists) are now selling under the Minnesota law. Maybe it would be more proper to say they are offering deals. Many exhibitors wonder why they applied for relief. They can see little difference or distinction between an out-and-out refusal to sell by noncompliance with the law, and indirect refusal to sell because of their terms."

He said exhibitors of the nation, as well as Minnesota "have the consent decree to thank for the present plight. . . . As long as the 'Big Five' can maintain a seller's market through the adoption of a common policy, the independent exhibitor appears definitely to be on the way out. It appears their policy, at least for the present, is to exact the last pound of flesh from the independent exhibitor, and, so far as Minnesota is concerned, to punish him for his continued resistance to the sales provisions of the consent decree, and for having exercised his right to enact legislation in his own behalf."

SAMUELSON'S UNIT ON SHORTS "FORCING"

No resolutions of any kind were passed at the November 13th Philadelphia meeting of the Allied of Eastern Pennsylvania, according to Sidney Samuelson, its business manager, who explains that there was a discussion of short subjects and that, according to the unit's minutes, "charges were made from the floor that short subjects are still being forced, and the business manager was authorized to write the consenting companies on the matter." Mr. Samuelson thus denied the published report that his unit had attacked a reported distributor agreement to withhold sale of one picture block until the exhibitor bought the preceding block.

"Immaterial" Which Comes First: Lynch

James F. Lynch, attorney in Ramsey County, Minnesota, in which are to be heard the state's criminal charges against Fox, Paramount, and RKO, and the majors' civil suit to test the constitutionality of the state's anti-decree law, was reported, last week, "not concerned" which case came first, although if given choice, he would prefer the criminal action. He thus disposed of other reports he would press for the civil suit first.

The criminal action is to go to trial December 15th, at which time first defense witness will probably be William F. Rodgers, MGM general sales manager, to be followed by other executives of the majors' sales forces.

The companies are charged with booking pictures into several theatres of the St. Paul-Minneapolis territory, in blocks of five and ten, contravening the state law, which specifies they sell their entire season's product *en masse*, allowing the buyer a 20 per cent cancellation privilege.

The three majors and Warners, bound by the decree, have since relieved themselves of its selling provisions in New York Federal Court; United Artists, too, is selling in accordance with the state law.

St. Louis Triple Bills Increase

Triple bills have spread to four independent houses in St. Louis, bringing the total number of theatres now using this policy to six in that city.

Fred Wehrenberg, head of the MPTOA, who has led the fight against multiple features, said the theatres now using triple bills occasionally were the Osage, Ozark, Gem and Beverly. The Pageant and the Aubert of the St. Louis Amusement Company chain were among the first to have such programs. Mr. Wehrenberg said one of the pictures on a recent triple bill at these shows was "Sunny," one of RKO's top films.

Harry C. Arthur, Jr., Fanchon & Marco executive, recently announced he had no intention of discontinuing triple bills in the St. Louis Amusement houses. The Greater St. Louis Better Films Council sponsored a bill in the State legislature to restrict multiple features, but it never came up for consideration. Mrs. A. F. Burt of the council said the organization had not considered steps to check the spread, but was trying to stimulate interest in featurettes of the type of Hal Roach's "Tanks a Million."

Doubles in Cincinnati

In Cincinnati, the 1,400-seat RKO Lyric theatre, heretofore playing moveover weeks at 28, 33 and 42 cents, has inaugurated a double feature policy, with changes each Thursday. Matinee scale will be 25 cents, with a 25 and 36-cent evening rate.

The 1,200-seat Strand, in the heart of the downtown business sector in Cincinnati, recently purchased in bankruptcy proceedings for $380,000, by the 521 Walnut Corporation formed for the purpose by Associated Theatres, Inc., Detroit, of which Alex Schreiber is the head, reopened Thanksgiving Day, with a double feature policy, at a 15-cent matinee scale, and evening rate of 20 and 28 cents, including tax. Morton Maius is manager. The house will operate on a grind basis from 9 A.M. to 3 A.M. daily for the benefit of defense industry employees. The last show is scheduled at midnight. This is the first theatre in the Cincinnati territory to inaugurate "defense workers' shows." Although new screen, sound equipment and ear phones for the hard-of-hearing have been installed, new seats and other equipment have not yet been received.

In San Francisco, S. H. Levin, head of a San Francisco neighborhood theatre circuit, for the past six weeks has been experimenting with single and double bill policies to ascertain which program is the more popular and profitable.

From this he has found that business has been exceptionally good when the house has booked good "A" product and business falls off considerably when the house exhibits run-of-the-mill films. The Vogue's experiment will continue.

The Florida State Theatres, Inc., of Ocala, Fla., is dropping dual films for singles at the Ritz theatre. While in Willemete, Ill., Teatro del Lago theatre, under the direction of Sam Myers, is also trying out single features.

WARNERS DOUBLE NET, $5,429,302 FOR 1941

Costs, Operating Expenses Cut, Statement for Year Ending August 30, 1941, Shows

Almost doubling its earnings this year as compared with 1940, Warner Bros. Pictures, Inc., in its annual statement on Monday, reported a net profit of $5,429,302 after all charges and taxes, for the fiscal year ended August 30th, 1941, compared with $2,747,472 in 1940. Increased domestic income, lowered expenses and general adjustment to the decline in film rentals from abroad were reputed to be responsible for the improvement. Gross income showed a gain for the year and film costs, operating expenses and interest charges were down.

Gross income for 1941, after inter-company transactions, was $102,293,170, against $100,337,092 for the year before which covered 53 weeks as compared with 52 weeks in the last year. The net profit was equal, after preferred dividend requirements, to $1.36 a share on 3,701,090 common shares, comparing with 63 cents a share in the preceding year, showing a virtual doubling of earnings in the last fiscal year.

Regular dividends on the preferred stock, which had not been paid since March 2, 1932, were resumed on March 1st, 1941. Unpaid dividends on this stock amounted to $3,353,847, or $33.69 a share, at September 1st, 1941.

Write-Off Accelerated

Harry M. Warner, president, declared in his report that the company again had accelerated the write-off of negative film costs by revision of its rates of amortization on the basis of 85 per cent for domestic income and 15 per cent for foreign income. The application of new rates resulted in additional amortization charges of $206,469 for the year ended August 30th, 1941, with total amortization of film costs $25,453,985 for the fiscal year.

Improved earnings were due in part to the fact that taxes for the year were $700,000 less than expected. Deductions from taxable income made on account of the sale of the Brunswick Radio Corp. earlier in the year were responsible for this saving.

Current assets and current liabilities of all subsidiaries operating in foreign territories are shown as separate balance sheet items this year. The reserve for contingencies includes $1,600,000 in respect of net assets abroad, of which sum $1,264,000 was charged against operations in the last year.

At August 30th, 1941 current assets in the United States were $28,747,292, in the British Isles $2,643,652, and in other foreign countries, including Canada, $651,194. Current liabilities in the United States were $15,565,658, in the British Isles, $655,966 and in other foreign areas $715,658.

The annual statement reports that on August 8th, Warner Bros. Pictures, Ltd., a wholly owned subsidiary, purchased 2,007,000 ordinary shares of Associated British Picture Corporation, Ltd., or about 25 per cent of the ordinary shares of that company. The purchase price of £903,150 was borrowed from an English bank and was reduced to £528,150 during August, 1941. Associated owns or operates more than 400 theatres in Great Britain and is the largest British customer of Warner Bros., Ltd.

The parent company retired $600,000 of 6 per cent debentures due in 1948 during the last fiscal year and now holds $2,301,000 of these debentures in its treasury, leaving $15,399,000 outstanding.

Consolidated income account for 52 weeks ended August 30th, 1941, compares as follows:

	52 weeks ending Aug. 30,'41	53 weeks ending Aug. 31,'40
Income	$102,293,170	$100,337,092
Costs and expenses	61,292,224	61,225,499
*Amort. of film costs	25,453,984	27,455,045
Inventory adjust.	.....	.....
Profit	$15,546,962	$11,656,548
†Amort. and dpr. of prop...	4,517,825	4,621,497
Int. and misc. chgs.	3,168,985	3,936,700
Prov. for contg.	1,494,000	.....
Profit	$6,366,152	$3,098,351
Other income	690,921	489,490
Total income	$7,057,073	$3,587,841
Minority interest	‡21,770	2,369
Fed. income tax	1,598,850	838,000
Excess profits tax	7,150	.....
Net profit	$5,429,303	$2,747,472

*Includes depreciation of studio properties. †Exclusive of depreciation of studio properties. ‡Credit.

Loew's, Ltd., To Show Gain

Marcus Loew's Theatres, Ltd., ended its fiscal year on August 30th, 1941. The company's annual report which probably will be filed within the next week, will show at least a maintenance of business during the past year, if not an improvement over the previous year, it was learned in Montreal this week.

Due to increased corporation taxes, net profit may be slightly below that shown in the previous fiscal year. Net of $94,508 was reported for the year ended August 28th, 1940, which was below the $121,007 shown in the previous year.

Continuance of the payment on account of arrears for the final quarter of this year will permit Loew's, Ltd., to realize its objective of paying off all arrears on the 7 per cent preferred stock within two years—or by the end of 1941. After the last payment on September 30th, arrears had been cut to $1.75, and this is expected to be paid off with the usual quarterly dividend due December 30th.

The company paid $3.50 per share on account of arrears in the calendar year 1938, $24.50 in 1939, $7.00 in 1940 and $5.25 in the first nine months of 1941—$1.75 per share together with each regular quarterly payment of $1.75.

Loew's Ltd. owns two motion picture theatres in Toronto, one of which it operates alone and the other under lease by Famous Players Canadian Corp. Loew's theatre in Montreal also is operated by FPC.

United Artists Theatre Circuit, Inc., a Skouras affiliate, for the year to August 31st, 1941, reported a net income of $153,221, equal, after preferred dividends to 6 cents each on 600,000 common shares, against $300,633, or 29 cents a common share for year to August 31st, 1940, as reported in the New York *Times* last week.

The Roxy Theatre, Inc., has reported a net income of $36,934 for the 52 weeks ended last August 28th. This compares with a net loss of $42,289 for the previous 52 weeks.

Mapes With PRC

Howard Mapes has been named Oregon distributor for Producers Releasing Corporation. The appointment was made by Lloyd Lamb, Pacific Northwest distributor for the product.

RCA Plans New Company for Network

The Radio Corporation of America will establish a separate and wholly owned subsidiary corporation to control the operation of the Blue Network, leaving the National Broadcasting Company free to manage the Red Network alone, it was reported over the weekend.

The purpose of the move, it was said, is to facilitate the sale of the Blue Network, as required by an order of the Federal Communications Commission, the enforcement of which order has been suspended indefinitely by the commission. However, the order may be reinstated at any time, and if it is, NBC would be compelled to dispose of the Blue Network within six months thereafter.

The new corporation setup for the Blue Network is expected to make a sale easier, as all assets and liabilities of each network would be completely separated.

RCA has filed a certificate with the New York Secretary of State reserving the right to the name United Broadcasting Company, it was learned this week.

When the Columbia Broadcasting System disposed of its Artists Management Corp. recently, the fact that it was operated by a separate corporation made the sale much easier to handle, while NBC, which had no such separate corporation, encountered many difficulties, and to date has failed to dispose of the artists' bureau.

The Blue Network will be set up under a new corporate name, probably the United Broadcasting System. Operations will continue from the headquarters in Radio City, New York, and special activities such as television, short-wave services, including the South American network, and frequency modulation will continue to be handled by NBC. The two chains will be separately staffed.

Publisher, Not Composer, Enjoys Copyright Renewal

A publishing house has renewal rights to a song copyright, not the composer it employed. So ruled the United States Circuit Court of Appeals Tuesday, in a test suit.

It upheld Federal Judge Grover C. Moscowitz's award of renewal rights to the song, "Come, Josephine" to Shapiro, Bernstein and Company. That company had been plaintiff. Defendants were Fred Fisher, Al Bryan and the Fred Fisher Music Company.

Bell Edits 'Reporter'

With the publication of the first issue of the Comerford *Reporter,* house organ of the Comerford Theatres circuit published in connection with the current annual Theatre Managers Drive as a salute to Y. Frank Freeman, Paramount official, it was announced that Harold Bell has returned as editor. He is assisted by William Graff and Mary Nealon.

Fire Damages Theatre

Fire caused when a film ignited in the Monroeville theatre, an 800-seat house in Monroeville, Ala., early Sunday night, November 9th, destroyed the building and resulted in water damage to a hardware store. It was reported $50,000 worth of damages resulted from the fire.

APPEAL BOARD UPHOLDS THEATRE FOR FIRST TIME IN CLEARANCE FIGHT

Affirms Fitzpatrick Decision in Raritan Action; Four Upstate New York Theatres File Cases; Awards in Dallas, Washington

An exhibitor won a clear-cut victory in an appealed clearance complaint for the first time Monday when the Appeal Board in its 11th decision upheld the award of Arbitrator Paul Fitzpatrick in New York City's 13th case.

Mr. Fitzpatrick on September 27th granted Selig A. Posner, operator of the Playhouse in Raritan, N. J., a reduction from 21 to seven days in the clearance held over his theatre by the Cort, operated by the Sompru Theatre Company at Somerville, a mile and a half distant. Loew's, Warners, Paramount and 20th Century-Fox were the distributors involved. The Cort theatre appealed the decision.

The "supreme court" award upheld all of the arbitrator's findings of fact and amended his decision only to substitute the word "clearance" for "availability." Despite interchangeable use by the industry the Appeal Board held the terms were not synonymous.

Clear Cut Victory

With the exception of one "some run" award, to the Earle theatre, New Castle, Del., this is the first Appeal Board decision to grant an unamended victory to the complainant exhibitor. In five appeal rulings on Section VIII complaints the board changed the arbitrator's clearance award in favor of the distributors. In four decisions it upheld the dismissal of clearance complaints.

The Appeal Board praised Mr. Fitzpatrick's award writing, in part, ". . . the Arbitrator filed an able analysis of the evidence. His findings are amply supported by the record. His conclusions from these findings are well reasoned and persuasive. We concur with him that seven days is a reasonable clearance between the Cort and the Playhouse."

Mr. Fitzpatrick, who is director of sales development of the motors holding division of the General Motors Corporation was the first nonlawyer to write an arbitration decision. His award in the Playhouse case scored "horse trading" by distributors in determining clearances. It was reported fully in MOTION PICTURE HERALD for September 27th, page 23.

Costs, including the stenographic record and the appeal transcript were divided equally among the four distributors and the intervenor.

The substitution of the word "clearance" for availability was made, the Appeal Board wrote, to conform to the provisions of the decree. They wrote:

"Under Section VIII the authority of an arbitrator is limited to an award 'fixing the maximum clearance between the theatres involved which may be granted in licenses thereafter entered into by the distributor defendant which is a party to the arbitration.'

"A proper demand under Section VIII should request relief in this form, and an award for the complainant in a clearance case should follow the language which gives the arbitrator power to decide the controversy. Owing to a confusion of terms prevailing in the industry, the arbitrator has, in his award, directed a reduction in 'availability' rather than 'clearance.' Availability and clearance are not synonymous.

"In some distributor's contracts the word 'availability' is used when 'clearance' is meant. It is this use of the word in the industry which undoubtedly caused the arbitrator to use the word 'availability' in his award instead of the word 'clearance,' as he should have done."

Dallas, Washington Awards

Milton King, arbitrator of Washington's eighth case on Monday dismissed the complaint filed by the Linden theatre, Baltimore. He declared that the complainant had failed to prove that the clearances granted by Warners, Paramount and RKO to the Metropolitan theatre were unreasonable. James V. Hayes and Robert Sher, former department of justice attorneys represented the complainant. Costs were assessed against the Linden.

The Dallas docket was again cleared this week when John B. Adone, arbitrator, dismissed the fifth case, a clearance action filed by B. R. McLendon, operator of the State and Texan theatres in Atlanta, Tex. The Paramount-Richards circuit's Strand and Paramount theatres at Texarkana were named as interested theatres. The case attracted attention among Texas independents when E. V. Richards head of the circuit refused to intervene.

AAA Promotes Executives

The American Arbitration Association this week announced that James J. Murphy, regional director for motion picture tribunals west of the Mississippi, will henceforth supervise the activities of all of the 31 film tribunals. He has been appointed an assistant to J. Noble Braden, Executive Director of the AAA.

Samuel S. Perry, formerly eastern regional director of the motion picture system, has been transferred to the Association staff as regional director of the AAA's defense arbitration program. He will supervise procedure in the general commercial and industrial arbitration cases which may use the facilities of the motion picture field offices after December 1st.

Harold D. Conners has succeeded C. W. Hudson as clerk of the St. Louis motion picture arbitration tribunal. Mr. Hudson recently resigned. Mr. Conners is a lawyer.

Following a decline in arbitration actions during November, when only nine new complaints were entered with the AAA six new actions were filed this week. Four cases were entered at Buffalo and one each in Philadelphia and Boston.

Buffalo

James, John and William Ryan, operators of the Ryan-Ithaca theatre, Ithaca, N. Y., have filed a combined some run and clearance case at Buffalo against the Big Five. They assert that distributors have refused product and that on such pictures as they have obtained unreasonable clearance and rental terms have been demanded.

A clearance complaint in behalf of the Cuba theatre, Cuba, N. Y., was filed at Buffalo Monday against the Big Five by a partnership consisting of Nunzio and Sara Tantillo and Rose M. Scura and Nina C. Montesano. They named the State, Haven and Palace theatres in Olean, N. Y.

The Astor theatre, Attica, N. Y., operated by Vincent Martina has filed a clearance demand at Buffalo against RKO, Warners, Paramount and Loews. It asserts that the clearance held by the Family theatre, Batavia, N. Y., is unreasonable.

For the Playhouse in Clyde, N. Y., Caroline Periello has filed a clearance action at Buffalo against the Big Five. The complaint names the Schine Capitol theatre in Newark, N. Y., and the Ohman theatre at Lyons, N. Y., operated by Ohman Brothers.

Boston

Boston received its seventh case on December 1st when E. M. Loew entered a clearance action for his Strand theatre, Boston. He asks that the seven-day margin held by the Rialto be eliminated and a reduction from 14 to seven days of the margin held by the Bayliss over the Strand. Paramount, RKO, Fox and Warners are named.

New Orleans

Philip E. James, New Orleans attorney, has been appointed by the AAA to hear the clearance complaint of the Ashton theatre, New Orleans, after interested parties failed to agree on an arbitrator. Hearings began December 2nd.

Philadelphia

Lewen Pizor, operator of the Tioga theatre has filed a clearance action for the second time. It is the tribunal's 15th case. Mr. Pizor, who is head of the United Motion Picture Theatre Owners in Philadelphia asserts that the 14-day clearance granted by Paramount to the Strand theatre is unreasonable. Mr. Pizor's previous complaint, Case No. 12, against Warners, 20th Century-Fox, Paramount, Loew's and the Warner circuit was withdrawn early in November.

The sixth day of the hearing at Philadelphia of the clearance complaint, Case No. 11, of A. M. Ellis, in behalf of his Parkside Theatre, Camden, N. J., which had been postponed to November 28th, was again postponed to December 5th. Hearings on the complaint against

(*Continued on following page*)

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

FILED THIS WEEK:
Buffalo—Three on Clearance
One on Some Run and Clearance
Boston—One on Clearance
Philadelphia—One on Clearance

PREVIOUSLY REPORTED:

Clearance	110
Some Run	32
Specific Run	2
Clearance — Specific & Some Run	1
Total to December 3rd	151

HEARINGS HELD THIS WEEK:
New Orleans—Case No. 4
Philadelphia—Case No. 11

SETTLED THIS WEEK:
Washington—Cases No. 8 *and* 10
Dallas—Case No. 5
New York—Case No. 13 (*Appeal*)
Chicago—Case No. 10

APPEALED THIS WEEK:
St. Louis—Case No. 6

Exhibitors File Six Arbitration Cases in Week

(Continued from preceding page)

Metro, RKO, Warners, Paramount and the Warner theatres with the Varbalow theatres as intervenor, started on October 10th before Arbitrator Robert J. Callaghan. The mass of testimony in this complaint is setting back the disposition of three other clearance complaints.

Washington

For the second time a complaint by John H. Taylor, operator of the Charles theatre, La Plata, Md., has been settled by stipulation. His action against Loew's and the Sidney Lust Marlboro, in Marlboro, Md., Washington's ninth case, was withdrawn November 27th. It was reported that Loew's and the Lust chain had agreed to eliminate clearance over the Charles. Mr. Taylor's first action (Washington's second case) against MGM, Paramount, 20th Century-Fox and RKO was similarly withdrawn last March.

Hearings on the tenth Washington case, a clearance demand by the Bayne theatre, Virginia Beach, Va., will begin in December 11th. The arbitrator is John E. Lasky, an attorney. distributors and the Marshall Square theatre.

Chicago

Withdrawal of Chicago's tenth case, the clearance complaint of Ben Cooney and Harold McFarland, operators of the Ogden theatre, was reported on Tuesday. An agreement was said to have been reached with the five consenting distributors and the Marshall Square theatre

Parties in the sixth Chicago case, Oriental theatre clearance demand have had the final date for briefs extended until December 22nd. The Department of Justice is preparing its first intervening brief to be filed in this case.

St. Louis

RKO-Radio attorneys at New York have appealed the award of John J. Nangle, St. Louis arbitrator who last week granted some run to the Ritz theatre operated by Mildred Karsch at Rolla, Mo. The distributor asserts it had offered Mrs. Karsch third run.

New Haven

After three days of hearing at New Haven the arbitration complaint of the Plaza, Windsor against the consenting distributors, asking elimination of the Windsor theatre 30-day clearance, has been continued to December 8th. It is the fifth New Haven case.

The Pequot theatre, New Haven, has filed as intervenor in the sixth complaint at New Haven, that of the Grand, New Haven, against Loew's, 20th-Fox, RKO and Warners. The Grand asks that Pequot clearance be reduced to seven days.

Fox Retitles "Hot Spot"

"Hot Spot," the Betty Grable, Victor Mature, Carol Landis film, will be released under its original title "I Wake Up Screaming," Twentieth Century-Fox has announced. Reportedly as a test, "I Wake Up Screaming" was used in opening the picture at the Wisconsin theatre in Milwaukee on Thanksgiving Day, and the day's business, which was big, prompted officials to revert to that title for national release.

Western with P. & S.

J. Richard Western has joined Photo & Sound, Inc., San Francisco, as production manager in charge of motion pictures, slides and slide films.

FROM READERS

Dear Mr. Ramsaye:

I heard a comment in our theatre this evening, which, I believe was the nicest plug any picture ever received, and the timeliness of this plug made me write this.

After seeing a trailer we are running on "Sergeant York," two old gentlemen while leaving the theatre spoke of it, one saying to the other: "Have you seen 'Sergeant York?'" whereupon the other replied that he hadn't. The first then said, "Don't miss it, it will give you the thrill of your 'American' life."

The originality and timeliness of this remark is the nicest thing I have ever heard said about any picture.

Incidentally, we are going to use this line in our advertising.

AL SONNENBERG,
St. Johns Theatre,
Jacksonville, Fla.

CBS Honors Murrow At New York Banquet

Edward R. Murrow, chief of the Columbia Broadcasting System's European staff, was honored Tuesday night by that company, and its president, William S. Paley, at a dinner in New York's Hotel Waldorf-Astoria, attended by more than 1,000 of the city's notables in radio, stage, screen, press and politics.

The program was on the network from 9:30 to 10 P. M. Mr. Murrow analyzed the European situation. Mr. Paley introduced him. Elmer Davis was toastmaster.

Among guests were Henri Bernstein, Dr. Artur Rodzinski, Herbert Bayard Swope, David O. Selznick, Tom Connors, Sam Shain, Richard Berlin, David Lawrence, Edward J. Flynn and David Dubinsky.

On the dais were: Albert L. Warner, CBS Washington analyst; Joseph V. Connolly, president, King Features; Major George Fielding Eliot.

B. & K. Leases Three Houses for $1,000,000

The Balaban and Katz circuit's acquisition of the Portage, Drake, and Admiral theatres from the GCS circuit, Chicago, will require the Paramount affiliate to pay $50,000 per year for 20 years, making this a million-dollar deal.

The houses seat 4,950. Balaban and Katz will spend $30,000 on their interiors. However, the GCS circuit will maintain the fronts during the 20 years, and is obligated to spend $15,000 in improving them before June 1st next.

Hanson Heads Canadian Pioneers for New Year

Oscar Hanson has been elected president of the Canadian Picture Pioneers. He succeeds Clair Hague.

Other new officers are: S. B. Taube, vice-president; Ray Lewis, secretary-treasurer. The new board of directors embraces Ben Cronk, Charles J. Mavety, Jack Arthur, Ed Wells, Harry Alexander, Leo Devaney and Archie Laurie.

Mr. Hanson was formerly associate of N. L. Nathanson, in the Odeon circuit. He now is independently operating exchanges and theatres.

Films Contribute to RAF Fund

Thomas H. Beck, president of the Royal Air Force Benevolent Fund of the U. S. A., Inc., this week announced receipt of a contribution of $15,000 from the motion picture industry through the Motion Picture Producers and Distributors of America. Since all expenses of the fund are borne by the trustees, the full amount will go to help the dependents of members of the RAF killed or disabled in action.

In a letter accompanying the check Will H. Hays, president of the MPPDA, explained that the money represented a portion of the proceeds from the distribution of the feature length motion picture, "Land of Liberty," made by the entire industry as a patriotic contribution and distributed without profit, net proceeds being devoted to war emergency welfare work.

The $15,000 contribution was made on behalf of the industry by the board of directors acting as a special committee representing the Motion Picture Producers and Distributors of America, and consisting of Barney Balaban, Nate J. Blumberg, Jack Cohn, Cecil B. deMille, E. W. Hammons, E. B. Hatrick, Arthur W. Kelly, Sidney R. Kent, Hal E. Roach, George J. Schaefer, Nicholas M. Schenck, Walter F. Wanger and Harry M. Warner.

Stars Aid Bond Sale

All motion picture stars currently making personal appearance tours will make an extra appearance in each city to stimulate the sale of Government defense bonds and stamps, it was announced this week in Hollywood following a meeting of the studio publicity directors' committee. Will H. Hays addressed the group, praising the work on behalf of the industry. It was decided also at the meeting to service foreign correspondents from the domestic publicity departments.

Charles C. Moskowitz, Loew's Theatres executive, and Harry Brandt, head of the Brandt circuit, who are co-chairmen of the Motion Picture Committee of the 1942 March of Dimes campaign, and Oscar A. Doob, Loew's Theatres advertising and publicity director, who is national chairman of publicity for the campaign, attended a meeting in Washington, D. C., Tuesday, of the 48 chairmen representing the general March of Dimes committees in each state.

The motion picture committee representatives will present a brochure to each of the state chairmen in which the campaign plans of the industry will be outlined. Nicholas M. Schenck, president of Loew's, Inc., is chairman of the Motion Picture Committee.

President Roosevelt attended the meeting and spoke with regard to the forthcoming campaign, which is in observance of the President's birthday and for the benefit of the National Foundation for Infantile Paralysis and local institutional aid for paralysis sufferers.

The Film Industry Community Chest Committee for 1941, headed by Louis B. Mayer, met Monday night in Hollywood at the final session.

At that time the pledges secured by the Flying Squadron of 20 formed last week, were added to those already recorded. The Flying Squadron, composed of representatives of the artists' managers, directors, writers and actors Guilds, and studio executives, was empowered to contact all of those higher-salaried persons in the industry who have not as yet been approached due to being out of town or for other reasons.

Meanwhile it has been announced by Jack Kirsch that Chicago theatres have raised $25,000 for the Community Fund.



This TWO-FACED MAN was very UNHAPPY until he saw

THE TWO-FACED WOMAN and now he's ALL SMILES! and so is his BOX-OFFICE!





GARBO

MELVYN DOUGLAS

TWO-FACED WOMAN

with

CONSTANCE BENNETT · ROLAND YOUNG

ROBERT STERLING · RUTH GORDON

Original Screen Play by
S. N. Behrman, Salka Viertel and George Oppenheimer
Directed by GEORGE CUKOR
Produced by GOTTFRIED REINHARDT
A Metro-Goldwyn-Mayer Picture

The public has accorded this delightful entertainment an enthusiastic reception. In her first picture since "Ninotchka" Miss Garbo again reveals her skill at delicious good fun. A bright spot in a serious world, this spirited M-G-M attraction is doing an outstanding business at the box-office.

U. S. LIMITS STEEL FOR MOTION PICTURE AND OTHER PRODUCTION

Allocations of Metals, Chemicals, Other Materials To Be Substituted for Priorities Systems; Reuse of Sets Is Urged

A new system for the distribution to consuming industries of strategic materials is being ushered in by the Office of Production Management, affecting motion picture production and other manufacturing.

Allocations of specific quantities of steel, scarce chemicals and the many other materials of which the country is seriously short will be substituted for the present priorities system. Producers of motion pictures and members of other major industries already have been instructed to list their prospective needs for those items for the first quarter of 1942.

Initially to be applied to steel, the new system will be extended to other controlled commodities as rapidly as possible.

Under the allocations system, film producers will be able to plan their operations for three months in advance, at least, and will be relieved of the burden of making countless applications for priorities on individual items.

No Difficulty So Far

So far, the film industry has had little trouble in securing needed products. In a few cases, difficulties have been encountered and producers have applied to the priorities division of the OPM for relief, which has been quickly afforded. But as time goes on—and it is marching fast—more and more materials will be harder and harder to obtain, and it is with the purpose of assuring the most equitable division of what is available among those who are most entitled to it that the OPM is making the change.

The priorities system admittedly has about outworn its usefulness. Confronted with urgent demands from defense industries and big civilian producers of essential commodities, the OPM has granted priorities generously—so generously, in fact, that in some cases it is now discovered the top priorities alone call for more of a commodity than is available.

As a result, there has been competition among holders of preference ratings for the limited supply of materials, the very thing the Government sought to avoid when it imposed priorities.

Under the new system, each consuming industry will file reports showing its holdings of scarce materials and its requirements for the coming quarter. These reports will be studied and analyzed by OPM experts, who will figure up the probable available supply of a given material, the Army and Navy needs, the needs for other defense purposes and the amount left for distribution among the civilian consuming industries.

In cooperation with the Supply Priorities and Allocations Board, then, a scheme will be worked out allocating to each industry its share of the amount left for civilian use, with essential industries coming first. While an effort will be made to see that the industries get all the materials possible, these allocations will not be absolutely unchangeable, but will be made with the understanding that they can be altered, up or down, if defense needs change.

Since the motion picture industry is acknowledged by the Administration to be highly important to the welfare, morale and recreation of the country, it will rank high on the list of industries entitled to materials. In fact, it is quite probable that an attempt will be made to meet all basic requirements, although the industry will be required to cut its uses of scarce materials to a minimum.

That may mean that studio sets will be less lavish and that sets and props will be used as many times as possible; that salvaging of materials that can be re-used or reworked will be intensive, and that conservation of materials and equipment must be made all along the line.

It is probable that the allocations for the industry will be made on an industry basis, and that the division among the various companies will be worked out by an industry committee.

Insofar as distribution and exhibition are concerned, general orders already issued will take care of needs for replacement and repair of equipment, although no more modernization programs will be permitted. There will, of course, be little new construction authorized by the SPAB, but no theatres now operating will be forced to close because of a break-down of projection apparatus.

FILM STUDIO SHOPS TO AID DEFENSE

Hollywood machine shops in studios soon may become national defense production plants, it was learned this week. OPM officials and studio purchasing agents discussed plans last week for using motion picture shop facilities for the manufacture of defense products. All studios have extensive machine and tool shops which could be adapted. It is understood the Government is considering the use of these shops at night for production of precision tools which in turn would be utilized in manufacturing fire control apparatus, bomb sights and other military and defense needs.

U. S. May Aid Television

Mortimer W. Loewi, executive vice-president of the Du Mont television company, disclosed in New York this week that Government priorities officials were considering priorities' grants to television manufacturers for supplies to build 25,000 receivers and 10 television transmitters during 1942. Mr. Loewi, who has appeared before OPM officials in Washington on several occasions in order to obtain priority ratings, declared that he was "more optimistic about the immediate future of television than I have been for sometime. All we need is a little Government backing to restore the public's confidence." He revealed that official reaction to the priorities request was "very hopeful." It is understood that OPM is desirous of aiding television during the national emergency.

The priorities plan proposed by television manufacturers provides for release of materials to manufacturers for about 2,000 sets each month. In addition, there is a plan under way to induce the Government to purchase outright 10,000 receivers and to place them in strategic points in New York and other localities which have television transmitters. This would facilitate activities of those telecasters who are cooperating in defense efforts by transmitting special defense programs for groups of civilians such as air raid wardens and other defense units.

War demands on the radio industry in Canada will make it difficult to supply even the reduced number of private sets allowed by the new curb on radio production, E. C. Grimley, president of the Radio Manufacturers' Association of Canada, revealed in a statement issued in Montreal last week.

Mr. Grimley stressed the industry's desire to give all-out co-operation to the Government in supplying radio communication equipment for Canadian fighting services. Due to scarcity of materials and the increasing demands for war communication equipment, he said, it is very doubtful if radio manufacturers could produce the quantity of home receiving sets actually permitted by the government control order.

To offset this prospective shortage, he said, every effort is being made to maintain service organizations to keep presently-owned sets in good working order.

Meanwhile, reports from Montreal this week, indicate that the Quebec Municipal Control Commission, in charge of Montreal finances, may abolish the current local city tax of $2.16 on each radio receiving set in that city. Set-owners, however, would continue to pay the Federal Radio license fee of $2.50 per year. It was estimated that if Montreal does abolish the tax, it will lose annually about $300,000.

Tinfoil Ban Off

Donald M. Nelson, director of priorities, announced in Washington last Friday, that the order of November 24th, banning the use of lead and tinfoil for wrapping films, cigarettes, chewing gum, candy and other products, had been suspended for 30 days. During this suspension period, Mr. Nelson said, an investigation would be made to get "all the facts on which the order was based."

Priorities are affecting numerous local deals in San Francisco for new neighborhood theatres plus several repair deals, it was reported last week, from that city. Aaron Goldberg, owner of a local circuit, cancelled plans to remodel the Egyptian. The Golden State circuit's house, Granada, has been without a marquee since July, due to steel priorities which were needed to complete the job at that time. The California theatre, a Fox West Coast downtown house, has a tornup lobby and half-completed marquee, for the same reason.

The Rains Came

Blackout restrictions now in effect in six Southeastern states affecting hundreds of theatres will be relaxed beginning December 15th, it was learned this week, and a pending 30 per cent curtailment of power over the year-end holiday period has been postponed indefinitely by OPM. Substantial rainfall during the last week over wide areas in these states resulted in the blackout-breathing spell. Water supplies have been built up sufficiently in the depleted reservoirs of the power companies to insure 119,000,000 kilowatt hours of reserve power. Theatre operators in Alabama, Georgia, North and South Carolina, Mississippi and Tennessee have been using kerosene lamps and candles for marquee and other house lighting.

Commonwealth Acquires Theatre

Negotiations have been completed between J. W. Davis of Higginsville, Mo., and C. A. Schults of the Commonwealth Theatres in Kansas City, whereby the Davis theatre in Higginsville, will become a Commonwealth unit. Roger Mann has been named manager at Higginsville.

MGM MEETS, PROMOTES, TALKS ABOUT PRODUCT

O'Shea, Flynn Are Moved Up After Connors Transfer; RKO Promotes Branson, Osserman

E. K. "Ted" O'Shea, who has been MGM central division sales manager since January, 1941, succeeds Tom Connors as eastern and Canadian sales manager, and J. E. "Jack" Flynn, Chicago district manager, has been appointed central division sales manager, William F. Rodgers, MGM's vice-president in charge of sales, announced at the company's midseason sales conference at the Blackstone Hotel, Chicago, last weekend.

The promotions are effective immediately and result from Mr. Conners' resignation of a week ago to become assistant to S. R. Kent at 20th-Fox.

Mr. O'Shea entered the film business in 1918 as a salesman with the old Metro company in Buffalo, where he stayed until 1924, when he became manager of the MGM branch at Albany. in 1925 he was manager of the Buffalo office and in 1936 was sent to Detroit as acting district manager for Mr. Flynn, when the latter was sent to Chicago to take over the duties of S. A. Shirley during his illness. In 1937 he succeeded William A. Scully as district manager, with headquarters in New York, and in 1941 was appointed central divisional sales manager.

Mr. Flynn's entire business career has been spent in the motion picture industry; he has been associated with Mr. Rodgers for 27 years, starting with the old General Film Company, later with Goldwyn, where he was Australian sales manager in 1923, and joining MGM when it merged, in 1924, as district manager in charge of the west coast. In 1925 he went to St. Louis as district manager and in 1927 went to Detroit as district manager, where he remained until 1940, when he moved to Chicago.

Canadian Manager Named

Henry Nathanson is MGM's general manager for Canada in a new dispensation which takes control of offices and personnel of Mr. Nathanson's Regal Films, Toronto, previous distributors of MGM films in Canada, Mr. Rodgers also disclosed.

Going directly to Chicago from the studios, Mr. Rodgers told the assembled division, district and branch sales managers and the home office delegation that new MGM pictures in final stages will set records. He singled out "Babes on Broadway." "The Vanishing Virginian," he said, would be given a premiere in Lynchburg, Va., on the same scale as was given to "Gone With the Wind" at Atlanta.

Besides discussing selling plans for the remainder of the year, a survey was made of the company's first several months of activity under consent decree selling. Mr. Rodgers said, "The sales under the present policy are more rapid than at any time in the history of our organization. After we had first established our basis of selling in offering our first group of pictures, and we were ready to offer the second group 1,054 theatres signed contracts the first week and 1,491 in the second week; 1,900 theatres signed for the third group in the first week, which to me counteracts rumors of any dissatisfaction of MGM policy, which is further refuted by the fact that in the first two weeks of selling the fourth group we signed 3,066 theatres, a record never before achieved by this company."

Commenting further on sales policies and results, he said that by experience he found that once the basis for percentage sales is established with the exhibitor he becomes easier to sell because the new MGM "sliding scale" plan makes the exhibitor a partner with MGM in the showing of a particular picture and it is up to the picture to make good, otherwise the revenue to MGM is lower.

He reported that sales on short subjects are well in advance of the corresponding period of last year.

A testimonial dinner was given on Sunday night to Mr. Connors and to welcome Mr. Flynn into the divisional manager ranks.

The sales meeting, presided over by Mr. Rodgers, was attended by division managers Tom Connors, E. K. O'Shea and E. M. Saunders; and by Howard Dietz, William R. Ferguson, Si Seadler and M. L. Simons, of the advertising, publicity and exploitation departments; and E. W. Aaron, J. Bezahler, A. F. Cummings, Charles Deesen, Tyree Dillard, Jr., Jay Gove, Irving Helfont, Irving Hirsch, William Madden, Harold Postman, H. M. Richey and Art Schmidt, of the home office.

Also district managers Rudolph Berger, Burtus Bishop, Jr., J. J. Bowen, J. P. Byrne, J. E. Flynn, G. A. Hickey, C. E. Kessnich, J. J. Maloney, M. N. Wolf and H. P. Wolfberg.

And branch managers Ben Abner, New Jersey; John S. Allen, Washington; Louis Amacher, Portland; Roy Avey, Atlanta; W. E. Banford and S. A. Shirley, Chicago; Leroy Bickel, Dallas; E. M. Booth, Cincinnati; C. J. Briant, New Orleans; T. J. Donaldson, Boston; F. J. Downey, Detroit; F. D. Drew, Cleveland; Henry Friedel, Denver; Sam Gardner, Salt Lake City; M. Goldstein, New Haven; Frank Hensler, Kansas City; D. C. Kennedy, Des Moines; Gordon Lightstone, Regal Films, Toronto, Canada; C. A. Lynch, Los Angeles; Robert Lynch, Philadelphia; Ralph Maw, Buffalo; Ralph Pielow, New York; John X. Quinn, St. Louis; Herman Ripps, Albany; B. H. Rosenwald, Charlotte, N. C.; Maurice Saffle, Seattle; Harry Shumow, Omaha; Sam Shurman, Milwaukee; B. D. Stoner, Pittsburgh; J. F. Willingham, Memphis; L. Wingham, San Francisco; W. H. Workman, Minneapolis; W. B. Zoellner, Oklahoma City, and S. E. Applegate, Philadelphia sales manager.

After the sessions at Chicago, which ended Monday afternoon, Mr. Rodgers remained for an additional two days for conferences with his district and division managers.

Capra and Ed Grainger Sign Producers Pacts

Frank Capra last week signed a three-year exclusive producer-director deal with Twentieth Century-Fox. He will have his own unit, which will be autonomous. The number of pictures he is scheduled to make has not been revealed, but it was announced that his films would be billed as "Frank Capra Productions released through Twentieth Century-Fox." He is now shooting "Arsenic and Old Lace" for Warners on a one-picture deal.

Edmund Grainger has been signed by M. J. Siegel, president of Republic Productions, to a three-year contract as a producer. He will join Republic at once. His appointment is in line with the company's intention to compete for "A" playing time, Mr. Siegel said.

RKO Makes Further Sales Staff Changes

Further changes and promotions in the RKO sales department were announced last week by Ned E. Depinet, vice-president in charge of distribution, following last week's promotion of Jack Osserman, Chicago branch manager, to midwestern district manager, the post made vacant by the promotion of Walter Branson to Western division sales manager. Sam Gorelick, Chicago sales manager, was named to succeed Mr. Osserman, and Emmett Cashman, home office representative, has been promoted to the post of assistant to William Dahler, in charge of sales approval for the eastern division.

A. A. Schubart, manager of exchange operations, has announced a realignment of territories for other home office representatives. Jack de Waal will be in charge of New York, Philadelphia, Pittsburgh and Washington; Dan Nolan, Boston, New Haven, Albany, Buffalo and Toronto; A. F. Braeunig, Cleveland, Cincinnati, Indianapolis and Detroit; John B. Wangberg, Charlotte, Atlanta, Dallas, Memphis and New Orleans; William A. Burke, Chicago, Milwaukee, St. Louis, Kansas City and Denver; Elmer Sedin, Minneapolis, Sioux Falls, Omaha, Des Moines and Oklahoma City; and J. J. Schmitzer, Los Angeles, San Francisco, Portland, Seattle and Salt Lake City.

NED DEPINET DRIVE OPENS DECEMBER 20TH

RKO has announced that its annual billings drive will be held from December 20th to May 8th, 1942—20 weeks in all—and will be known as the 1942 Ned Depinet Drive.

Nat Levy, eastern district manager, whose headquarters are in Philadelphia, has been appointed drive captain, and, along with Harry Gittleson, editor of the company's publication Flash, *will start on a tour of exchanges on Monday, December 8th.*

Big pictures which RKO will have in general release as the drive opens include "Suspicion," now in its second week at the Radio City Music Hall; "Dumbo," playing its seventh week at the Broadway theatre in New York; "Look Who's Laughing," the Bergen-McCarthy, McGee and Molly comedy.

Paramount Partners Meet

A meeting of Paramount's northern and western theatre partners was held in Chicago Wednesday with Leonard Goldenson, head of theatre operations, presiding.

Operating problems and product were discussed. Among those attending the meeting were: Sam Dembow and Leon Netter, home office executives; John Nolan and J. J. O'Leary of the Comerford Circuit; Sam Pinanski, Harry Nace, Earl Hudson, John Balaban, Walter Immerman, Tracy Barham, Harry David, M. A. Lightman, A. H. Blank, Ralph Branton, J. J. Friedl and Jules Rubens.

National Theatre Meet Set

Division managers and film buyers of National Theatres will hold a meeting in Denver on December 9th. Home office executives headed by Spyros Skouras will attend. Eddie Zabel, head film buyer, and Aubrey Schenck were to leave Thursday for Milwaukee for meeting with Fox Wisconsin executives before going to Denver.

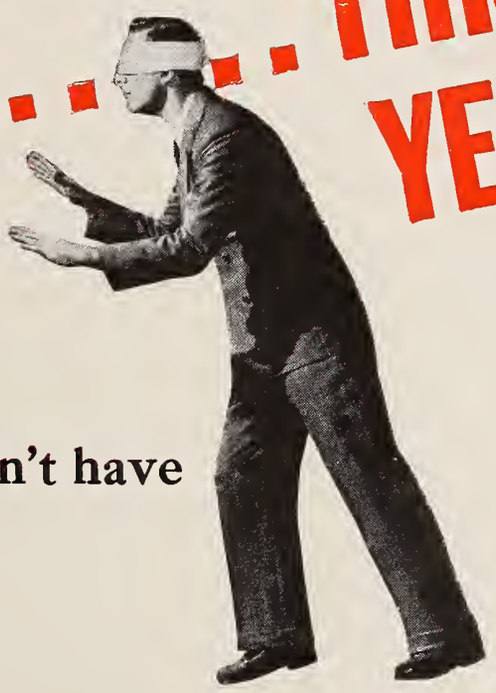
Republic Sets Product Deals

J. R. Grainger, president of Republic Pictures Corp., announced in Atlanta, Ga., on Monday that he had completed deals for Republic 1941-42 product with the Minnesota Amusement Company of Minneapolis, and the Lichtman Circuit in Washington and Virginia.

Gilbert Nathanson, Republic's Minnesota franchise owner, assisted the company president in negotiating the deals, with John Friedl acting for Minnesota Amusement. Jake Flax, Republic's Washington franchise holder, negotiated with A. E. Lichtman.

Mr. Grainger is in Atlanta this week completing final details for the company's recently announced purchase of Arthur Bromberg's Republic franchise in the southern territory.

YOU CAN TAKE IT OFF . . . . THIS YEAR!



This year you don't have to buy blindfolded for New Years. You don't have to hope that you've booked a hit. This year, you can know!

Because this year—from Warners—you can get "They Died With Their Boots On"—the picture that right now is

OUTGROSSING "DODGE CITY" AND "VIRGINIA CITY" AND "SANTA FE TRAIL" AND "DIVE BOMBER" AND, BROTHER, THAT AIN'T HAY!

Take off the blindfold, Mr. Showman, and grab

ERROL FLYNN
OLIVIA DeHAVILLAND
in
"THEY DIED WITH THEIR BOOTS ON"
with
ARTHUR KENNEDY • CHARLEY GRAPEWIN
GENE LOCKHART
Directed by **RAOUL WALSH**
Original Screen Play by Wally Kline and Aeneas MacKenzie • Music by Max Steiner

"THEY DIED WITH THEIR BOOTS ON"

Warners!

Mexican Theatres Protest Taxes on Potential Gross

by LUIS BECERRA CELIS
in Mexico City

Taxes have become one of the greatest problems of all the 1,009 theatres in Mexico. It is understood that many exhibitors intend early next year to petition for a modification of the amount of the taxes and a drastic change in the method of applying them.

Tax troubles of the exhibitors, it is explained, are not so much because of the amount—15 per cent for the municipal governments and nine per cent of the remainder for the Federal administration—but in the fact that the taxes are calculated on potential rather than actual receipts. This calculation is based upon the government's certainty that each theatre is able to sell a number of tickets every day corresponding to the number of seats it has. A theatre with 3,000 seats and a price of 50 cents is counted upon to have a daily revenue of $1,500 and the tax is taken on that basis, seven days a week, even if the exhibitor is only able to fill a few seats at certain shows and on some days. The exhibitors contend that this way of calculating their taxes is unfair and works a big hardship upon them.

In some cases, this method means that exhibitors must pay as high as half their gross receipts to the government. On the average, this method signifies payments of 25 to 35 per cent of the exhibitors' income in taxes.

New Theatre Opened

There are now 69 active cinemas in Mexico City with the opening of a new one, the Cine Insurgents, a select first-run theatre accommodating 4,000, owned by Miguel Quintana and Juon Horcasitas, and the resumption of operation of the Cine Palacio, key theatre of the Jose Echeverria & Co. chain of seven. The Palacio, one of the oldest theatres here, underwent modernization and enlargement to 4,500 seats.

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Orders for six of the new season Mexican pictures have been placed by distributors in Madrid and some other Spanish cities. Negotiations are on for five other new films for wide exhibition in Spain, which has taken a fresh fancy to Mexican film fare. Due to war condition difficulties, these pictures are to be sent by Clipper from New York to Spain.

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Records of the Association of Mexican Picture Producers reveal that this country has made 273 feature films since the modern phase of the industry began in 1930 with the production of the first "talkie." These records are from the end of 1930, a year in which only two features were made, to last August 31st.

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The demand of the Confederation of Mexican Workers, Mexico's most powerful labor organization, for a minimum daily wage of $1.40 for the Federal District, which includes this city, for 1941 and 1943, will not affect the picture business, for it already pays a minimum much higher than that. This minimum daily wage would be the highest in Mexican history. The present minimum day's pay the law allows in the Federal District is 53 cents.

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Ramon Pereda has completed preparations for the promotion here of the first Mexican picturing of the life of Christ, for release next Easter. "Jesus" is the title of the picture. Jose Cibrian is to enact the Saviour and Adriana Lamar will be the Magdalene.

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Three features are to be started in February by Felipe Mier, former Warners' manager here. Sr. Mier plans to make about eight features in 1942.

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Production has started on the first of a series of pictures by the Mexico-España Films, S.A., the newest Mexican producers, which was organized here by Gen. Juan F. Azcarate, ex-chief of the army air service, just before he returned to Berlin, where he is the Mexican minister. The picture is "La Isla de la Pasion" ("Island of Passion") and concerns Clipperton Island in the Pacific, at a strategic distance from the Panama Canal, that was the bone of contention between Mexico and France until 1931, when the King of Italy, arbiter in the case, gave possession of it to France.

Emilio Fernandez is directing the picture, most of which is being made at Acapulco, historic Pacific coast port and tourist resort. The film is to be released in the winter. It is the first of the six that Mexico-España will make during the 1941-42 season.

"SCARFACE" OPENS NINE YEARS LATE

Banned by the Chicago Censor Board for over nine years, "Scarface," formerly distributed by United Artists, is being shown to the Chicago public at last. The picture opened Thanksgiving Day, November 20th, at the downtown Woods theatre and has been doing exceptional business. The approval for a general showing permit was given by Mayor Edward J. Kelly following a private screening for the Mayor and Police Commissioner Allman. The picture is being distributed in the Chicago territory by the Monogram exchange.

Minnesota Circuit Shifts Personnel

A number of changes have been made by John J. Friedl, president of the Minnesota Amusement Co. They include:

Frank Sohmer, from treasurer, State theatre, Minneapolis, to assistant manager, Paramount, St. Paul; Howell Kadrie, assistant manager, St. Paul Paramount, to manager, Grand Forks, N. D., Paramount; Cecil Thompson, from Uptown, Minneapolis staff, to assistant manager, Minneapolis Rialto; Bud Schmid, from assistant manager, Rialto, to assistant manager, Uptown; Robert James, from assistant manager, Uptown, to assistant manager, Minneapolis Century.

Donald Palmquist, from assistant manager, Century, to manager, Duluth Strand; J. M. Ames, from Sioux Falls, S. D., State, to assistant manager, St. Paul Strand; William Laird, from assistant manager, Urban, Mankato, Minn., to manager, Mankato Time; William Thompson from assistant manager, Grand Forks Paramount, to manager, Rochester, Minn., Empress; Woodrow Praught, from manager, St. Cloud, Minn., Eastman, to manager, Eau Claire, Wis., O'Klare.

Len Fried, from manager Eau Claire O'Klare, to manager Huron, S. D.; James Eshelman, from manager Huron to manager, St. Paul Paramount; Walter Van Camp, from manager, St. Paul Paramount, to manager St. Paul Centre; George Aurelius, from manager, St. Paul Centre, to Tucson, Ariz.; Earl Long, from manager, Duluth, Minn., Garrick, to manager, Duluth Norshor; Dan Hudson, from manager Duluth Strand, to manager Duluth Garrick; Everett Olsen, from manager, Fargo, N. D., State, to manager, Duluth Lyric; Louis Peldo, from manager Grand Forks Paramount, to manager Fargo State.

Woodford with 'Swank'

Jack Woodford of Hollywood, Calif., has been appointed Hollywood editor of *Swank Magazine*, the monthly magazine for men. Mr. Woodford will write the regular monthly cinema column of gossip, reviews, comments and interviews.

Four Latin-American Papers Take "Superman"

Four new newspapers have been added to the number of Latin American publications taking on the "Superman" cartoons, according to the Paramount home office foreign publicity and promotion department.

Publications buying the feature since mid-November include *El Heraldo* of Caracas, Venezuela, and *La Prensa* of Mexico City, both of which will run the syndicated cartoon daily and Sunday, whereas *La Union* of Valparaiso, Chile, and *El Tiempo* of Bogota, Colombia, have purchased the daily strips. This brings the number of publications carrying the "Superman" cartoons to 12.

Paramount is cooperating with the McClure Newspaper Syndicate and Editors Press Service, the two syndicates which together handle "Superman" feature sales in all of Latin America, by arranging local tieups on the twelve issues of the Max Fleischer "Superman" Technicolor short subject series with newspapers publishing the Siegel and Shuster daily strips and Sunday pages.

Actors Guild Reports On Finances, Members

According to a report from the Screen Actors Guild which was printed in the group's house organ, the surplus on August 31st, 1941 was $232,505.56—an increase of $56,516.35 over the figure of a year ago.

Porter Hall, treasurer of the Screen Actors Guild in announcing the financial report, said:

"Income from dues last year (period ending Aug. 31, 1940) was $200,563.79. This year (period ending Aug. 31, 1941) it was $194,802.99—or $5,760.80 less. (Guild's effort to reduce Class B membership causes decline in dues.) Keeping that fact in mind emphasizes all the more our economy of operation. I am very happy to present the saving attained."

Kenneth Thomson, executive secretary of the organization, in a report on membership announced:

"During the year ending October 1, the Guild handled 87 claims, on which it collected for the members $67,907.15. During the preceding year, claims collections totaled $64,563.29. The range of claims is interesting—showing that the Guild serves the lowest and the highest paid performers."

Baseball Figures Show Competition

The extent of theatre competition from national baseball in Cincinnati and elsewhere during the spring and summer months is seen in figures released at the annual meeting of the Cincinnati Baseball Club Co. The combined home and road attendance at the Cincinnati Reds' games was 1,237,537 for 1941. The attendance figures for 1940, were 1,517,064.

Leonard Named Critic

William Leonard has been named film and theatre critic for the Chicago *Journal of Commerce*, succeeding Claudia Cassidy who has joined Marshall Field's new paper of which Wolfe Kaufman has been named film editor.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

A transatlantic telephone interview with George Bernard Shaw, in his English home, was a promotion worked by United Artists and the World Theatre in Minneapolis.

On the eve of the opening of "Major Barbara" at the World, Arthur Catlin of United Artists placed a call for Shaw cold, explaining for the benefit of British censors that two Minneapolis newspapermen wished to interview him.

After an hour and a half the call was completed, and Robert E. Murphy, motion picture editor of the Minneapolis *Star-Journal,* and Cedric Adams, columnist for the same paper, talked to Shaw for five minutes. The result was an eight-column spread in the newspaper on the day of the film's opening.

Murphy and Adams, in their interview with Shaw, learned that: He had never seen the film "Major Barbara," but knew it was undoubtedly good (he wrote it); he would be glad to tell what he thinks of Hitler but at a price of $50,000; he would be glad to analyze England's prospects of invading the continent if commissioned to write a 20,000-word article which would be syndicated to all American newspapers.

Typical Shavian reactions to questions:

"What do you do for recreation these days, Mr. Shaw?"

"What would you expect a man of 85 to do?"

"Have you had a blitz today, Mr. Shaw?"

"You ought to know better than to ask a question like that by telephone."

The call cost $42.65 in transatlantic tolls.

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British fuzziness about American history cropped up again last week in a story of a Thanksgiving celebration by American technicians working for British forces.

The London story said that "Lindbergh's Gettysburg Address" would be shown on a movie screen as a part of the observance.

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The Federal Supreme Court at Mexico City exonerated Alejandro Diaz Malpica of criminal charges that had drawn him a prison sentence of two years and six months for breaking into and wrecking radio station XEU, at Vera Cruz, because he said the broadcasts "drove me crazy with their racket."

The high court agreed.

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Hollywood may find some significance in this:

At a Bundles for Britain auction last week in St. Louis, Lou Costello's hat worn in "Keep 'Em Flying," brought $6; Bud Abbott's hat worn in the same film fetched only $2; a perfume bottle contributed by Lucille Ball got only $1; a La Corona cigar donated by Charles Laughton, $1; pair of lace gloves worn by Irene Dunne in "Unfinished Business," $1; monogrammed handkerchief of Richard Arlen, 75 cents; original shooting script of "How Green Was My Valley," autographed by stars of the picture, $6, and movie-set canvas chairbacks stenciled with names of Robert Benchley, John Barrymore, Hugh Herbert, Gloria Jean, Deanna Durbin, Virginia Bruce and Charles Ruggles, $4.

Photographically related to motion pictures is this little tale about a carrier pigeon:

The next time Walter Rosser, head of the photographic department of the Birmingham *News,* picks a carrier pigeon to speed home a picture of a touchdown play he will be sure it is not henpecked or pigeon-pecked, whichever it might be.

It seems Walter took along a male pigeon, considered the best trained and most reliable in his flock, to the Alabama-Georgia football game. The game was not three minutes old before he snapped an Alabama touchdown, fastened the film to the pigeon's back and dispatched it on its way. In a few minutes the office boy went to the pigeon retreat on the roof to get the film, but no pigeon. Rosser later came in himself with other shots and still no pigeon. When Rae Norman, custodian of the feathered friends, came in and checked up he found the papa pigeon setting on a nest of eggs. On his back was strapped the tiny cylinder with the film. Nobody had thought to look in the nest, figuring that was a job for lady pigeons.

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It happened to Sam Rosen, Monogram branch manager in Philadelphia. After sending the film, "Sergeant Mulligan," to Indiantown Gap, Pa., to be shown to the soldiers there, he wired the customary instructions to the army officials: "Have checked baggage, Sergeant Mulligan to Lebanon. Please pick up." He was surprised to receive a reply from an officer at the camp which read: "Who the h—— is Sergeant Mulligan?"

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First film critic and columnist to be called into army service a year ago, Captain Barney Oldfield, of the Sunday Journal *and* Star, *Lincoln, Neb., is now back at the old roost. His army specialty was radio public relations, and he functioned in that capacity for five months with General Ben Lear's Second Army, headquarters in Memphis, Tenn. Generally accredited with being the world's busiest reviewer, having seen more than 500 films a year for five years prior to the army, he was crimped a little in 1941. Between maneuvers, etc., he saw only 261.*

When Captain Oldfield was taking his army terminal leave in Hollywood recently getting back in stride to return as Journal *film columnist (and* Motion Picture Herald *correspondent) in Lincoln, 20th Century-Fox studio press agent Jack Cooper lined him up for a farewell photo with Carole Landis. Picture didn't turn out, and Jack was too polite to either party to say they had cracked the lens.*

He was kinder—said the developing emulsion soured!

▽

A long silence in reporting double bill title oddities must be broken this once to spread on the record the following billing on the marquee of the RKO Shore Road Theatre in Brooklyn:

"I'LL SELL MY LIFE"

"THE GREAT SWINDLE"

The state loyalty of Harold Thomas, managing the Fulton Theatre, in Fulton, Kentucky, for the Malco-Memphis circuit, was put to a test under that Presidential proclamation which divided the states on Thanksgiving Day observance. The town of Fulton is on the Kentucky-Tennessee line. The front of Mr. Thomas's theatre is on the Kentucky side and the rear on Tennessee. Kentucky observed Thanksgiving Day on the New Deal date, November 20th; Tennessee observed on the traditional Thursday, November 27th. Mr. Thomas's theatre observed both.

▽

Danton Walker, in New York, reports that Paramuse, a phonograph record corporation, will shortly offer a service for recording marriage proposals, marital alibis, back talk to your mother-in-law, etc., and will forward such speeches to the parties for whom they are intended, at a slight additional cost . . .

▽

Marshall Field asked the public to name his new Chicago newspaper, *The Sun.* He received more than 200,000 replies, some of them nominating such little merriments as *"Potter's Field," "The Field Museum," "The McCormick Reaper"* and such — Colonel Robert R. (Bertie) McCormick's *Tribune* being Mr. Fields' competitor.

▽

New patents issued by the U. S. Patent Office at Washington include a light mounted on each movie theatre seat to enable the patron to see who's sitting where, and a system for keeping fish fresh until the fisherman reaches home. He merely injects a liquid carbon dioxide into the tummy of the fish and on expansion the liquid changes into 'dry ice,' which freezes the fish.

▽

Adventure Pictures, Incorporated, of Passaic and Clifton, New Jersey, bowed into public screen exhibition the other night, in a telecast of its first 'epic,' "The Black Rider," over Columbia Broadcasting System's New York television station, WCBW.

Because "heroines have ruined enough films already," there is no heroine in "The Black Rider." It is a solid chunk of 'shootin', hard ridin' and thrills.'

Lou McMahon is the producer. He's 20. He is also president of Adventure Pictures and producer, writer and technical expert of "The Black Rider." Reginald McMahon, his brother, is the press agent. He's 17. He says "most of Hollywood's output is not so hot."

"The Black Rider" was edited and titled in the Adventure Studio in the McMahon home in Passaic. It took three years to make, runs 4,000 feet. Cost $200. Lou McMahon wants to go to Hollywood.

▽

Life in Hollywood Department, from *Screenland Magazine*:

"Richard Carlson believes in celebrating. It was their second anniversary. The Carlsons couldn't step out because Mrs. C was expecting her baby momentarily. Dick ordered an extra-special dinner. He put on white tie, top hat and tails. The spent a wonderful evening playing gin rummy."

SAN

LOOK WHO'S LAUGHING!



BIG CITY .. SMALL TOWN .. IT'S MOWING 'E

ANCISCO'S *Laughing* with a terrific two weeks and a socko THIRD-WEEK HOLDOVER at the Golden Gate.

LOUISVILLE'S *Laughing* with the biggest single day's business in the history of the Strand..and a happy HOLDOVER!

BUFFALO'S *Laughing* with a HOLDOVER on top of an opening day that broke all records of the 20th Century Theatre!

OKLAHOMA CITY'S *Laughing* because of the tremendous first week's business that brought a HOLDOVER.

READING'S *Laughing* at the biggest business done by the house in months and months.

They're laughing in Glens Falls and Elmira, N.Y., where the picture did 50% better than the sock hit, "Kitty Foyle"... and in Gloversville, and Dunkirk, N. Y., where it also topped that top grosser . . . They're laughing with better-than-"Kitty Foyle"-business in Amarillo, Colorado Springs, Pueblo, Kokomo, Waterloo, and Springfield, Ohio . . . THEY'RE LAUGHING COAST TO COAST, because there are more openings and more holdovers this week and next as RKO's giant of laugh shows gets rolling everywhere!

OWN

EDGAR BERGEN and MOLLY

FIBBER McGEE and CHARLIE McCARTHY

LUCILLE BALL

in

"Look Who's Laughing"

with

THE GREAT GILDERSLEEVE

Produced and Directed by

ALLAN DWAN

Story and Screen Play by James V Kern

RKO RADIO PICTURES

N.Y. CENSOR BILL IS $316,095 FOR 1941; CUTS ORDERED IN 68 FILMS

Eight Films of 1,702 Reviewed Wholly Rejected; 503 Scenes, Subtitles, Dialogues Eliminated in Year Ended June 30, 1941

by DICK CONNERS
in Albany

Eight pictures of the 1,702 reviewed by the Division of Motion Pictures (censorship) of the State Education Department of New York during the 12 months' period ended June 30, 1941, were rejected in their entirety, according to the report filed in Albany on Monday and released Wednesday by Irwin Esmond, director of the Division. Elimination of 503 scenes, subtitles and dialogue, was ordered on statutory grounds in 68 films as contrasted with 926 eliminations the year before in 111 of the 1,762 pictures reviewed in 1939-40.

The drop of films reviewed from 1,762 to 1,702 was due to a decline of foreign-made picture submissions from the preceding year.

Statutory reasons for the eliminations of 503 scenes were: indecent, 241; inhuman, 35; tending to incite to crime, 18; immoral or tending to corrupt morals, 195, and sacrilegious, 14.

The reduction, Mr. Esmond pointed out, was due in part to the frequent conferences held between the Division and applicants for licensing, as well as with producers and exhibitors, resulting in a suggestion of revisions of pictures to relieve them of statutory objections.

"Frequently, these suggestions were worked out by the applicant or producer," Mr. Esmond said, "without seriously interferring with the continuity of the story, with the result that we were able to license the pictures after careful review."

At the same time, the natural decline in submission of foreign-made films submitted for review and license was from 488 in 1939-40 to 311 during the 12 months ending June 30th, 1941. Mr. Esmond explained that this was due to the war. However, he noted, films made in 22 countries were reviewed, including: Great Britain and its possessions, Germany, France, China, Mexico, Czechoslovakia, Poland, Sweden, Hungary, Russia, Italy, Finland, Ireland, Spain, Austria, Argentina, Norway, Cuba, Greece, Palestine, Puerto Rico and Siam.

Biggest Gross Since 1921

The Division had its biggest gross since its inception in 1921, the report indicated. The 12 months' period, ended June 30th, 1941, coincident with the State's fiscal year ending, resulted in an income of $316,095.50, Mr. Esmond reported, as against $311,800 for the previous year.

Since organization of the Motion Picture Commission August 1st, 1921, the State of New York has received $4,710,170.15 and expended a total of $1,446,521.37, with a net revenue of $3,263,648.76 to the state.

Expenses last year increased from $63,877.76 the previous 12 months to $68,418.03, with the net revenue for 1940-41 being $247,677.47 against $247,922.24 for 1939-40.

Revenues accruing to the Division of Motion Pictures, which is within the Department of Education, are mainly derived from a state-imposed tax of $3 per reel on original films submitted and $2 per reel on all copies or prints thereof.

The Division of Motion Pictures is charged with the duty of reviewing and licensing motion pictures, except news releases, previous to exhibition in New York state. It is also charged with the duty of inspecting theatres.

Naturally, since "The Forgotten Village" was submitted since June 30th, 1941, its rejection and subsequent licensing after the Board of Regents had upheld an appeal by distributors by a close vote is not included in the 1940-41 fiscal period. Applicants for licenses are privileged to appeal rejections by the Motion Picture Division, their recourse taking them to the Board of Regents, whose sub-committee screens the films in the New York office of the Division and later makes its recommendations to the Board of 12. At the present time, the sole censorship action on record is that of the German-made newsreel, "Seig Im Westen" or "Victory in the West, on which Richard R. Rowland is the appellant. Director Esmond and the Motion Picture Division could not ban this picture under their interpretation of it as a newsreel, which is not subject to review under Section 1082, Education Law, which governs censorship.

Rowland, assisted by the Anti-Nazi League, contends the film is prejudicial to democracy and should be banned. His appeal, which came after the Division had ruled it was unable to censor the picture due to its newsreel classification, is now before the Appellate Division, Third Department, Supreme Court in Albany. An opinion is shortly to be rendered.

NINE-YEAR COMPARISON OF NEW YORK CENSORS' ACTIVITIES

The following nine-year review of censoring activities of the New York State Board of Education, together with the figures on its gross income and expenditure figures, are taken from the Board's reports.

Year	No. of Films Reviewed (features and Shorts)	No. of Reels Reviewed	No. of Films Rejected Entirely*	No. of Rejected Films Finally Approved After Later Revision	No. of Appeals Overruled	No. of Films with Eliminations	No. of Scenes Eliminated (either action or dialogue)	Gross Reviewing Fees	Expended
1940-41	1,702	8,715	8	4	2	68	503	$316,095	$68,418
1939-40	1,762	9,635	9	6	..	111	926(a)	$311,800	$63,777
1938-39	1,920	10,039	24	6	1	140	1,334(a)	$298,023	$67,296
1937-38	1,955	10,042	23	(b)	12	110	772(a)	$304,073	$64,648
1936-37	1,924	9,784	24	8	2	162	1,291(a)	$292,435	$64,921
1935-36	1,902	9,366	19	3	5	180	1,452(a)	$269,391	$65,728
1934-35	1,737	8,745	12	3	5(c)	225	1,868(a)	$238,613	$61,197
1933-34	1,769	8,362	15	2	3(c)	286	2,195(a)	$231,497	$60,827
1932-33	1,762	8,916	10	2	1(c)	328	3,035(a)	$226,834	$65,136

(a) GROUNDS FOR ELIMINATIONS:

in 1940-41, 503 eliminations—241 indecent, 195 immoral, 18 criminal, 35 inhuman, 14 sacrilegious;
in 1939-40, 926 eliminations—245 indecent, 501 immoral, 60 criminal, 31 inhuman, 89 sacrilegious;
in 1938-39, 1,334 eliminations—508 indecent, 433 immoral, 286 criminal, 65 inhuman, 42 sacrilegious;
in 1937-38, 722 eliminations—364 indecent, 265 immoral, 60 criminal, 28 inhuman, 55 sacrilegious;
in 1936-37, 1,291 eliminations—546 indecent, 343 immoral, 305 criminal, 64 inhuman, 33 sacrilegious;
in 1935-36, 1,452 eliminations—522 indecent, 275 immoral, 496 criminal, 101 inhuman, 58 sacrilegious;
in 1934-35, 1,686 eliminations—604 indecent, 628 immoral, 436 criminal, 136 inhuman, 64 sacrilegious;
in 1933-34, 2,195 eliminations—838 indecent, 752 immoral, 511 criminal, 79 inhuman, 15 sacrilegious;
in 1932-33, 3,035 eliminations—569 indecent, 1,124 immoral, 917 criminal, 360 inhuman, { 7 sacrilegious 58 obscene. (d) }

(b) No report given
(c) These appeals were made; their disposition unknown.
(d) Listed together as such by the Board.
(*) Virtually all "sex," "hygiene" and related subjects

BALL OF FIRE BIG FOR NEW YEAR'S

RKO SERVICE CORPORATION

RKO BUILDING — RADIO CITY



November 19, 1941

OFFICE OF THE
VICE-PRESIDENT
IN CHARGE OF
THEATRE OPERATIONS

Mr. Sam Goldwyn
7210 Santa Monica Blvd.
Los Angeles, Calif.

Dear Sam:

Having gone to Hollywood for the express purpose of looking at BALL OF FIRE and having seen it twice before audiences at sneak previews I want to repeat that I expect it to be one of the year's biggest box office attractions.

To back up that confidence I am happy to tell you that I have arranged for BALL OF FIRE to open in a large number of our theatres New Year's week. I cannot imagine a more suitable or profitable picture for that preferred playing time.

BALL OF FIRE has everything a fine picture should have - marvelous comedy and glorious romance. Gary Cooper is just as the public likes him best. Barbara Stanwyck has the best part in her brilliant career. In fact every member of the cast is perfect and needless to say the whole production reflects the good taste and high quality that we have come to expect in every Goldwyn picture.

I am glad to have seen you again and to have had the opportunity of looking at BALL OF FIRE. It is a grand show and great entertainment. I know that RKO can look forward to one of its biggest New Year's weeks.

Kind personal regards.

Sincerely yours,

Charles W. Koerner

C. W. Koerner



CRESCENT CASE AT AN END, GOES TO JUDGE

Government and Defendants Argue Final Briefs; Companies Defend "Commercial Deals"

Nashville Federal Court Judge Elmer Davies is expected to begin final consideration of the Department of Justice's long anti-trust suit against the Crescent circuit, its affiliates, Universal, and United Artists, this week. All briefs but one were filed; final arguments were heard Monday.

The case had seven weeks of trial during the Summer. Followed then filing of briefs and counter briefs, and appearances of lawyers on small points.

On Monday, Robert L. Wright, special assistant to the U. S. Attorney General, filed the Government's reply brief to the defendant exhibitors' brief, and announced a Government reply brief to defendant distributors' brief would be filed next week.

Judge Davies announced hope of giving decision by the month's end.

During the trial, numerous independent exhibitors told of Crescent deals with distributors, which, they contended, deprived them of proper product, and they also told of Crescent's, and its affiliates' acquisition of theatres in the Middle South.

Called "One Way Deal"

Mr. Wright, Monday, called a "'one-way proposition" the alleged distributor practice of negotiating for contracts with independent exhibitors while discussing with Crescent deals which included the towns in which those independents operated.

He added: "The distributor has everything to gain, nothing to lose, by holding out the hope of a film contract to the independent, when actually there is no hope if the distributor and the circuit get together."

On the same day, Edward C. Raftery, United Artists president and counsel, defended the institution of the film franchise.

The franchise, he noted, assured the distributor an outlet; it also helps it establish one exhibitor against another. He added the distributor also naturally desired to sell more than one year's product.

The Government's attitude, in essence, was an attack upon the right of a distributor to select his customers, Mr. Raftery argued.

Of UA's participation in alleged conspiracy, Mr. Raftery noted its output was only five per cent of the total of the majors. He asked: "How could we be a party even to substantial restraint of interstate trade?"

J. D. Mosby, of Nashville, attorney for Universal and United Artists, asserted that "time and again," the independent exhibitors on stand during the trial admitted the two companies sold product to them satisfactorily; and he added that the 63 and 71 situation blanket deals with Crescent were made "for perfectly proper commercial reasons."

Of two cases of alleged discrimination by UA and one by Universal, he claimed that they were not sufficient to establish proof of conspiracy. He added they were isolated, sporadic, and doubtful cases, and they could not even be used to show intent to conspire.

Allen A. Dobey aided Mr. Wright in presenting further Government arguments. Of the defense contention some of the deals to acquire theatres for Crescent were mere "Tennessee horse trading," Mr. Dobey remarked:

"They were not horse trading—because Crescent could afford to operate at a loss in any situation, up to three years. The defendants possessed circuit buying power in the contracting for films, and the independents could get only those pictures the defendants did not want."

The Government's reply brief also contended that the exhibitor defendants conceded they "have intentionally monopolized exhibition in a wide area." It also charged that the result of this "elimination—a collection of affiliated theatre operating monopolies in over 55 towns—is not open to dispute although the defendants seriously urge that this method of arbitrarily fixing the price and character of the only motion picture entertainment available to more than a quarter of a million people, is outside the reach of the Federal anti-monopoly statute."

Pleads on Jurisdiction

Pleading for defendants Louis Rosenbaum, Mrs. Nettie Sudekum, and the Muscle Shoals Theatres, W. C. Mitchell, Florence, Alabama, lawyer, said Tuesday that the Government's entrance into a consent decree with the organized industry placed the industry outside the scope of the judiciary. He also maintained independent exhibitors could buy against circuits, regardless of Government contentions, and cited Mr. Rosenbaum, who succeeded in a substantial Arkansas town against a circuit theatre, and another independent.

Universal and United Artists Tuesday filed a supplement brief, declaring, in part, that the Government had not confuted defendants' findings of fact, filed October 15th.

The majors want to examine, before trial, Jacob Unger, president of the Hillside Amusement Company, Newark, and plaintiff, in a $900,000 anti-trust suit against them in behalf of his Mayfair Theatre. They so indicated on Monday.

Chilean Distributor Set for Monogram

Norton V. Ritchey, vice-president of Monogram Pictures in charge of foreign operations, at present in Santiago, Chile, announces that he has entered into a contract with Alros Distributors, Chilean film distributors headed by L. Alberto Robles Sotomayor, whereby they will undertake to distribute Monogram's product in Chile and Bolivia effective immediately.

According to Mr. Ritchey, this deal calls for Alros Distributors to handle 24 Monogram pictures during the coming season.

Electrical Committee Set

Darryl F. Zanuck, chairman of the research Council of the Academy of Motion Picture Arts and Sciences, has announced the appointment of a committee to consider possibilities for standardizing studio electrical equipment and to establish, where necessary, standards for the design of newly developed equipment. Membership of the committee consists of: Bryan Carter, Alexander Franklin, Fred Geiger, Felix Gouaillardon, Paul Guerin, Jack Kremple, Earl Miller, Ray Moore, Harold Nye, Walter Strohm and Gordon S. Mitchell.

A. W. Ensminger Dead

Austin W. Ensminger died in Buffalo Tuesday, at 48. He had been owner of the Riel, Colonial, and Columbia theatres there, and had been in the film industry 16 years.

Fox West Coast Makes Personnel Changes

Fox West Coast announced the following personnel changes for the month of November:

District Two: Terry McDaniel, manager of the United Artists theatre, Pasadena, named district manager supervising 19 theatres in Pasadena, Glendale, and San Fernando Valley; James Runte, manager of the Capitol, Glendale, promoted to the manager of the United Artists theatre and to the city managership of FWC theatres in Pasadena; Lee Wentz appointed manager of the Capitol theatre.

George Topper has been transferred from the Valley theatre, North Hollywood, to the Studio theatre, Studio City; John Burns, assistant manager of the Alex in Glendale, has been promoted to the managership at the Valley.

Andre Haveles, manager of the Park theatre, Pasadena, has been shifted to Stan Meyer's District Four to take charge of the Arroyo theatre, Los Angeles, while James Richardson temporarily replaces Haveles at the Park. Roy Evans continues as district manager of all FWC theatres in Pomono, Ontario, San Bernardino Riverside, and Redlands. B. V. Sturdivant is district manager in charge of District Two.

Seven New York Firms Incorporate

Seven new motion picture concerns, formed in New York City and incorporated by Michael F. Walsh, Secretary of State in Albany, were licensed to conduct business in this state recently. They are:

Republic Pictures (Trinidad), Inc., 100 shares, directors of record being Richard Wilson, Esther Lavenstein and Mollie Newfield, 1790 Broadway, New York, with Theodore R. Black as the attorney.

Advance Devices, Inc., motion picture films, $10,000 capital stock, by Jacob Rappaport, Sara Aaaron and W. H. L. Davey, 170 Broadway, New York, Robbins-Stationer, 25 Warren Street, New York, filing the papers.

Movette-Tone, Inc., motion picture machinery, $99,000 authorized capital stock in dollar par value shares, by Joseph Barters, Joseph Catalanotto and Irving Levine, 120 Broadway, New York, with papers filfed by Herman Goldman, same address.

Fama Pictures Corp., 200 shares, no stated par value, by Nat Wachsberger, 737 Park Avenue, Mary Crystal and Hannah Gurson, 505 Fifth Avenue, New York, papers filed by Irving B-S Levine.

Manhattan Memoirs, Inc., 200 shares, by Ann Victor, 586 Southern Boulevard, Adeline Covello, 650 E. 231st Street, and Florence Abramson, 20 Crooke Avenue.

Gutta Theatrical Productions, Inc., 200 shares, no par value, by Gutta Goldenberg, Samuel Goldenberg and Arnold Fleitman, 4248 Surf Avenue, Seagate, Brooklyn, with Max Levy, 250 West 57th Street, New York, filing the papers.

Polski Teatre Narodowy, Inc., 100 shares, no par value, by Ruth Handler, Gertrude Fried and Beatrice Loeb, 292 Madison Avenue, New York, Glum and Jollies, same address, filing the papers.

Hal Rorke Promoted

Hal B. Rorke has been named assistant director of publicity at Columbia Broadcasting System, Louis Ruppel, publicity head, has announced. Mr. Rorke, who will assume his duties December 1st, succeeds Ted Weber who resigned to become amusement advertising manager for the new Marshall Field newspaper in Chicago. Mr. Rorke is publicity head of the CBS Pacific network.

RCA Transfers Owens

James H. Owens, an RCA Photophone salesman from the Baltimore territory, has been transferred to the home office of the RCA Manufacturing Company at Camden, N. J. In his new capacity Mr. Owens will specialize in theatre screen sale.

THE HOLLYWOOD SCENE

"Woman" Trouble Down East Gives West No Worries

ESTEEMED EDITOR:

Those developments in your part of the country provoked by "Two Faced Woman" received slight immediate notice here.

There was some talk about them, naturally, as there is talk about such an incident as that 'quake last week which had its epicenter somewhere in mid-Atlantic but cracked no windowpanes in Beverly Hills.

The analogy will hold good if, as seems not beyond coincidence, the local opening of the picture on Thursday is accompanied by a seismic disturbance epicentering at Grauman's Chinese.

To be sure, the matter was discussed by resident and visiting executives at a regular monthly meeting of the Producers Association, but it is not on the record that anything more fundamental than an admonition to exercise caution in selection of future subject material eventuated.

Correspondents of Eastern newspapers and press associations were given a couple of bad days by editors who, wiring them for quotes and getting none, couldn't seem to comprehend that nobody in authority was going to do any public speaking in connection with a matter which, in all candour, they knew little or nothing about and cared substantially less. (Specimen studio quote, unofficial, "It's a New York matter; we just make 'em; it's up to them what they do with 'em when they get 'em.")

An Awkward Situation

What with local papers cutting to a stick, the dispatched accounts of the developments, the correspondents were placed in the awkward position of having to tell their interviewees the little they knew of what had transpired and to hope for a break. Add to this the fact that most of the resident pressmen have never succeeded in getting it quite straight whether the Legion of Decency and the Production Code are one and the same thing or two and different, and you have a reasonably complete explanation of the apathy.

You may be interested to hear that a number of these journalists whose attention has been called to the complete text of the Code printed in the current edition of your International Motion Picture Almanac have expressed themselves to your correspondent as agreeably enlightened and completely surprised by its contents.

Edwin Schallert of the *Times* gave the "Two Faced Woman" matter its single studied consideration in print, declaring in his Sunday article, "First gun in a bitter battle of censorship against the films may have been fired."

Going on from there to connect the incident with the Legion's recent special bulletin on "Life Begins with Andy Hardy," Mr. Schallert summed up his observations with, "The trend of entertainment has become more daring in many departments, and once the fire of antipathy starts burning about this it may attain the proportions of a real blaze.

"Duplication of 1934 conditions is not perhaps actually to be foreseen, but it might be approached. One thing sure, the movies themselves will discount the changing tides as long as money is to be made at the box office."

Edwin knows his Hollywood.

▽

Town talk of the week included, mayhap by means of stimulation, comment on the granting of a Production Code Authority certificate to "Shanghai Gesture."

Fantastic tales were being told of the number of producers who, adown the years, have tried to whip this bit of stage sensationalism into a shape that would fit today's screen standards.

Most of the talking tended to convey the implication that Arnold Pressburger and Josef von Sternberg, producer and director of the film, had managed in some way to triumph over established order somewhat as the late Houdini used to slip handcuffs.

The actuality is that producer and director set something of a record in point of cooperation with the Code Authority, starting more than a year ago in a preliminary canvassing of the possibilities with the then Administrator Joseph I. Breen and continuing steadfastly in compliance with every suggestion advanced by his successor.

▽

The MGM Technicolor short filmed for local Chest uses, "Dr. Kildare's Baby," achieved a perfect score of 246 playdates out of a possible 246 and is credited with stimulating notably the flow of donations.

No provision has been made for circulating this film in other areas, but there is no reason to assume that exhibition privileges would not be granted to exhibitors requesting them.

Chest Drive Report

Certain aspects of the Los Angeles Community Chest Campaign and the industry's participation in it may be of interest and possible use to exhibitors cooperating in kindred undertakings elsewhere.

Due to increased employment Paramount's 1941 contribution, first to be delivered in full, topped 1940's figure by 10%, representing the individual donations of 2,223 employees, which compares to 2,050 last year. Similar circumstances prevail in most studios.

Possibly also pertinent to campaignings undertaken elsewhere is the official observation that, "There has been a slowness on the part of some higher paid workers to repeat their subscriptions of previous years."

▽

Your circulation executive's son, Ray McDonald, moved into the front rank of the screen's dancing men when his solo number in "Babes on Broadway," filmed in one of the longest takes ever shot on a dance set, collected three bursts of applause from an impartial preview audience, two during and one after. Have we got his autograph on a subscription blank?—W. R. W.

STUDIO STATUS

Paramount held top position among the studios for a second week with nine productions on its stages. Total count for the area was 43 pictures shooting, 26 preparing and 68 in various stages of editing.

The breakdown:

COMPLETED

MGM
Born to Sing
We Were Dancing
PARAMOUNT
True to the Army
RKO RADIO
Falcon Takes Over
Syncopation
ROACH
Brooklyn Orchid
20TH-FOX
Gentlemen at Heart
UNIVERSAL
Mississippi Gambler
Wolf Man
Temporary Bride
WARNER
Always in My Heart

STARTED

COLUMBIA
After the Alamo
MGM
Tortilla Flat
This Time for Keeps
MONOGRAM
Thunder River Feud
PARAMOUNT
Palm Beach Story
Take a Letter, Darling
REPUBLIC
Pardon My Stripes
Cowboy Serenade
Man from Cheyenne
20TH-FOX
Moontide
UNIVERSAL
Temporarily Yours

SHOOTING

COLUMBIA
Trinidad
Martin Eden
Shut My Big Mouth
KORDA
To Be or Not to Be
MGM
Out of the Past
I'll Take Manila
Rio Rita
Mrs. Miniver
I Married An Angel
PARAMOUNT
Holiday Inn
Mr. & Mrs. North
My Favorite Blonde
American Empire
I Live on Danger
Out of the Frying Pan
This Gun for Hire
RKO RADIO
Lum & Abner No. 2
Powder Town
Mayor of 44th Street
Tuttles of Tahiti
Magnificent Ambersons
20TH-FOX
Not for Children
Tales of Manhattan
You Can't Always Tell
Song of the Islands
Roxie Hart
To the Shores of Tripoli
WARNERS
In This Our Life
Larceny Inc.
Juke Girl
Arsenic & Old Lace

COLOSSAL! Terrific! SMASHO

ORPHEUM, ST. PAUL
225% of
Previous Abbott & Costello Openings!

"Rough and tumble . . . should tickle almost anyone's ribs!"
—Bosley Crowther, N. Y. Times

PALACE, STAMFORD
170% of
Previous Abbott & Costello Openings!

". . . Another natural!"
—Daily Variety
"Will make money!"
—Hollywood Reporter

FOX, DETROIT
150% of
Previous Abbott & Costello Openings!

"Outrageously funny... Abbott and Costello teriffic!"
—William Boehnel, World-Telegram

INDIANA, INDIANAPOLIS
165% of
Previous Abbott & Costello Openings!

"Fast and funny . . . one laugh after another!"
—Rose Pelswick, Journal-American

PALACE, LAWRENCE, MASS.
155% of
Previous Abbott & Costello Openings!

CIVIC, PORTLAND, ME.
215% of
Previous Abbott & Costello Openings!

"A wild comedy . . . continual laughter!"
—Eileen Creelman, N. Y. Sun

"Hilarious!"
—Howard Barnes, Herald Tribune



BUD ABBOTT and LOU COSTELLO in
"KEEP 'EM FLYING"
with
MARTHA RAYE · CAROL BRUCE
WILLIAM GARGAN · DICK FORAN
CHARLES LANG · SIX HITS
Screenplay by True Boardman, Nat Perrin, John Grant
Original Story by Edmund L. Hartmann
Directed by ARTHUR LUBIN · Associate Producer GLENN TRYON
A UNIVERSAL PICTURE

KEITH'S, DAYTON
120% of
Previous Abbott & Costello Openings!

"Profitable attraction."
—Variety
"Certain to send grosses zooming!"
—Showmen's Trade Review

UNIVERSAL'S CHRISTMAS GIFT TO

TUPENDOUS! Take your choice!

BROADWAY, PORTLAND, ORE.
275% of Previous Abbott & Costello Openings!

"Reaches the stratosphere for comedy ...It's tops!" —Harold Conrad, B'klyn Eagle

STRAND, BINGHAMTON
160% of Previous Abbott & Costello Openings!

STATE NEW BEDFORD
210% of Previous Abbott & Costello Openings!

MAJESTIC, PROVIDENCE
130% of Previous Abbott & Costello Openings!

"Costello is the funniest comedian since Chaplin." —Film Daily

"He is in a class by himself!" —Archer Winsten, N. Y. Post

"One of the funniest comics that ever lived!" —Lee Mortimer, Daily Mirror

ORPHEUM, SAN FRANCISCO
125% of Previous Abbott & Costello Openings!

"The answer to a box-office prayer!" —Motion Picture Herald

"Score another for Universal!" —Motion Picture Daily

UPTOWN, KANSAS CITY
153% of Previous Abbott & Costello Openings!

RIVOLI, TOLEDO
150% of Previous Abbott & Costello Openings!

"CAPACITY CROWDS to 2:30 A. M." —Astor Theatre, Reading, Pa.

DAILY NEWS ... SUNDAY, NOVEMBER 27, 1941

Abbott and Costello Pack the Criterion



Lou Costello and Bud Abbott share top honors with Martha Raye in the Loew's Criterion comedy, "Keep 'Em Flying."

By KATE CAMERON.

"Keep 'Em Flying," Universal picture directed by Arthur Lubin. Screen play by True Boardman, Nat Perrin and John Grant from story by Edmund L. Hartman. Presented at Loew's Criterion Theatre. Running time 1 hour 26 minutes.

THE CAST

Blackie Benson	Bud Abbott
Heathcliff	Lou Costello
Gloria	Martha Raye
Barbara	Carol Bruce
Linda Joyce	Dick Foran
Jinx Roberts	William Gargan
Craig Morrison	Charles Lang
Jimmy Johnson	Truman Bradley
Butch	William Davidson
Conisle	Loring Smith
Major Barstow	

Abbott and Costello are just what the doctor ordered for the Criterion Theatre, as Universal's comedians have given that house a hypo with "Keep 'Em Flying" that has sent its box office receipts soaring.

In this, their third service picture and fourth starring production for Universal, the ex-burlesquers are giving the Criterion's patrons a great many laughs for their money.

What a RAVE from the New York Daily News!

AMERICA'S EXHIBITORS! Now Dating!

NETWORKS' BANNING COST ASCAP $4,300,000

Gene Buck Reports That Yearly Operation Cost Increased $600,000, But Expects $500,000,000 Revenue Next Year

The radio networks' ban on ASCAP music for the first ten months of this year cut the Society's distribution to publisher and writer members by $4,300,000, a report submitted at the annual meeting of the American Society of Authors, Composers and Publishers, held at the Hotel Astor in New York on Monday showed. Gene Buck disclosed that the Society's total distribution to publisher and writer members for 1941 would be approximately $2,700,000, as compared with $7,000,000 for 1940.

Mr. Buck also reported that operating expenses of the Society increased from a yearly average of about $1,000,000 to $1,600,000 in 1941. The $600,000 rise was attributed by Mr. Buck to the cost of the radio feud. ASCAP's president declared that settlement of the 10-month fight would bring $2,500,000 to $3,000,000 from radio in 1942, with other revenue sources expected to bring the total to $5,000,000.

About 550 ASCAP members were present at the meeting and contrary to advance reports which indicated dissension, they gave Mr. Buck a rising vote of confidence, following his explanation to the audience that he had rejected a $35,000 annuity offered to him by a publisher group on the board of directors as an inducement to retire. He reiterated that he would not retire unless writer-members urged it. Billy Rose, producer, supported the ASCAP president and urged unity between ASCAP ranks and board members, while Saul Bornstein, president of Irving Berlin, Inc., commented that the publisher-members wanted a "business man" administration for the Society. Election of officers was postponed until April.

New Payment System

Culminating one of the chief sources of dissatisfaction among ASCAP's writer-members, two committees were named during the meeting to investigate proposals for setting up a new system of payment to songwriters. The committees will hear all suggestions for reclassification of membership and the method of fund distribution, and will formulate recommendations for the board of directors. Several reclassification plans already have been suggested and will be studied, including the one known as the "Edgar Leslie Plan," a method which provides that payments to writer-members on the basis of ratings be cut 50 per cent, with the other half paid on the basis of the number of radio performances of the tunesmith's songs.

The writers' committee consists of three board members, Otto Harbach, Geoffrey O'Hara and George W. Meyer, and Edgar Leslie, John Redmond, Harvey Enders and Stanley Adams.

The publishers' committee comprises 12 ASCAP board members, plus Sam Fox, Buddy Morris and Carl T. Fischer.

Meanwhile, it was reported in New York last week that an ASCAP claimed 100 new radio stations have signed local license agreements since the settlement of the network dispute, with 25 more ready to sign. These 100 stations, it was said, were in addition to the 300 which ASCAP maintained stayed with the Society during the radio feud. Of the 100, 90 per cent were said to have taken out blanket licenses. A spokesman for the Society indicated that by December 1st, stations signed with ASCAP will represent "60 per cent of the dollar volume of the industry."

In New York on Tuesday, meanwhile, Broadcast Music, Inc., the network music publishing company, announced that songwriters Mort Greene and Harry Revel formed a publishing firm in partnership with BMI, known as Greene, Revel Incorporated. Purpose of the new company, it was said, is to aid radio exploitation of songs from Hollywood films.

Opposition to the proposals of the Canadian Performing Rights Society, Ltd., and Canadian BMI, Ltd., for substantial increases in licenses fees for 1942 to broadcasting stations, got under way last week, in a move from the Musical Protective Association of Canada in Toronto.

Meanwhile, Harry Sedgwick representing the Canadian Association of Broadcasters, announced on Tuesday in Toronto that a settlement had been reached with Canadian Performing Rights Society and BMI of Caanda for continuance of the 1941 license fees next year.

Canadian Performing Rights Society recently applied to the Dominion Government for approval of its proposed schedule of increased license fees for use of its musical works in 1942 on radio; and also asking for permission to impose a $10 fee for every juke box and a $20 semi-annual license charge for sound projection machines

The Musical Protective Association has organized for the opposition to be presented before the Copyright Board in December. The following are among its officers: President, E. L. Hughes, general manager of the Canadian National Exhibition, Toronto; chairman of the board, T. J. Bragg, of Odeon Theatres of Canada; vice-president, Col. John A. Cooper, of the Canadian Moving Picture Distributors Association; J. N. Thivierg, director representing the Canadian Association of Broadcasters; Jack Connell of the Hotel Association of Ontario, and T. G. Dalglish, secretary.

Court Rules in BMI Case

The Appellate Division of the New York Supreme Court last week upheld the right of Broadcast Music, Inc., to act as a co-plaintiff with the E. B. Marks Music Co., in a test suit against ASCAP

Comerford Managers Shifted

Richard Ranck has been promoted to manager of the Strand theatre, Carlisle, Pa. Other Comerford circuit changes include: Joseph Clifford, to manager of the Ritz theatre in Hawley, Pa.; Walter Yanovich to the Lyric in Honesdale, Pa.; Charles Collins, Columbia theatre, Bloomsburg, Pa.; Donald Neff, Savoy theatre, Northumberland, Pa.; C. J. Carroll, Freedman theatre, Forest City, Pa.; Jack Weber, Colonial theatre, Sam Scott, Jackson theatre, and John Monahan, Capitol theatre, all of Lebanon, Pa.

Warners' Short Bookings

Warner patriotic featurette, "The Bill of Rights," and other Warner patriotic short subjects, have been booked into over 2,800 situations during the national Bill of Rights Week proclaimed by President Franklin D. Roosevelt, it was announced by Norman Moray, short subjects sales chief. The week designated by President Roosevelt runs from December 15 to the 23d.

IN NEWSREELS

MOVIETONE NEWS—No. 24, Vol. 24.—Aid for Russia ....“Reuben James” survivors....Mississippi train wreck....Explains U. S. Army in Dutch Guiana.... Arming Merchant Marine....Parachute troops train ....Sports.

MOVIETONE NEWS—No. 25, Vol. 24.—Jap envoy in Washington....British preparedness in Singapore.... FDR on vacation in Warm Springs....Chicago stock show....Toy round-up in New York....Mountain troops train....Sports.

NEWS OF THE DAY—No. 222, Vol. 13.—“Reuben James” survivors....Supplies for Russia.... Vichy buries Army chief....Opera opens in New York.... Merchant ships armed....Army test tanks....Express train wrecked....Sports.

NEWS OF THE DAY—No. 223, Vol. 13.—FDR studies crisis....Chicago stock show....Planes for RAF.... New cathedral in New York....Sports.

PARAMOUNT NEWS—No. 27.—Supplies to England and Russia....Opera opens....Chilean President dies ....Army test tanks....Paramount picks all-American team.

PARAMOUNT NEWS—No. 28.—Navy hoats tested ....Live stock exposition....Tanks in action....Rio gets U. S. embassy....Brazil's West Point....St. John's Cathedral opens....Cops mend toys for Christmas....FDR on vacation....Sports.

RKO PATHE NEWS—No. 27, Vol. 13.—Supplies for Russia....“Reuben James” survivors....RAF war stores....Mississippi train wreck....Merchant ships armed....Service men in Hawaii....Air cadets drill....Water skiers form flea fleet....Opera season opens....Defense week proclaimed....Sports.

RKO PATHE NEWS—No. 28, Vol. 13.—Navy beats Army....Mountain troop in snow....St. John's opens ....Troops in Malaya jungle....Live stock show opens....Cops mend toys.

UNIVERSAL NEWSREEL—No. 37, Vol. 14.—FDR cuts vacation short....AIF on guard....Navy tests boats....Mountain troops train....Ferry pilots speed planes....Live stock show opens....Toyland parade Cops mend toys....Sports.

UNIVERSAL NEWSREEL—No. 38, Vol. 14.—U. S. supplies in Libya....Merchant ships armed.... “Reuben James” survivors....Mississippi train wreck ....Guns for Britain....Parachute troops train.... Tanks tested....Fashions....Sports.

"Lady Eve" Opens In Stockholm

The Stockholm opening of “The Lady Eve” at the Saga theatre, the one-thousandth Paramount picture to be released in Sweden since the company started distribution there, was made the occasion for a jubilee celebration with the Swedish press and public participating, according to word received at the home office from Carl P. York, general manager for the company in Scandinavia.

RKO Opens New Chicago Exchange

Motion Picture executives, theatre managers and others connected in the various film capacities of the industry in the midwest attended the opening of the new RKO exchange in Chicago on November 27th.

The new exchange is located at 1300 South Wabash Avenue and cost over $200,000, according to figures released by the company.

Mystery for Autry

In a move to vary Gene Autry product Republic has signed Stuart Palmer to write a mystery story with a ghost town background for the cowboy star.

RKO Gift Tickets Ready

The new 1941 edition of RKO's Gift Ticket Books is ready and available at all RKO theatres throughout the country at $3 and $5.

TRADE, ALL INDUSTRY AFFECTED BY INFLUENCE OF FILMS:—GOLDEN

Commerce Department Consultant Outlines Effect of Screen on War and Peace Economy; Worldwide Influence Seen

Externally and internally, Hollywood's motion pictures are of great and little realized importance, concerning manifold factors involving all other industries and all individuals; they use materials at stupendous rate; they are trade trail-blazers in foreign countries; they stimulate manufacturing; they maintain morale; they create, and influence, public opinion, here, and in other countries; in short, they play a "World Role in Time of Crisis," according to Nate Golden, formerly in charge of the Department of Commerce motion picture division, and now its motion picture consultant. Mr. Golden develops his thesis in an article of that title in the December 6th issue of *Foreign Commerce,* a Government weekly.

Noting the amounts of material used by the studios, Mr. Golden says, in example, that they need, in one year, more than 20,000,000 feet of lumber and wallboard panels, in addition to 5,700,000 feet of composition boards; that the annual requirements of iron and steel, in rounds, flats, shapes, cold-rolled and tubed is 850 tons; and that the industry uses in one year more than $250,000 worth of hardware—"the scope of these things ranging from carriage bolts to piano wire, from solder to screws.

Quantities of Materials Used

He continued:

"Aluminum, brass, and copper and their alloys (in sheets, rounds, flats, and shapes) account for nearly 36,000 pounds of the material needed by Hollywood studios in the course of a year—along with almost 100,000 pounds of foundry metals, new and scrap aluminum, brass, copper, lead, zinc, tin and babbitt. Vital to the work of making, repairing, and operating the studios' precision machinery, and of devising countless props and pieces of equipment for the settings, are the 350 gross of tools—drills, taps, reamers, and comparable utensils—which the motion picture industry needs every twelvemonth.

"More than 2,000,000 feet of electric wire and cable are needed yearly for production purposes, together with about $137,000 worth of electric motors, batteries, and accessories—the batteries being absolutely essential for the cameras and for the operation of the entire sound-equipment system.

Other Commodities

"Paints used annually in the industry (95 per cent for actual production) reach the formidable totals of 158,000 gallons of one type and 254,000 pounds of another type. Ropes and fiber used come to more than 360,000 pounds a year. Photographic supplies for "still" pictures alone attain the impressive figures of $235,000 yearly, and the annual value of the laboratory chemicals used (such as acetone, carbon tetrachloride, sulphuric and oxalic acids, chrome alum) is not less than $283,000."

Drop backgrounds and set dressings use more than 500,000 yards of canvas, burlap, muslin, webbing, denim, and cotton tape yearly, he said. Ammunition, fireworks, liquid smoke, used for special effects, account for $45,000 per year. The industry also needs, for that period, 277 tanks of helium, for the balloons that float over sets warning aviators to keep away.

And he added:

"Nearly $75,000 worth of rubber goods are used by the motion picture industry in the course of a twelvemonth—comprising such items as fire hose, sponge rubber, ordinary hose and tubing, latex, matting, rubber cement. An arresting use of latex is in the construction of artificial animals such as elephants or crocodiles. In a recent big picture, not less than $10,000 was spent in the single cast of fabricating an artificial, mechanical octopus."

The foregoing materials not only come from this country; they come from overseas, he reminded remarking: "So, back of the scenes in the film that one sees at his neighborhood theatre lie countless real-life pictures: of brown men in Malayan forests making herring-bone cuts to tap rubber trees—of tung oil for paints coming perilously out of war-rocked China—tin ore being shipped to the South American coast from the Andean heights of Bolivia—bauxite being mined far up the Cottica River in Surinam (Netherlands Guiana) to make the aluminum needed in Southern California—workers busy growing hemp on the sides of extinct volcanoes on the island of Mindanao, to make, eventually, the ropes used often in the settings that Hollywood devises for the creation of illusion."

The industry, he said, realizes the extent to which it depends upon international commerce, and therefore supports the present Administration's foreign policy. He then outlined the forms assumed by that support: The Motion Picture Committee Cooperating for National Defense, responsible for short subjects and features for army training and public exhibition; maintenance of morale of the armed forces, and distribution of U. S. films to neutral nations.

Of the committee's efforts, he remarked upon its slogan: "A Defense Film with Every Program", and noted the short subjects produced for recruiting, for placement of skilled workers, for training of armed men, and the features made on stories based upon the tank and parachute forces. He recalled the 50 films being made under the auspices of the Research Council of the Academy of Motion Picture Arts and Sciences, and that the film industry had distributed and exhibited in more than 12,000 theatres, "with no cost to the Government," ten Government-produced short subjects; that the industry, too, has helped the Government's Defense Savings Bonds and Stamps program, its efforts to conserve gasoline and oil, and collect scrap aluminum, the U.S.O. drive, and the State Department's goodwill policy in Latin America.

Of the industry's contribution to maintenance of morale in the armed forces, Mr. Golden said:

"The U. S. Army Motion Picture Service operates 555 theatres at 277 army posts, with a total average attendance of 277,500 men in uniform daily. Every week there are, on an average, 2,120 separate programs—each containing one feature picture and at least two short subjects. At all of the new Atlantic bases, at tent shows during Army maneuvers, at the Navy's shore stations and on board ship, motion pictures are playing their role in morale-maintenance today. And the pictures themselves are being supplemented by a great many personal appearances of celebrated stars, headlining or contributing to the stage entertainments arranged at camps and other bases of this nation's armed forces."

Finally, of the distribution of American films to neutral countries, as part of the U. S. film industry's support of the current foreign policy, Mr. Golden found "great significance" in the fact that Europe's war beleagued neutrals still insist on enjoying American films. He cited Sweden: it still gets more than half its screen fare from this country. And he cited comment by a Swedish circuit film booker: "In these days, it is of common interest to the United States and Sweden that the Swedish public maintains its contact with the Anglo-Saxon world, and its ideals, that American films transmit."

Films Are "Silent Salesmen"

American films not only transmit our mental attitudes to foreigners; they transmit our material culture, Mr. Golden remarked:

"'Silent Salesman' is the term that has been frequently, and justly, applied to the setting and pictorial background of Hollywood's motion pictures. What is really displayed here is an 'animated catalog,' with goods used by living people about whom there is unquestionably more romantic glamor than there is about any other group of persons in the world. Everywhere, people imitate the Hollywood stars and follow with keenest interest their activities, feelings and preferences. As a result, the articles that they handle in their films, the merchantable commodities by which they are surrounded on the screen, are rendered alluring to the audiences in every part of the world—and the influence on foreign trade is noteworthy

SEES ENTERTAINMENT FACTOR IN DEFENSE

Harry C. Arthur, Jr., president and general manager of Fancho & Marco in St. Louis, linked the motion picture industry with the national defense effort in a recent statement.

"If America's national defense is to be brought up to the high standards and high-speed production schedules necessary, keen minds, capable hands and happy hearts to accomplish this are virtually as necessary as raw materials," he said.

The theatre executive continued, "To keep those minds keen and the hands capable, workers now toiling daily in defense plants throughout the country must have entertainment to ease the strain of hour-after-hour top-speed production effort. Motion pictures, because of their widespread distribution and low admission prices, constitute more than ever the standard form of entertainment for the average family."

Sports Reels for Army

Harry Buxbaum, Twentieth Century-Fox New York exchange manager, has compiled three reels of the highlights of the most important football games played this season from Fox Movietone News Clips. These will be shipped to Army advance outposts in Iceland and Bermuda for screening for the troops.

The Pictures Speak for

They come to you fro

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THE CORSICAN BROTHERS

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From the celebrated play by John Colton • Directed by Josef Von Sternberg



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GEORGE BRENT and JOAN BENNETT in

TWIN BEDS

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e World's Great Laughing Picture!
CHARLIE CHAPLIN in
THE GOLD RUSH
ITH MUSIC AND WORDS!
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ALEXANDER KORDA *presents*
RUDYARD KIPLING'S
THE JUNGLE BOOK *(In Technicolor)*
with SABU *and a cast of thousands*
Adapted by Laurence Stallings • Directed by Zoltan Korda



ALEXANDER KORDA *presents*
AN ERNST LUBITSCH PRODUCTION
CAROLE LOMBARD • JACK BENNY in
TO BE OR NOT TO BE
Produced and Directed by ERNST LUBITSCH

Variety Tents Name Officers In Five Cities

Variety Clubs this week elected 1942 officers in Minneapolis-St. Poul, Dallas, Cincinnati and Buffalo. Elections were also conducted by the Cincinnati Cinema Club and the Milwaukee Reel Club.

In Albany, the Variety Club has completed plans for its testimonial, on Monday, to M. A. Silver, of Warner Theatres, at the local Ten Eyck Hotel, where James J. Walker, of New York is to be toastmaster. Chairman of the Variety Club testimonial committee is Si R. Fabian, head of the Fabian Theatre Circuit, New York, and a long-time friend of Mr. Silver's.

About 500 diners are expected to greet Mr. Silver on his return to Albany next Monday night, with more than 300 reservations on hand to date. Among the early out-of-town reservations received are those of Neil Agnew, Paramount vice-president; Tom Connors, 20th Century-Fox; Joseph Bernhard, Ben Kalmenson and Harry Kalmine, Warner Theatre Management; George Schaeffer, Ned Depinet and Andy Smith, RKO; J. Meyer and Louis Schine, Schine Circuit, Gloversville.

Mr. Silver will shortly resign as chief barker of Variety Ten Nine, to be succeeded by Louis R. Golding of Fabian Theatres.

Rubin, Manente Dinner Held

With more than 250 in attendance, Nat Rubin, new manager of the Lyric theatre in Bridgeport, Conn., and Frank Manente, new assistant at the Globe theatre, in the same city, were feted at a testimonial dinner-dance Monday night at the Seven Gables Inn in Bridgeport. Each received a purse.

Morris Mendelsohn, attorney for Loew-Poli, was toastmaster, and Harry F. Shaw, Loew-Poli division manager; Lou Brown, publicity chief, and Robert E. Russell, manager of the Loew-Poli, under whom both men worked until recently, presented greetings.

Variety and Other Elections

Stanley Kozanowski, managing director of the Rivoli theatre on Tuesday was elected president of the Variety Club of Buffalo, N. Y. He was chosen by the new board of directors at the annual meeting.

Others elected are Elmer F. Lux, Buffalo branch manager for RKO, assistant chief barker; Andrew Gibson, second assistant; and W. E. J. Marther, secretary-treasurer for the seventh consecutive year.

With the four officers other members of the board are Murray Whiteman, Matthew V. Sullivan, Jr., Syd Samson, Dewey Michaels, Ralph W. Maw, Irving Fried and Nicholas J. Basil.

In Minneapolis, Baitland Frosch was named chief barker of the Variety Club of the Twin Cities, which announced that in the first ten months of the year it had distributed 95,000 quarts of milk through the Minneapolis Milk Fund and expected to hit 120,000 by the end of the year.

Mr. Frank McCormick was named first assistant chief barker; Arthur Anderson second issistant, Charles Rubinstein treasurer, and Lowell Kaplan secretary.

Other directors are Max Torodor, William Elson, W. A. Steffes, Ben Blotcky, retiring chief barker, Eddie Ruben, Ben Berger, Roy Miller and Paul H. Mans.

In Dallas, Tex., R. E. Griffith has been elected chief barker of the Variety Club, succeeding Paul Short. Other officers are: Claude Ezell, first assistant; W. G. Underwood, second assistant; Ted Deboer, dough guy; John Q. Adams, property master; Ed Rowley, S. I. Oakley, Ben Ferguson, Herman Biersdorf, Joe Jack, Justin McInaney, R. J. O'Connell and Mr. Short, canvasmen; J. O. Cherry and Burt King, clowns; Jacob Lutzer and B. C. Gibson, alternates.

F. W. Huss, president of Associated Theatres, Inc., Cincinnati, was elected chief barker of the Cincinnati Variety Club this week, to succeed William Onie. Andrew J. Niedenthal and William Devaney were elected first and second chief barkers, respectively. Saul M. Greenberg was re-elected property master, and Peter Niland was named dough guy.

Canvassmen, in addition to Arthur Frudenfeld, Allan S. Moritz, Joseph J. Oulahan, Harry J. Wessel and Mr. Onie, past chief barkers, are James J. Grady, Harris Dudelson, Nat Kaplan, Albert Kolitz, Albert Weinstein, Mr. Huss, Mr. Niedenthal, Mr. Devaney, Mr. Greenberg and Mr. Niland. Mr. Moritz, who was reelected national canvassman, also was chosen delegate to the national convention, together with Mr. Niedenthal. Mr. Onie and Mr. Devaney were named alternates.

The installation dinner was held Monday.

Cincinnati Club Elects

Rudy Knoepfle, Republic salesman, has been reelected president of the Cinema Club of Cincinnati, and Peter Niland was reelected as secretary and treasurer. Al Kolitz was named first vice-president, succeeding Marc Cummins, and Leg Bugie was chosen second vice-president, replacing Joseph McKnight. Trustees selected were: Irving Sochin, Milton Furian, William Devaney, John Eifert, Ross Williams and Mr. McKnight.

The Reel Fellows Club of Milwaukee, an association of motion picture film salesmen, working in the Milwaukee district, was formed October 4th, 1941. At a meeting held November 22d, it was announced that 100 per cent of the men eligible for membership had been enrolled.

Officers for the year 1942 were elected as follows: R. W. Baker, president, and G. W. Edgerton, secretary and treasurer.

One of the highlights of the forthcoming sixth annual banquet on December 14th of the Philadelphia Variety Club will be the presentation of a check in the amount of $4,000 to be presented by the retiring Chief Barker Earle W. Sweigert to Dr. Herbert Stoddard, superintendent of Philadelphia public schools. The money is to be used to expedite and partially support medical work among spastic cases of infantile paralysis.

On Wednesday, the Ladies Auxiliary of the Philadelphia Variety Club, at a luncheon session, presented a check of $1,000 to the Willis Martin Orthopedic Hospital to be used in spastic work for paralytics.

AMPA TO HONOR VARIETY CHIEFS

John H. Harris of Pittsburgh, national Chief Barker of Variety Clubs of America, and Bob O'Donnell, of Texas, first assistant Chief Barker, will be guests of honor at the AMPA luncheon next Thursday, December 11th, at the Hotel Edison in New York.

The testimonial is expected to be attended by AMPA members, who will hear the story of the Variety organization, from Mr. Harris, founder and inspiration of the clubs, and from Mr. O'Donnell, whose home tent—Number 17—has conducted many philanthropic endeavors for the children of Texas.

Joseph Lawrence Acquires Salt Lake City Paramount

Competition for Intermountain Theatres' single feature showhouse in Salt Lake City, the Centre theatre, developed during November when the Joseph L. Lawrence Enterprises leased the old Paramount theatre, which had been operated for several years by Intermountain, and opened on Thanksgiving a remodeled, renamed "Paramont" theatre, as a single feature playhouse, playing first run films.

The old Paramount, under control of Intermountain, was closed for a considerable portion of each season, opening only at the height of the season and for outstanding road show attractions. However, the theatre has an excellent location in the state capital and is in the ranks of first-class showhouses.

David K. Edwards, assistant to Mr. Lawrence, and new manager of the Paramont, said RKO films would be run at present, although probably not as a permanent policy. The outstanding road shows will play the Paramont, and he announced that the "Man Who Came To Dinner" would play in the theatre December 19 and 20.

The Lawrence circuit operates the following theatres in Utah cities: Murray and Iris in Murray, the Holladay in Holladay, the Academy in Provo and the Rialto, Southeast, State in Salt Lake City.

"Fantasia" General Release At Popular Prices

General release of Walt Disney's musical, "Fantasia," through RKO, is near, according to Roy Disney, business manager of Disney Productions. The probable time is late January. The policy will be continuous run, at popular prices.

The picture will contain the same music, but Disney engineers, it was reported, have prepared the film for showing with a single sound track instead of the Disney-RCA "Fantasound," which required special theatre equipment.

The picture has played only a few key cities. It is now playing in England, South America and Canada.

In its general release, it will be shortened to approximately 85 minutes. In present form, it runs 135 minutes.

Mark N. Y. U.'s New Film Department

New York University's new motion picture department was to be recognized Friday with a reception to which film industry executives have been invited.

Scheduled to speak for the industry was J. Robert Rubin, vice-president and general counsel for MGM; for the University, Harry Woodburn Chase, chancellor.

Expected to attend were Barney Balaban, Austin Keough, Joseph Hazen, Bertram Bloch, others.

William Mason Promoted

William Mason, ex-district manager in Eureka, Calif., for a statewide Mann Circuit, has been promoted to assistant general manager of the chain, under owner, George Mann, with headquarters in San Francisco. He succeeds D. P. Isabelle, who resigned to operate his own house, the Vacaville in Vacaville.


SHE'S THE SWEETHEART OF THE FLEET
SHE'S A HONEY!
SHE'S A LULU!
SHE'S THE QUEEN OF HONOLULU!
She rocks the screen in this rhythm-roaring battle of gobs, gags and gals!
LUPE VELEZ
HONOLULU LU
Leo CARRILLO · Bruce BENNETT
Screen play by Eliot Gibbons & Paul Yawitz · Directed by CHARLES BARTON
Produced by WALLACE MacDONALD
A COLUMBIA PICTURE
RELEASED DEC.11

Exhibitors continue to say what they like and what they don't

EXAMINATION of the flow of exhibitor comment in response to Motion Picture Herald's invitation to "say it all," reveals most especially a desire for a certain elasticity of relations between exchange and theatre, which does not today exist, if one is to take the expressions of the retail showmen at par.

The evidences are many that distribution offices tend, as is perhaps inevitable, to routine their relations and to seek to make all and sundry, big and little customers alike, conform to national forms and patterns.

The exhibitor makes it clear in these expressions that he is engaged in running his own business, and that devices which seek to ordain how he shall do it are resented. It is obvious, as one reads, that the exhibitor does not want to be told what to buy, and how to buy. His theatre is his castle. His enthusiasm for his own enterprise which so shines through these lines of comment, is one of the industry's greatest assets—perhaps its greatest. THE EDITOR

¶ The price of pictures is still the principal difference between the producer and the distributor. It is my idea that more flat prices should be set, thereby giving the distributor more chance to realize a little profit from the top pictures from which the producer receives so much. If the present policy of charging 70%, 60% and 40% by some of the majors is kept up they are going to help drive many of the small distributors from business.—*Texas.* (*Circuit*)

¶ All pictures should be rated or classified A, B, C, etc., by impartial persons not associated with industry, instead of each film company saying that such and such picture was an "A" when it really rated about "C." The exhibitor needs and wants to get "A" pictures. He is glad to pay "A" prices for "A" product, but is disgusted with those rated "A" that turn out to be "C" or "D." *Rogue Theatre, Wheeler, Texas.* (*Independent*)

¶ A smaller number of pictures made and more thought given to them. This would bring about single features eventually, which would be good for the industry.—*California* (*Circuit*)

¶ Being a woman, and a very belligerent and irate theatre owner, there was not room to express my opinion on this subject in the space allotted, so used a separate page. My pet annoyance is jack rabbit shows and I would like to see them eliminated (or exterminated, preferably in a not too humane manner). For 11 years I have operated a picture show in a small town, fast growing smaller, in the middle of the dust bowl. We are just two miles from the geographical center of the U. S.

For the last three summers I have been practically surrounded by that bane of legitimate theatre, the free show. This summer I gave up the uneven struggle and closed for the summer, and, just as I expected, the free show moved in, so I spent the summer praying for rain on Wednesday nights.

A legitimate theatre must pay a high film rental, transportation, rent, light, advertising, music license, help, buy tickets, pay taxes, subscribe to everything that comes along and spend his money, if any, in the home town.

The jack rabbit operator can get complete programs of feature and shorts or double feature for seven days for as little as $13.50 to $17.50. His only overhead is transportation from one town to another, as the town furnishes light, seats, etc. If a free show operator buys a cup of coffee and a hot dog in a town he thinks he is a philanthropist. A free show is no benefit to a town, because those who patronize a free show are quite likely to expect everything else free, yet the towns fall for them.

There is only one way blitzkrieg these fifth columnists off the map and that is for the exhibitors to boycott every firm that sells them film, no matter how old. No doubt this competition does not interfere with city theatres, but out here, where the tall corn has ceased to grow, it is a very serious menace and has almost put Michael (he's my dog) and me in the bread line. Put my name to this in Neon lights, if you wish.

Thank you for the opportunity to say what I think of free shows. *GLADYS E. McARDLE, Owl Theatre, Lebanon, Kansas.* (*Independent*)

¶ More down to earth performances—good comedies. Cut down running time on features not more than 92 minutes. Could stand more new stars. Not to exaggerate impossible musicals. Consent decree abolished. Clearance clauses eliminated. Eliminate as many war scenes as possible from news reels, as people come to theatre to forget and not be reminded of conditions. One reason for dropping attendance. More newspaper and radio advertising. Make best features possible and eliminate low bracket pictures. People do not pay just to witness fillers. (Independent)

¶ More pictures like "Sergeant York," "Shepherd of the Hill," etc. and less pictures which are remakes as "Smiling Through," and "Dr. Jekyll and Mr. Hyde." Theatre prestige can be rebuilt by good pictures of average length, which at this time could well be devoted to Americans and American problems. Less double-feature pictures, and less pictures depending on Technicolor to save them.—*Tennessee* (*Circuit*)

¶ Some more like "Sergeant York," "Dive Bomber," "Yank in RAF," "International Squadron," "Charley's Aunt," "One Foot in Heaven." Big pictures. *Indiana* (*Independent*)

¶ Do they have to drink liquor in every scene in every picture? People go to movies to get entertainment and send their children, too, and all they see in nearly every picture is people making a silly fool out of themselves, guzzling beer all over the place. I guess it's supposed to be funny, but I'm afraid my sense of humor doesn't lean in that direction. *Ohio* (*Independent*)

¶ *Kansas exhibitors are finding that they can't buy the second or third groups without buying the first or second—prices prohibitive. What's the difference, then, between the old and new way of buying? For my part, give me block buying with a 20 per cent elimination, so that we won't have to buy film 24 hours a day. Kansas* (*Independent*)

¶ Fifty per cent pictures are getting too plentiful, and not one in 10 so sold are worth it. Should be an exhibitor's unwritten law agin 'em. *Missouri* (*Independent*)

¶ Elimination of pictures made primarily for double bills! Fewer pictures based on the present war situation. *Nebraska* (*Independent*)

¶ Get rid of the drove of producers and relatives at the studios and employ capable people to handle productions. Get rid of these Mathematic Brains of a certain few companies who try to set up a set of figures and terms for contracts that are crazy. *Ohio* (*Independent*)

¶ This is a town of 1,000 people, 250 seats. Two changes a week. Make the distributors buy what we want. I can only play 110 pictures per year. Let me buy what I want. B.C.D. pictures won't and can't pay. *L. E. BURKEY, Deshler, Nebraska.* (*Circuit*)

¶ One of the fundamental weaknesses that I am unable to understand is why the producers have overlooked the vast male audiences that we are forgetting want entertainment too; that want more than just westerns. It seems that the obvious fact that only 51% (recent poll) of our audience is women should imply to Hollywood that they cannot go on making pictures only for the feminine taste. It has often been stated that it is the women that bring the men to the theatre. After 18 years of theatre experience (and this is actually being on our floor when the patrons are coming in, a religious duty with me) I find that this is far from a fact. Men, too, look for entertainment in our theatres but with the many pictures aimed at women appeal only is it any great wonder that they are drifting away from the theatre. If the men don't get any entertainment you won't often find the women going alone. She tries to get her friend or neighbor to accompany her, where there should have been two couples going. Take shows like "Knute Rockne," "Northwest Passage," "Boom Town,"

(Continued on page 48)

GENEROUS CONTRIBUTORS

BECAUSE of their exceptional ability — each in its own field — to record completely the beauty of every scene, Eastman negative films have contributed their part to the success of modern screen productions. Eastman Kodak Company, Rochester, N. Y.

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when little light is available

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for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

"Double Features the Exhibitors' Headache"

(Continued from page 46)

the Cagney-O'Brien pictures, "Buck Privates," "Caught in the Draft," they were all big hits and they had men-appeal as well as women-appeal. Let's hope Hollywood recognizes the fact that men also are potential theatre patrons and let's have some attractions that they too will want to be sure and not miss and bring along their feminine companions.

This is only one of my pet peeves . . . space doesn't permit some of my others. Poor ad mats in press sheets are another! (*Independent*)

¶ B pictures will always be made so make them short (50 minutes). Make over fewer pictures. Producers should spend more selling the public instead of broadsiding the exhibitor. —*Ohio* (*Independent*)

¶ Why not let John Sutton star in an "A" picture? Why not make the "Life of Christ" in Technicolor with good sound. A company could do a good thing and have a large gross this way. I wish more companies would think about the exhibitor's mortgage when they make these "dead duddy" pictures.—*Oklahoma* (*Independent*)

¶ We want all the good pictures depicting everyday life, such as the Hardy Family; we also welcome pictures like the Dr. Kildare pictures. Any good "down to earth" stories go over best in the small towns. Musical extravaganzas are well received if not played too often. Too many war stories are being made . . . most people come to the show to take their minds off troubles . . . especially national troubles. War stories, unless staged with top stars, will lose money for the exhibitors from now on. They can't all be Sergeant Yorks! Film producers also must not expect much enthusiasm over back-stage plots. The public knows that that type requires less money and effort to produce and feels like it is being "gypped" by these. NEWK, Burlington, Kansas (Independent)

¶ Selectivity on this decree selling of blocks-of-five for the small town exhibitor making 3 changes per week and not playing any double features. Better pictures by producers. *Ohio* (*Independent*)

¶ The possible chance to book a few good "A" pictures without taking the rest of the alphabet. Elimination of the "if and when available" clause from all contracts. (*Montana independent*)

¶ More good program pictures for mid-week showings. Too many pictures that the distributors think should be used on your best days and you cannot afford to use them for mid-week in small towns.—*Arkansas* (*Independent*)

¶ If they must be percentage pictures. Make 'em straight percentage from first dollar, and give the exhibitor a chance for house expenses, before he is forced to pay 40%—start at a fair percent and work up.—*A. J. SIMMONS, Lamar Plaza, Lamar, Mo.* (*Circuit*)

¶ *Elimination of protection clauses and opportunity of independent to buy against circuit houses on an open market. Inability to get pictures bought by other house but never played —just left on the shelf.—NORMAN CLAIR, Capital Theatre, Leamington, Ont., Canada.* (*Canadian Independent*)

AGAINST:

"B" pictures
War pictures
Sermon pictures
Super-length pictures
Dual features
Controversial issues in films
Stars without good stories
"Highbrow" stories
Drawing-room drama

FOR:

Higher admissions
Old buying methods
Protection to single-house booker
Entertainment
Improvements in theatre plant
More "Will Rogers" and "Marie Dresslers"
Producer-exhibitor co-operation on product
Good two-reel comedies
Single features
Ticket-selling titles
Musical pictures
Action pictures
Less dialogue
An educational program addressed to public

¶ If producers could only get together and stop giving an avalanche of the same type stories at the same time. As is we get an overdose of glorified westerns, airplane, army camp stories—all at the same time. (*Circuit*)

¶ Some 30 or 40 minute features for double programs. Less war propaganda in features. More of the great out-doors features.—*Watertown, Wis.* (*Independent*)

¶ I think today the producer should take into consideration the overhead of the small independent exhibitor, the same as he does the chain. I am in a town of 3,000, with a modern theatre in every respect, including high intensity lamps, but still the distributor wants the same percentage for this town as when it had Mazdas and hard seats, and won't even take my overhead into consideration.—*Jefferson City, Mo.* (*Independent*)

¶ Why do the Hollywood producers spend thousands of dollars on an extravagant set, which probably will show on the screen sixty seconds or perhaps will never get out of the cutting room? In many instances, thousands of feet of film are photographed, out of which is selected enough film for a ninety minute feature. Why is it not possible for them to plan their pictures so that needless waste of time, material and salaries can be eliminated. Where would the exhibitor be if he ran his business in such a wasteful manner? The extra expense the producer incurs because of wasteful production methods is passed along to the exhibitor in unreasonable film rentals and the exhibitor must sell the costly extravaganza at the same admission price as pictures in the lower allocations and it usually turns out to be only mediocre box-office. Because of needless waste in production, the producer has a million dollars tied up in a feature and insists that the exhibitor pays and plays or at least pays.—*BILL SIMON, Mgr. Grand and Rex Theatres, Rocky Ford, Colo.* (*Circuit*)

¶ I don't favor propaganda films but worse than ever I feel that such injection as "Making peace with a Dictator" from "That Hamilton Woman" are uncalled for. Double features are still the exhibitor's headache but must admit that my public wants them when all theatres have doubles. Cut them every place at the same time and all will be as well pleased, as cheap program pictures to fill in only keep customers away.—Illinois (Circuit)

¶ No peeves except when producers force exhibitors to raise prices and pay increased percentage rentals on certain special pictures.—*California* (*Circuit*)

¶ Intelligently designed publicity campaigns that will fit the needs of small exhibitors with small budgets; that is, press books that are really written as if the writer had seen the picture, mats that do not require 3 col. 7 in. spreads to sell the pictures, original 1 sheets, 11 x 14's, and similar lobby accessories, ballyhoo that does not look like ballyhoo, that does not insult the average man's tastes and intelligence. —*New York* (*Circuit*)

¶ I believe that the motion picture industry should unite and carry on a back to the theatre advertising spree with slogans like: "It's Showtime." This also should show what the industry has done for national defense and uniting peoples of the world.—*BRYAN TURNER* (*Circuit*)

¶ We'd like to have all film on flat rate. No percentage pictures.—*North Dakota* (*Circuit*)

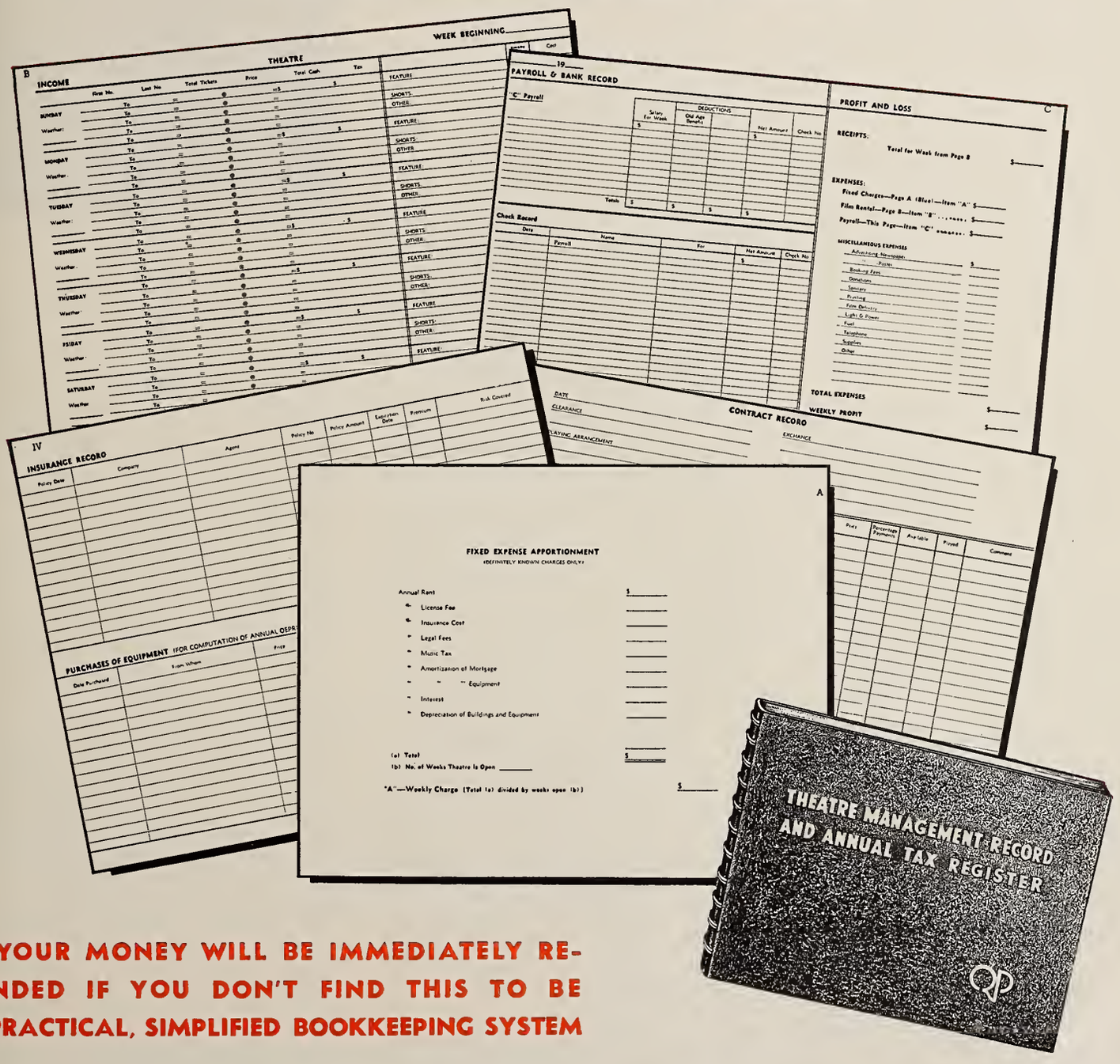
¶ *Distributors know how much an exhibitor can pay for film rental and operate . . . their own accountants have set up a figure for their theatres . . . yet they try to get more and more from the exhibitor every year. It's a cinch the producers and distributors need the theatres for outlets and vice versa. The public—the "yokels" as some of the wise guys in Hollywood prefer to call them—do not give one continental dam about our inter-industry squabbles; all they want is to see a good picture when they attend the theatre.*

Our whole trouble is that there is too much greed on both sides of the fence. Some distributors charge a fair rental; some exhibitors pay the distributors a fair price. But in between there are the others who are trying to gyp each other on every deal. And 'tis sad to say that the latter are in the majority.—Texas (*Circuit*)

[To Be Continued]

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CIO MAKING PROGRESS WITH N.Y. FILM UNIONS

Department Store Local Makes Bid for Jurisdiction Over Home Office Clerical Workers

The CIO "invasion" of New York's film industry is making new progress.

The Paramount Office Employees Association last week voted affiliation with the CIO's Screen Office and Professional Employees Guild, Local 109, of the United Professional and Office Workers of America.

It is the seventh film union in New York to join. Other chapters of Local 109 are at the home offices of Loew's-MGM, Columbia, RKO, Twentieth Century-Fox, National Screen Service; and the Screen Readers Guild is affiliated.

It appears too, that the Congress of Industrial Organizations is still determined to enlist advertising and publicity workers in the majors' home offices; and that rejection of affiliation with 109, by the Screen Publicists Guild, two weeks ago, was but a setback.

Store Union Makes Bid

This week another CIO union was suing for the affections of the Guild—the United Retail, Wholesale, and Department Store Employees of America, which, says its supporters, embraces more "white collar" workers than does the CIO's Guild.

The department store workers' union last week announced it shortly would form a Cinema Workers Organizing Committee—"to organize all unorganized workers in the distribution end of the cinema industry." It also announced it would not interfere with the jurisdiction of any "legitimate" union with "honest contractual relations."

Meanwhile, the Guild, in meeting Thursday night, November 28th, voted "full approval and support to a complete campaign of action" to force the majors to satisfactory negotiation of the closed shop contract so long sought by the Guild under its certification by the National Labor Relations Board. What the campaign would be was not divulged. Action had been threatened by the Guild two weeks ago, when it broke off negotiations with the majors, charging "stalling."

The Hollywood unit of the Guild telegraphed, Friday, "hearty accord" with New York Guild efforts to obtain a contract. It had been reported, previous to the meeting, that CIO affiliation would again be discussed. However, no information on this was available.

In Hollywood, the Screen Office Employees Guild is claiming office workers at film exchanges. Los Angeles film bookers met last week and discussed terms for a basic contract. They indicated exchange managers would soon have their demands in Guild contract form. Other exchange workers are to come under the organizing drive.

In Hollywood, too, studio workers are to have those back salary and wage increases retroactive them under the terms agreed, and due shortly before Christmas pact renewal. The salaries and wages to report to hundreds of thousands of run to hundreds

In the basic studio agreements are retroactive to the increases

Local B-51 exchange workers two-year contracts for a new

In New Haven, Local 74, stagehands' union, will elect officers Sunday.

John Andrews, president of the Detroit exchange workers' union, has begun negotiations for a new pact.

In New York, Laboratory Technicians Local 702 is asking a contract from National Screen Service, and recognition of Paramount's Long Island laboratory.

The Omaha Musicians Union, Local 70, has reelected all officers except Ernest Nordin, Sr., succeeded as vice-president, by Harold L. Black. Reelected officers are: Peter J. Christmas, president; Harold Pace, recording secretary; Mike Chaloupka, treasurer and financial secretary; Fred Borghoff, sergeant-at-arms. Arthur Randall, Ted Kowalski, Emil Hoppe, George Johnson and Charles Christensen were named to the board of directors.

K. M. McDaniel, Jr., operator and owner of the Lamar Theatre, Lamarque, Texas, has organized a union among employees in accordance with the CIO, and called the United Motion Pictures Local Industrial Union 1162.

After roofing nails were thrown on his parking lot and in front of the theatre, a picket from the longshoremen's union of Texas City paraded up and down with signs, "Unfair to Labor."

A sign was prepared by the theatre: "Paid Pickets—all employees on the job." Mr. McDaniel then formed his own organization, naming it "Lamarque Motion Picture Operators Protective Association No. 1. A "counter" sign stated, "This Theatre Is Fair."

Contact was made with the CIO for recognition and the union became known as the United Motion Picture Employees Union No. 1162. Picketing by the longshoremen ceased.

The Richmond, Virginia, projectionists' union has received a five per cent boost in wages, terminating September 1st, 1944. At that time, it will receive an additional increase of two and one-half per cent; and on September 1st, 1945, another increase of two and one-half per cent.

New Pittsburgh Contract

Pittsburgh projectionists, signing a new contract with circuits have received an increase of seven and one-half cents per hour. The contracts are retroactive to August 31st.

The American Guild of Variety Artists is attempting to organize all cafe, tavern, and night club entertainers in the Seattle and Portland, Oregon, districts. Vince Silk, the union's national representative on the Coast, said last week he found some entertainers in Seattle paid as little as 50 cents a night.

Another stockholder's suit, again an aftermath of the Browne-Bioff trial, was filed in New York Supreme Court last week. It is this time against Warners, by Gertrude Pelham, who owns 100 shares of its common, and asks an accounting of the monies paid by the company's officers to the two convicted labor leaders after they had threatened nation-wide theatre and studio strikes.

Fawcett Publications, owners of several movie "fan" magazines, is giving a bonus of half a month's salary to nearly 300 employees. It has had the best year in its history, it announced last week.

For the seventh year, Harry Gossage is president of Ottawa Musicians Local 180. Other new officers are Don Lyon, vice-president; Fred Muhlig, secretary; Vivian Snowdon, treasurer. Executive members are Albert Mittlestadt, Dirk Keetbass, Charles Wimperis.

Fox Signs Preston Foster

Twentieth Century-Fox has signed Preston Foster to an exclusive term contract.

HERALD PEOPLE



By Staff Photographer

GERTRUDE MERRIAM, associate editor of the Managers' Round Table, corresponds with theatremen from Calcutta to Maine and in all the intervening states and climes. Every mail brings her messages of woe and inquiry which have established her as the exhibitors' own "Goodwill Hour". And not all her advice is confined to exploitation and Round Table contest matters, grateful exhibitors frequently testify when they drop in at the Herald office in Rockefeller Center.

Miss Merriam first became involved with the cinema on the staff of Pathe. Later she joined the Managers' Round Table Department on the Motion Picture News and when that publication was absorbed by the Motion Picture Herald she became a QP staff member.

New York City is her native heath. She studied at Wadleigh High School and Columbia University and did a turn at social and organization work for the Committee of Fourteen and the American Women's Association. Experience as an aide to Professor Irving Fisher, Yale economist who sought to stabilize the dollar, was recently applied by Miss Merriam to unravelling her youngster's football pool.

Gert's hobby is a collection of theatre passes from all over the world for which she will welcome contributions from theatremen whose houses are not already represented. Pending a visit to all their theatres "one of these days", the Oakleys repose in her scrapbook at the Managers' Round Table office.

Warner Building Leased

The Crescent Amusement Co., in Nashville, Tenn., has leased the 12 story Warner office building from Warner Brothers Pictures at $25,000 annually for ten years, with an agreement calling for the construction of a theatre adjacent to the building as soon as conditions make construction materials available.

"Valley" Opens; Plans Set for Other New Films

Twentieth Century-Fox's screen adaptation of the best-selling novel, "How Green Was My Valley," was given a dual premiere in Scranton and Wilkes-Barre on November 26th. Metro Goldwyn Mayer has announced plans for the world premiere of "The Vanishing Virginian," which will be held in Lynchburg, Va., on the same scale as "Gone With the Wind." Universal will preview the short subject "Cavalcade of Aviation," on December 11th, as the first step in the planned feature selling campaign for its featurette. Warners, at a special cocktail party in New York Tuesday, previewed the Ballet Russe short subjects for the press and invited guests. And other companies have announced plans for their feature pictures.

In addition to the world premiere of "How Green Was My Valley" at the Rivoli theatre in New York, the only other showing this year is the dual engagement in Scranton and Wilkes-Barre, which opened Wednesday night, November 26th. The pre-release engagement was set with the Comerford theatres within 24 hours, as a result of local newspaper interest in this picture with its Welsh mining background which makes it a natural for this Pennsylvania district with its large percentage of Welsh miners.

The Hal Horne Organization's field men, in preparing a large scale ballyhoo campaign for the film's opening, lined up the Mutual Broadcasting System for a dual broadcast from the Strand theatre in Scranton and the Comerford in Wilkes-Barre.

The Comerford Theatres, through J. J. O'Leary and John Nolan, donated $100 to each Welsh Society in the two cities as a gesture of appreciation for their official sponsoring of the premiere.

"Virginian" Opening

William F. Rodgers, Metro Goldwyn Mayer's vice-president and general sales manager, announced at the company's sales meeting in Chicago, Monday, that "The Vanishing Virginian" would be given a premiere in Lynchburg, Va., on the same broad scale as was given to "Gone With the Wind" when it opened in Atlanta.

"The first step in the planned feature selling campaign that will be put on by Universal for its special featurette 'Cavalcade of Aviation,' will take place on December 11th, when the short will be previewed at a luncheon tendered by the Banshees to Capt. Eddie Rickenbacker," said Bernard Kreisler, short subjects manager for the company.

This will be followed up a week later by simultaneous word-premieres in Dallas and Dayton, home of the pioneer aviators, the Wright brothers. These premieres will have intensified campaigning. The Aviation Clubs of America and several of the leading commercial airlines have already indicated their desire to cooperate in the festivities attending these openings, and have promised nation-wide cooperation in the exploitation of the subject.

"Cavalcade of Aviation" traces the history of aviation from the time of the first flight by the Wright brothers through to the development of the flying fortresses.

Newspaper editors, columnists, magazine writers, civic leaders, trade paper reporters, and leading socialites attended the world premiere and cocktail party for the two Warner short subjects starring the Ballet Russe de Monte Carlo, Tuesday, at Fefe's Monte Carlo in New York. The two films screened were "The Gay Parisian" with Leonide Massine, Milada Mladova and Frederic Franklin, and "Spanish Fiesta" with Massine, Tamara Toumanova and Mr. Franklin. Both subjects were produced in color and directed by Jean Negulesco.

As a result of experiments with still photography on the two special short subjects, Warners has purchased five Kodatrom speed flashes, thus becoming the first studio to use this newest development. New lights, which are synchronized with the still camera, freeze action on one thirty-thousandth of a second, and now are being used to film action shots of dance routines by James Cagney and other principals for "Yankee Doodle Dandy." Each bulb is good for 2,500 shots before burning out. Warners intends using this new equipment on all action scenes in addition to dance routines of other productions in the future.

"Dumbo" in Los Angeles

Walt Disney's feature cartoon, "Dumbo," will have its Los Angeles premiere at the Carthay Circle on December 9th.

It has also been announced in New York that seats are now on sale for a special midnight show New Year's Eve for the picture at the Broadway theatre. The entire house is to be reserved for the late show, and the management is planning to utilize full Fantasound equipment for a special holiday program.

The world premiere of MGM's "H. M. Pulham, Esq," based on the novel of the same name by John P. Marquand, was held at the Loew's State and Orpheum in Boston Wednesday evening. Both Robert Young, the star, and Mr. Marquand made personal appearances at the theatres.

The Newspaper Enterprise Association has completed negotiations with Warners for the serialization of "Kings Row," recently completed at the studio with Ann Sheridan, Betty Field, Ronald Reagan and Robert Cummings.

Deschenes Retires

F. E. Deschenes, owner of the Park theatre, Preston, Ont., since 1921, has retired from the industry and will live in Florida.

Press Calls for Balancing of Raised Admissions by Cutting on Poor Films

A report on what the folks "back home" in rural America think of special, preferred run and advance price pictures, is contained in the columns of the *Livingston Republican,* published weekly at Genesee, up in New York's Finger Lakes district. Editor Ray Sherman in his column dated November 20th treats of Sergeant York and other advanced price films, and motion picture entertainment in general, at Hollywood's local outlet, the Riviera theatre. He wrote:

"Our gripe is not that we had to pay more to see Sgt. York or some of the other pictures which have come along at special prices but that we do not get a refund on some of the worthless films that we have paid regular price to see.

"It is, of course, not the fault of the local theatre or its chain owners that the special price has been started. It was the smart idea of some Hollywood publicity man and it is reaping in the cash on these pictures.

"However, it seems to us that if we attend the theatre regularly we see some good pictures, some that are just average and some that we should be paid to go to see. Yet we do not get any reduced price pictures which certainly some of these should be if there are to be others which are specially priced.

"We movie goers are easily pleased. We go for entertainment and relaxation and are willing to pay for that luxury. However, this writer at least is beginning to feel gyped at paying a special price to see a good picture when perhaps only the day or so previous we have paid full price to see a picture that was far inferior and not worth the money.

"As far as we are concerned we would be just as happy if the Hollywood Moguls would throw their poorest pictures in the junk heap, send out only the good ones and then charge a little more to make up for what is lost on the junking of the poor picture.

"Of course, as they say, that is only one man's opinion but somehow we do not think we are alone in this thought."

Grierson Under 3-Year Contract

Having previously served temporarily as head of the National Film Board with a term concluding December 1st, John Grierson has received an appointment as Canadian Film Commissioner in the Department of National War Services in Toronto on a three-year contract basis.

Mr. Grierson has been assigned to make a survey of the motion picture business throughout Canada and report to the Government regarding prospective developments understood to be in relation to closer Government control of the field.

Herbert Lash is reported reliably ready to resign as Director of Public Information and Mr. Grierson's duties have been enlarged to include screen propaganda. Leonard W. Brockington, former chairman of the Canadian Broadcasting Company, has already resigned from his war publicity post in the Government and is leaving for England shortly.

J. T. Thorson, war services minister in Canada, announced last week that Justice T. C. Davis, associate deputy minister of National War Services, would succeed W. P. Zeller of Montreal as chairman of the reorganized and extended advisory committee on travel and tourist industry in Canada.

Bands for All Shows

The Municipal Council in Bogota, Colombia, has approved a resolution of Councilman Rafael Miranda that requires motion picture theatres to employ orchestras for all shows.

WHAT THE PICTURE DID FOR ME

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

ADVENTURE IN WASHINGTON: Herbert Marshall, Virginia Bruce, Gene Reynolds—A nice little picture that registered well at the box office and the audience seemed to be entertained with the doings of the Page Boys inside the U. S. Senate. Running time, 84 minutes. Played November 19-20.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

ELLERY QUEEN, MASTER DETECTIVE: Ralph Bellamy, Margaret Lindsay—This series seems quite popular. Most suitable for a dual bill.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

HARMON OF MICHIGAN: Tom Harmon, Anita Louise—I was afraid of this one, but had to date it for lack of something bigger. To my surprise, it did quite well and we actually made some money on it. That is quite unusual this season for me. Tommy Harmon goes through his part really quite well, none of that embarrassing amateurishness that one often finds. The picture is quite ordinary but no one criticised it. Running time, 66 minutes. Played November 17-18.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

OUR WIFE: Melvyn Douglas, Ruth Hussey, Ellen Drew—Played this with "Belle Starr" to surprisingly good business considering the fact that college was closed for "Thanksgiving" recess. This is not a riotous comedy as one might suppose. However, there are some clever moments and dialogue. The last two reels contain practically the whole plot. The first three seems rather aimless, although not overlong. My bunch liked it and said so. Running time, 95 minutes. Played November 22.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SWEETHEART OF THE CAMPUS: Ruby Keeler, Ozzie Nelson and his Band, Harriet Hilliard—Excellent musical. Better than a lot of the specials. Played November 5-6.—Raymon Paul, Sea Breeze Theatre, Beaufort, N. C. Small town patronage.

TEXAS: William Holden, Glenn Ford, Claire Trevor—This is a good picture of its type. Better made than "Arizona," but will not gross as well. Don't overlook the possibilities in the middle west, especially Kansas and Texas, where there is considerable local interest. Considerable interest in the fighting scene, but is not meant to be authentic, but rather as a comedy break. Played preferred time, but not satisfactory gross. Running time, 94 minutes. Played October 26.—D. E. Burnett, State Theatre, Larned, Kan. Small town patronage.

TILLIE THE TOILER: Kay Harris, William Tracy —Light entertainment that showed box office increases. —Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

YOU CAN'T TAKE IT WITH YOU: Jean Arthur, Lionel Barrymore, James Stewart, Edward Arnold—Old, but plenty good. Business good. Running time, 100 minutes. Played November 13-14.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

YOU'LL NEVER GET RICH: Fred Astaire, Rita Hayworth, John Hubbard—High class musical comedy that went over nicely with the audience and attracted a fair crowd. I played it a little too previous before people realized its real worth. Place this on your best dates and give it your personal endorsement. Running time, 88 minutes. Played November 5-6.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

Metro-Goldwyn-Mayer

BAD MAN, THE: Wallace Beery, Lionel Barrymore, Laraine Day—Too bad. Too bad. We could rely on any one of these stars to bring them in, but am afraid this did it. If your patrons like one of these stars, don't play "The Bad Man." Let them be remembered as they were before this one was made. Played November 7-8.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

BARNACLE BILL: Wallace Beery, Marjorie Main, Virginia Weidler—Fair picture, but not quite up to Beery standard. Business fair, but not outstanding. Played November 8-10.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

BARNACLE BILL: Wallace Beery, Marjorie Main, Virginia Weidler—This was a very good Wallace Beery production, but he just does not put the shekels through the ticket window for me anymore. It's not like the Dressler-Beery combination of old. It may be the younger generation are unappreciative of his style and never saw "The Big House" or "Tugboat Annie." Running time, 91 minutes. Played November 7-8.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

BIG STORE, THE: Marx Bros., Tony Martin—Double featured along with RKO Radio's "Along the Rio Grande" to a fair gross business. I am not doing so well with the Marx Brothers and therefore afraid to let them stand alone. This offering, however, was not half bad and the audience seemed to enjoy them immensely. Running time, 80 minutes. Played November 14-15.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

BILLY THE KID: Robert Taylor, Brian Donlevy, Ian Hunter—It was not the original story that my patrons expected, but the beautiful color, Robert Taylor, and the action well made up for it. Every one seemed to enjoy it and had some comments on it. Played week after "G. W. T. W." and business was fair. Running time, 93 minutes. Played October 19-21. —Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

BLOSSOMS IN THE DUST: Greer Garson, Walter Pidgeon—One of the best pictures of this type ever made; and I had the best Sunday-Monday-Tuesday gross of any '40-'41 picture. Played November 16-18. —Raymon Paul, Sea Breeze Theatre, Beaufort, N. C. Small town patronage.

COME LIVE WITH ME: James Stewart, Hedy Lamarr—Excellent. Enjoyed by everyone. Stewart and Lamarr never better and Adeline de Walt Reynolds' portrayal of "Grandma" will live long in the memory of those who saw this picture. Here is a star who will really go places. Played November 10-11.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

DR. JEKYLL AND MR. HYDE: Spencer Tracy, Ingrid Bergman, Lana Turner—Spencer Tracy has always been a great favorite here. Why MGM stuck him in a story like this is beyond me. I tried to put this one over, but failed dreadfully. Just ran this three days and managed to pay Metro a big price and will have enough left to pay the admission tax. Twenty years ago, I could fool the people once in a while, but not now. Played November 2-4.—Sam Brooks, Liberty Theatre, Haily, Idaho. Small town patronage.

DOWN IN SAN DIEGO: Bonita Granville, Ray McDonald—The picture had a lot of action, with some comedy, and the kids were known well enough so that my patrons got quite a kick out of this picture, allocated in the low group and plenty good enough for bargain night or the companion feature on a bargain night double-feature. Played November 14-15. —Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FEMININE TOUCH, THE: Rosalind Russell, Don Ameche, Kay Francis—This is about the world's worst, for me anyway. Almost lost my shirt. Few came and many didn't stay to see the finish, and did they look mad at me when they left. We have an up-to-date theatre and I have a good job, so may be able to pay my taxes and insurance. But I feel sorry for you small town boys who have to pay rent and don't have an extra job.—Sam Brooks, Liberty Theatre, Hailey, Idaho. Small town patronage.

HONKY TONK: Clark Gable, Lana Turner, Claire Trevor—Romantic drama and the answer to a showman's prayer. Without a doubt, Gable is the outstanding male star at the box office throughout the country today. This rates with "Sergeant York" as to box office value. Running time, 105 minutes. Played November 9-10.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

HONKY TONK: Clark Gable, Lana Turner, Claire Trevor—See review on "Sun Valley Serenade," Twentieth Century-Fox.—Sam Brooks, Liberty Theatre, Hailey, Idaho. Small town patronage.

HONKY TONK: Clark Gable, Lana Turner, Claire Trevor—This is just what the doctor ordered for good business. It is right down Gable's alley and the exhibitors' too. Trevor shaded Miss Turner, who seemed to be a little too immature for the role she played.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HONKY TONK: Clark Gable, Lana Turner, Claire Treavor—A very good picture that drew exceptionally well in this small town, proving conclusively that movie patrons don't want the goody-goody kind of picture in this situation. Gable is right in the correct role, one that fits him like a glove, and with the support of Turner and Trevor, gives a real performance. It is one of Metro's graduated percentage things, but hardly worth more than flat rental. Played November 16-18.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

I'LL WAIT FOR YOU: Robert Sterling, Marsha Hunt, Paul Kelly—Double billed with "Hello Sucker" on a bargain night for one day. Receipts were disappointing. Besides, strong opposition with the U. S. Marine Band near by, a strong attraction at the High School Auditorium, and because it rained, failed to break even. Running time, 72 minutes. Played November 4.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

LADY BE GOOD: Ann Sothern, Eleanor Powell, Robert Young, Lionel Barrymore—I can't say this wasn't a good picture, but it could have been improved a lot by cutting out about twenty minutes of slow and draggy scenes. Had several walk-outs and one place the crowd thought the picture was over and they started to leave. Some never came back. There was about twenty minutes of the show left when this happened. Played November 15-17.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

LIFE BEGINS FOR ANDY HARDY: Mickey Rooney, Judy Garland, Ann Rutherford, Lewis Stone —O. K. Played late. It may have been their best as MGM trailer said, but my people didn't think so. O. K. for Sunday change, however. Played November 23-24.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

LITTLE NELLIE KELLY: Judy Garland, George Murphy, Charles Winninger—Made to order for small situations and everyone who saw it praised it highly. We played it with the worst blizzard here in ten years so didn't get any of our rural crowd. Just made rental on film but glad we played it. We're going to bring it back when roads open. Played November 21-22.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town patronage.

MARRIED BACHELOR: Robert Young, Ruth Hussey—Rather thin material in this one. It just gets by as a program picture and that is all. They won't rave over it nor will they pan it, they just accept it as a date filler. However, let me do a little cheering for this miniature Myrna Loy, Ruth Hussey, attractive and one of the best voices for recording we have had in some time.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THEY MET IN BOMBAY: Clark Gable, Rosalind Russell—I don't know why this didn't go over. Not up to Gable's standard. It starts out all right, but gets lost about half way. My patrons said that the story seemed impossible. Box office was way down. Running time, 93 minutes. Played November 16-18.—Peter Kavel, Campeau Theatre, Hamtramsk, Mich. General patronage.

WHEN LADIES MEET: Joan Crawford, Robert Taylor, Greer Garson, Herbert Marshall—Fair picture. We have had better from Metro. Miss Crawford has been up a long time, but she has no drawing power here any more.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WHEN LADIES MEET: Joan Crawford, Robert

Taylor, Greer Garson, Herbert Marshall—Thank goodness for Greer Garson, one bright spot in another MGM cocktail and innuendo flop. Not to mention the allocation. Pass it if you can. Played November 16-17.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

WHEN LADIES MEET: Joan Crawford, Robert Taylor, Greer Garson, Herbert Marshall—Not much to this, but a lot of gibberish. So another flop. I am afraid to advertise a picture these days. If something doesn't happen to help this business, I for one will be ready to close our house and get a few nights' sleep. Played November 9-11.—Sam Brooks, Liberty Theatre, Hailey, Idaho. Small town patronage.

Paramount

ALOMA OF THE SOUTH SEAS: Dorothy Lamour, Jon Hall, Lynne Overman—This is a beautiful picture, well made, and will please all that see it. Vivid South Seas scenes are captivating and will compensate for lack of story material or plot. Overman splendid support in this type of picture. Running time, 77 minutes. Played November 9.—D. E. Burnett, State Theatre, Larned, Kan. Small town patronage.

ALOMA OF THE SOUTH SEAS: Dorothy Lamour, Jon Hall, Lynne Overman—Another dandy small-town picture for Paramount, who has really "dun right by our Del." this season. This is the kind of picture I hunt around for when the temperature, business and my enthusiasm have to stand on each other's shoulders in order to touch bottom. Running time, 77 minutes. Played November 6-8.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

BUY ME THAT TOWN: Lloyd Nolan, Constance Moore—This comedy gangster pleased average business. Running time, 70 minutes. Played November 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour, Lynne Overman—Has everything that a showman would want to attract business, good cast, good performance, and a wonderful title. In fact, it did outstanding business and everyone pleased, including the checker. Running time, 82 minutes.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

FLYING BLIND: Richard Arlen, Jean Parker, Nils Asther, Marie Wilson—O. K. action picture. With good shorts, made a good program change. Played November 18-19.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

FORCED LANDING: Richard Arlen, Eva Gabor, Nils Asther—Program offering with a fair title. Double billed with "Raiders of the Desert," Universal, carrying the same male lead, and to my surprise, did a nice business, at least my audience did not complain, so who knows show business? Running time, 62 minutes. Played November 11.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

HOLD BACK THE DAWN: Charles Boyer, Olivia de Havilland, Paulette Goddard—Very fine. Did extra business. Give it all you have. Running time, 110 minutes. Played November 16-17.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

HOLD BACK THE DAWN: Charles Boyer, Olivia de Havilland, Paulette Goddard—This is a very good picture and the story told in such an unusual way is very interesting. All who came were well pleased and did not hesitate to voice their approval. Some of the most severe picture critics came out to see this one and the school teachers thought it very educational. Running time, 116 minutes. Played Novemmer 12-13.—Mrs. H. A. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

HOLD BACK THE DAWN: Charles Boyer, Olivia de Havilland, Paulette Goddard—Good love story which pleased the women but not the men. Business was above average. Running time, 115 minutes. Played November 19-20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

I WANTED WINGS: Ray Milland, William Holden, Wayne Morris, Veronica Lake—One of the best in air pictures. This one takes you to Randolph Field, the flying school of the U. S. Army. You will enjoy it even though it is too long. Congratulations to Paramount for another top hti. 100 per cent entertainment all the way. Running time, 135 minutes. Played Novemhber 9-11.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

I WANTED WINGS: Ray Milland, William Holden, Wayne Morris, Veronica Lake—In spite of excess footage, picture would have gone over until the producer during his nightmare thought up the idea of injecting Veronica Lake, thereby effectually ruining the entire story. Running time, 132 minutes. Played October 29-30.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

LIFE WITH HENRY: Jackie Cooper, Leila Ernst, Eddie Bracken—See review on "Jungle Cavalcade," RKO Radio.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

MAD DOCTOR, THE: Basil Rathbone, Ellen Drew, John Howard—**MONSTER AND THE GIRL, THE:** Ellen Drew, Robert Paige, Paul Lukas—We tried this double bill on Hollowe'en, but it didn't break any house records, proving a contention that most film salesmen are full of something. Our patrons evidently don't like their horror in double doses, and illustrated their dislike by staying away.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NOTHING BUT THE TRUTH: Bob Hope, Paulette Goddard, Edward Arnold—This was budding into a prosperous run but it wilted under a snow-storm. The majoriy of the few who came seemed to think it was better than "Caught in the Draft," but this is the opinion of only the "town-folks"; the rural patrons may have found all the dialogue a bit boring. There are plenty of laughs in it. Running time, 90 minutes. Played November 13-15.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

NOTHING BUT THE TRUTH: Bob Hope, Paulette Goddard—One of Bob Hope's funniest pictures and the business was good. That's about enough to say on any Bob Hope picture right now. He's hot! Played this with "Buy Me That Town," Paramount, with Lloyd Nolan, and the second feature was enjoyed as much as the first. The public likes Lloyd Nolan and he deserves a break in bigger parts. Running time, 89 minutes. Played November 1-5.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

ONE NIGHT IN LISBON: Fred MacMurray, Madeleine Carroll, Patricia Morison—A few patrons, including some ex-residents of Portugal, paid to see this. Every one departed without getting very excited over the juvenile antics of two performers who could do better work. Running time, 97 minutes. Played November 5-6.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

PARSON OF PANAMINT, THE: Charlie Ruggles, Ellen Drew, Phil Terry—Above average western played to big bargain night crowd. Running time, 75 minutes. Played November 18-19.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

PARSON OF PANAMINT, THE: Charlie Ruggles, Ellen Drew, Phil Terry—Did nice week-end business. Well worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PARSON OF PANAMINT, THE: Charlie Ruggles, Ellen Drew, Phil Terry—We certainly didn't knock them dead with this western, even with a campaign based on the Peter B. Kyne name. It was a good picture and we had no complaints, but it must have been the title that kept them away because the weather was perfect. Worth a date, if you can buy it right. We didn't.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SECRET OF THE WASTELANDS: William Boyd, Andy Clyde—Well received here. A little different from the ordinary run of westerns, but for the good. Running time, 66 minutes.—Al Eliason, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

SHEPHERD OF THE HILLS, THE: John Wayne, Betty Field, Harry Carey—A very fine picture that did business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WORLD PREMIERE: John Barrymore, Frances Farmer—John Barrymore is washed up as far as my clientele is concerned, and especially so after viewing this one. He has not done tnything of consequence in his last four pictures and why any company would keep bringing him out in this calibre of stuff is beyond me. If you show me this one on a double bill like I did, you only make them both appear bad. Running time, 67 minutes. Played November 12-13.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

Producers Releasing

LONE RIDER IN GHOST TOWN, THE: George Houston—Houston well liked here. Al (Fuzzy) St. John carries comedy well. Prints from P. R. C. are terrible. Business better than average. Running time, 62 minutes. Played October 21-22.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

SOUTH OF PANAMA: Roger Pryor, Virginia Vale—Good program feature. Played November 21-22.—Raymon Paul, Sea Breeze Theatre, Beaufort, N. C. Small town patronage.

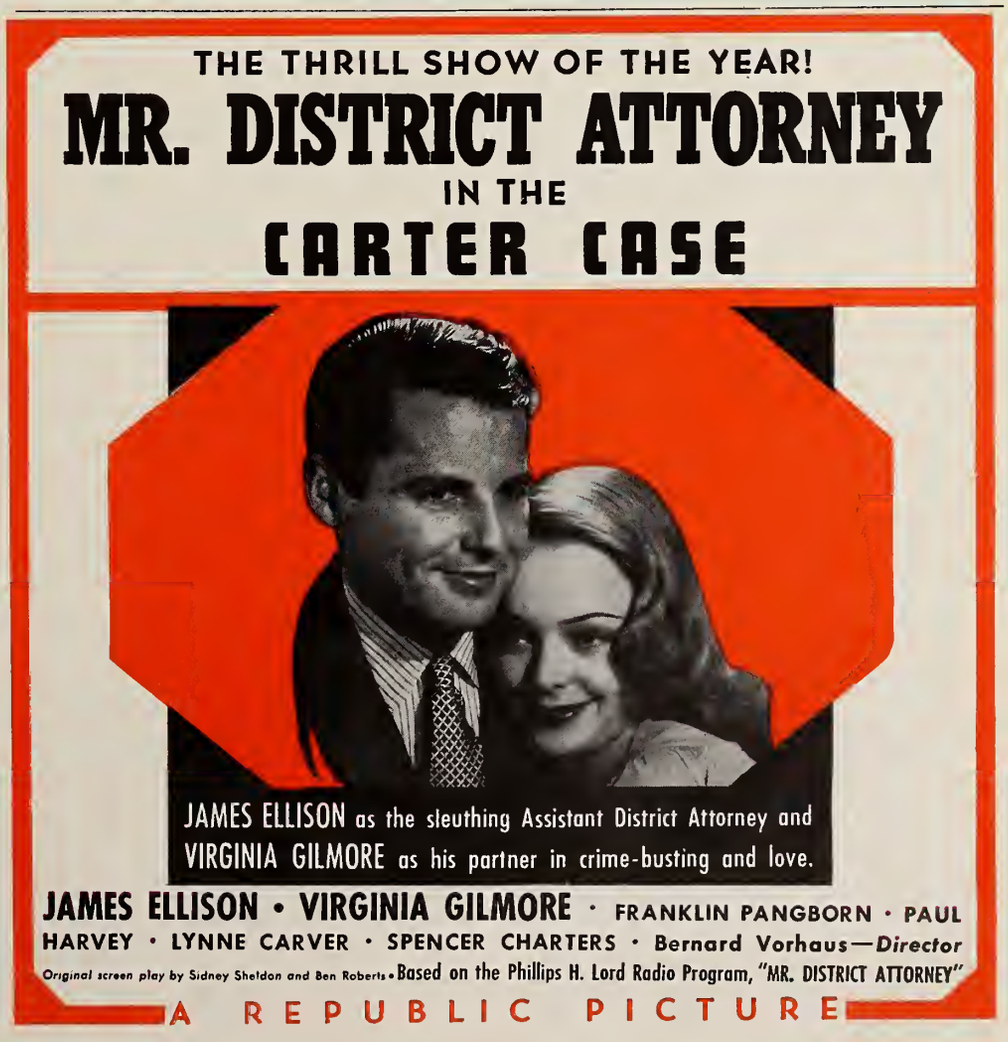
Republic

APACHE KID, THE: Don "Red" Barry—The best Barry picture we have played in some time. Good action, good story. The dog added some to this picture. Played November 14-15.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

ARKANSAS JUDGE: Weaver Bros. and Elviry—Did O. K. on one-day change. Beat several of the "A's" we have had this year. Played November 22.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

COUNTRY FAIR: Eddie Foy, Jr., June Clyde—My patrons evidently like corn because they came to see this picture and "Badlands of Dakota" on a double

(*Continued on following page*)



(Continued from preceding page)
bill. We can sell a picture, if it has some well-known radio names in it and just a semblance of a story. It's okay for bargain night or week-end doubles.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ICE-CAPADES: Dorothy Lewis, James Ellison, Jerry Colonna—The best one to come from Republic. Nice story, good cast, comedy and excellent skating scenes. Everyone enjoyed it. Jerry Colonna kept the patrons in a continuous uproar. Running time, 88 minutes. Played November 14-15.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

JESSE JAMES AT BAY: Roy Rogers, George "Gabby" Hayes—Good western drama which pleased the week-end trade. Running time, 60 minutes. Played Nov. 21-22.—E. M. Freihurger, Paramount Theatre, Dewey, Okla. Small town patronage.

RIDIN' ON A RAINBOW: Gene Autry, Smiley Burnette, Mary Lee—All of Autry's pictures draw. I don't know why. Little Mary Lee stole this one. Played October 14-15.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

SUNSET IN WYOMING: Gene Autry, Smiley Burnette—Gene Autry is picking up here and his last two pictures have drawn better than average Friday and Saturday business. Patrons like him with Smiley Burnette, and while they are not masterpieces, there is a lot of entertainment that satisfies the small towners and farmers who make up our audience. Book it and play it; you can't go wrong. Played November 14-15.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

RKO Radio

ALONG THE RIO GRANDE: Tim Holt—Not the draw "Cassidy" is, but satisfied our western lovers. —Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

ALONG THE RIO GRANDE: Tim Holt—A western that was used as the second feature along with "The Big Store" and seemed to satisfy a fair-sized crowd. No complaints and few comments. Running time, 64 minutes. Played Novemher 14-15.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

ANNABEL TAKES A TOUR: Lucille Ball, Jack Oakie—Very mediocre entertainment. A lot of adverse criticism on this one.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

GIRL, A GUY AND A GOB, A: George Murphy, Lucille Ball, Edmond O'Brien. Played second run to satisfactory week-end business. Opened it up with Sea Cadets hand.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

SUNNY: Anna Neagle, Ray Bolger, John Carroll—Played it second run. Think it very fine piece of entertainment.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

THEY MEET AGAIN: Jean Hersholt, Dorothy Lovett, Rohert Baldwin—Double featured with "Affectionately Yours," and did not gross film rental. The "Dr. Christian" series has done fair in the past, but they did not turn out for this one, and the title was poor. Running time, 67 minutes. Played November 18.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

TOM, DICK AND HARRY: Ginger Rogers, George Murphy, Burgess Meredith—This is about the screwiest picture I've ever witnessed. Plenty of laughs, but no point to it. Man, is that Burgess Meredith an actor? Average business. Played October 16-17.—E L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

Twentieth Century-Fox

BELLE STARR: Randolph Scott, Gene Tierney, Dana Andrews—Good business when considering the fact that college was closed. This is not as wild and woolly as the ads might have you believe, hut it is a good picture that my crowd liked. Ran it with "Our Wife." The color is okay in "Belle Starr," but why waste it on a production in which three-quarters of the action takes place in dark rooms or outdoors at night? Running time, 87 minutes. Played November 22.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

BELLE STARR: Randolph Scott, Gene Tierney, Dana Andrews—A good picture that did average, maybe a little better, on our hest time. The color was very good, the cast did some fine work and my patrons seemed to enjoy the picture immensely. It can be bought within reason and will prove profitable, unless you cater to the high-brows. They wouldn't like it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BELLE STARR: Randolph Scott, Gene Tierney, Dana Andrews—Suitable for preferred time, but best adapted to two-day run of three changes; in other words, second-class playing time. Will not gross as well as "Western Union," but is fair entertainment. Theatres in the middle west can exploit this one because of the locale and the historic interest; others will find it hard to do. Running time, 87 minutes. Played October 19.—D. E. Burnett, State Theatre, Larned, Kan. Small town patronage.

NEW CONTRIBUTOR TO DEPARTMENT

A new contributor reported to the What the Picture Did For Me Department this week, and five others resumed after a lapse of some time. The new contributor is:

PETER KAVEL, Campau Theatre, Hamtramck, Mich.

The conrtibutors who resumed after an absence are:

A. E. ANDREWS, Emporium Theatre, Emporium, Penna.

PAUL T. MITCHELL, Mitchell Theatre, Barbourville, Ky.

IRA SMITH, Breeze Theatre, Beaufort, S. C.

SAM BROOKS, Liberty Theatre, Hailey, Idaho.

D. E. BURNETT, State Theatre, Larned, Kan.

Read the reports from these and other contributors in the adjoining columns.

MAN AT LARGE: Marjorie Weaver, George Reeves—I got just what I expected from this one. No business; lost plenty. Why did I play it? I had to. Couldn't get rid of it nohow. Many regrets for letting my patrons down on Thanksgiving. I wouldn't even consider this feature good for double billing. If I had to do over, I'd pay and not play it. Running time, 69 minutes. Played Novemher 19-20.—Mrs. H. A. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

SLEEPERS WEST: Lloyd Nolan, Lynn Bari, Mary Beth Hughes—A lot of fine comments on this one. Played on a dual hill with "Sunny."—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne, Glenn Miller and his Orchestra, Milton Berle—Very good. In fact, we have had two good pictures in the last six months, namely, "Honky Tonk" and "Sun Valley Serenade." When we get a good picture, I don't seem to have any trouble getting people in the house.—Sam Brooks, Liherty Theatre, Hailey, Idaho. Small town patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne, Glenn Miller and his Orchestra, Milton Berle—A good picture that took an awful whipping on account of roads and weather, hut Fox says I can have it back, so will have a chance to recover some of the loss. "Sun Valley" gets lots of advertising and your railroad will help you sell this picture. Buy it, sell it and you won't he sorry.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WESTERN UNION: Robert Young, Randolph Scott, Virginia Gilmore—We used this re-run in place of one we didn't want to play and did average or hetter on our mid-week bargain nights. The print we got from Kansas City was in excellent shape and we were satisfied with the return engagement.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WILD GEESE CALLING: Henry Fonda, Joan Bennett, Warren William—Business was pretty good. Picture seemed to please the majority. Don't expect too much as the story seems somewhat disconnected at times. Played November 20-21.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

YANK IN THE R. A. F., A: Tyrone Power, Betty Grahle—You can put out the SRO sign on this one if you play up the title and stars properly. Don't over-estimate the pre-sold theory, but get out and sell the public that this isn't a war picture, but a fine romance with a splendid cast. John Sutton will cause a few flutters in the audience, and here's predicting that he will cause more as time goes on in future pictures. This picture will please all and will help make up that deficit.—D. E. Burnett, State Theatre, Larned, Kan. Small town patronage.

United Artists

BROADWAY LIMITED: Victor McLaglen, Marjorie Woodworth, Dennis O'Keefe—Another from United Artists that did not come up to expectations and not worth the rental asked. Double featured with "World Premiere," a Paramount picture that should never have been released. Business was at a low ebb and thoso that did come resented it. Can you blame them? I for one do not. Running time, 75 minutes. Played November 12-13.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

CHEERS FOR MISS BISHOP: Martha Scott, William Gargan—Another late run on a great show. Miss Scott's portrayal was classical and the picture itself is tops in every department. But from a financial standpoint, it was a total loss and then some. But it's a pleasure to run a picture like this. Just once in a while. Running time, 95 minutes. Played November 17-19.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

GREAT DICTATOR, THE: Charles Chaplin, Jack Oakie, Paulette Goddard—If your patrons don't like dictators (and who does?) then this picture is right in the groove. Comprised of a cast of Hollywood's super-funnymen, Charlie Chaplin, Jack Oakie, Billy Gilbert, et al., as well as the refreshing beauty of Paulette Goddard, the film sets forth a humorous version of the dictatorships. Yet, there is also a poignant appeal to humanity in general, which balances the picture and makes it most timely. Should he a big hit with the Chaplin fans. Running time, 126 minutes. Played Novemher 22.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

TANKS A MILLION: William Tracy, James Gleason, Noah Beery, Jr.—Just a glorified two-reel comedy. This is the first of Hal Roach's streamliners, but there will have to be more meat to the halance of them if they are going to do any good at the box office. The cost of the shots to make a schedule is more than the feature.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THIEF OF BAGDAD, THE: Conrad Veidt, Sahu, June Duprez—In spite of beautiful color and great photography, the attendance for this was only fair. The adults found it too far-fetched, and the kids just weren't interested. Maybe I played it too late. Running time, 109 minutes. Played November 10-12.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alherta, Can. Small town and rural patronage.

Universal

APPOINTMENT FOR LOVE: Charles Boyer, Margaret Sullavan—No husiness on this one. A good feature, but the ladies just wouldn't come. We drew mostly men. Why, I don't know, as it's a woman's picture. Could it be the wives sent their husbands to get a little of the Boyer technique? If so, the poor gals are out of luck, as there wasn't any. Running time, 89 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

BADLANDS OF DAKOTA: Rohert Stack, Ann Rutherford, Richard Dix—If you want a picture that has a good cast of outdoor favorites and that really travels, with just lots of action, then huy and hook this picture. Advertise the outlaws and the gunmen who act as law enforcement officers, then sit back. You'll do husiness.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BLACK CAT, THE: Basil Rathhone, Hugh Herhert, Bela Lugosi—Played on special Owl Show. O. K. chills and murder and "woo-woo laughs." They liked it. Played Novemher 15.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

FLAME OF NEW ORLEANS, THE: Marlene Dietrich, Bruce Cahot, Roland Young—I have yet to see Dietrich make us money.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HELLO, SUCKER: Hugh Herhert, Tom Brown, Peggy Moran—Failed to draw on a double bill with "I'll Wait for You" at bargain prices. Opposition might have had something to do with it. Business way below normal. Running time, 60 minutes. Played November 4.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

IT'S A DATE: Deanna Durbin, Kay Francis, Walter Pidgeon—Fair picture which failed to draw here. Print old and on inserted replacement film sound terrible and picture out of focus. This is common fault with the older pictures and one that is impossible to correct at the theatre. Played November 14-15.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

MAN-MADE MONSTER: Lionel Atwill, Lon Chaney, Jr., Anne Nagel—The kind the parents will give you Billy H. for running, and yet dates have to be filled, but it would be better to he dark than run this type. Universal can't forget "Frankenstein." They are always trying to repeat, and they show dumbness for doing it and I was dumb for running it, so that evens up.—A. E. Hancock. Columhia Theatre, Columbia City, Ind. General patronage.

NEVER GIVE A SUCKER AN EVEN BREAK: W. C. Fields, Gloria Jean—Gave away turkeys to get them in to see this turkey. The last 10 minutes were far better than the first 60 minutes. Running time, 70 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

RAIDERS OF THE DESSERT: Richard Arlen, Andy Devine—See review on "Forced Landing," Paramount.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

SING ANOTHER CHORUS: Johnny Downs, Jane Frazee, Mischa Auer—Did not draw and neither did it please. Jane Frazee was not liked. The entire production was too amateurish. Played October 12-13.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

SOUTH OF TAHITI: Brian Donlevy, Broderick Crawford, Andy Devine—Had a nice run on this. This Maria Montez gal will give Lamour a run for her sarong any day now; she's good in this. This type of show always appeals to my farm trade and they always like 'em. A good mid-week or Friday-Saturday show in any league. Running time, 75 minutes.—Al Eliasen, Koronis Theatre, Jaynesville, Minn. Small town and rural patronage.

THIS WOMAN IS MINE: Franchot Tone, John Carroll, Walter Brennan, Carol Bruce—Mediocre fare, marred by Bruce, who is decidedly not ready for starring parts. She is very amateurish. It would not hurt to let it lay. The reaction to it here was unfavorable.—A. E. Hancock, Columbia Theatre, Columbia Theatre, Columbia City, Ind. General patronage.

Wainwright-DuWorld

CRIMSON CIRCLE, THE: Noah Beery—Played with "Design for Murder," World Pictures. Horror shows go over big here. The patrons eat this kind of stuff up. As far as the story goes, there isn't very much to say. Neither one of them makes any sense. But it isn't story that they want; it's murder and mystery. So they come by the dozens. If they go for horror, book it. Played October 5-7.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

Warner Bros.-First National

AFFECTIONATELY YOURS: Merle Oberon, Dennis Morgan, Rita Hayworth—Cannot say that I enjoyed this one very much. Used it as the top offering on a double bill with "They Meet Again," and business was way under par. My public did not go for this combination or the titles, which mean nothing. Running time, 85 minutes. Played November 18.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

BAD MEN OF MISSOURI: Dennis Morgan, Jane Wyman, Wayne Morris—A good action picture that got them in on Friday and Saturday. Good title and good story. Played November 7-8.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

BRIDE CAME C. O. D., THE: James Cagney, Bette Davis—A swell comedy that pleased everyone. Business good. Played November 1-3.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

BRIDE CAME C. O. D., The: James Cagney, Bette Davis—Played this one a little late; however, it showed to a fair-sized crowd and most of the patrons were satisfied. Personally, I did not think it was any too hot and could get little enjoyment out of it. Running time, 90 minutes. Played November 16-17.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

DIVE BOMBER: Errol Flynn, Fred MacMurray, Ralph Bellamy—A good picture that was much too long and could have been helped by the use of a sharp pair of shears. The color and the cast were very good—in fact, exceptional—but we had quite a few complaints because the picture went 'round and 'round and the only favorable remarks came from the kids, who were aviation-minded. We did a very good business on the picture and would recommend it for box-office grosses.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

INTERNATIONAL SQUADRON: Ronald Reagan—Good picture and good business. Will please the airplane fans. Running time, 85 minutes. Played November 16-17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MALTESE FALCON, THE: Humphrey Bogart, Mary Astor, Gladys George—Finest mystery ever made. Lots of action. Enjoyed by good crowd. Running time, 80 minutes. Played November 20-21.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

MANPOWER: Edward G. Robinson, Marlene Dietrich, George Raft—A very strong drama about the daredevils of the power line, and with a strong cast who put it over beautifully. While it did not register too outstanding at the box-office, it was fair and the audience enjoyed it. Running time, 100 minutes. Played November 21-22.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

MEET JOHN DOE: Gary Cooper, Barbara Stanwyck, Edward Arnold—A swell picture that missed at the box-office. It is hard to explain why this picture missed fire, unless it was the title. Played November 4-6.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—This is no doubt one of the finest pictures that I have ever played on the screen. I was greatly surprised in this picture, as I don't care much for Martha Scott after seeing her in "Our Town" and "Cheers for Miss Bishop," but she is 100 per cent O. K. in this fine picture. As for the acting of Fredric March, you had better watch out for the time to pick the Academy Winner in 1942. If Fredric March keeps up this fine work, then I don't see how they can overlook him. This is a picture that I recommend everyone to see. It looks like Vitagraph just won't quit this year. Well, I say more power to them, because they are certainly making 100 per cent better features this year than they did last year. Played November 23-24.—Paul T. Mitchell, Mitchell Theatre, Barbourville, Ky. Small town and rural patronage.

SERGEANT YORK: Gary Cooper, Joan Leslie—As far as quality is concerned, it is a top-ranking picture and the cast are all good. Sold for extended playing time at advanced admissions, with a 50-50 split, and the same reaction as when we played "Gone With the Wind." Business preceding was down, also afterward. You check your same preferred playing time that was given to "York," and you find that it has not made any money, over what the same three days have done preceding, on a good program picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SERGEANT YORK: Gary Cooper, Joan Leslie—A natural for our little town, but, in my opinion, will do excellent business anywhere, any time. Did about 400 per cent business here and pleased 100 per cent. Many came back to see it the second time. Running time, 133 minutes. Played November 17-19.—Ira Smith, Breeze Theatre, Beaufort, S. C. Small town patronage.

SERGEANT YORK: Gary Cooper, Joan Leslie—Outstanding in every department. The increase in price of admission made no difference; consequently, business was way above expectations. Should be another 'G. W. T. W." Don't be afraid of it. Running time, 134 minutes. Played November 2-3.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

SHINING VICTORY: James Stephenson, Geraldine Fitzgerald, Donald Crisp—A very fine piece of entertainment. No big draw, but entertaining. Contacted the doctors on this.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

STRAWBERRY BLONDE, THE: James Cagney, Olivia de Havilland, Rita Hayworth, Alan Hale—An all-around picture for enjoyment. Rita Hayworth, Olivia de Havilland, James Cagney, Alan Hale, George Tobias and Jack Carson are featured in this entertaining romance of the Gay 90's, and the customer gets his money's worth, you may be sure. Really a fine picture for all the folks. Running time, 97 minutes. Played November 20.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

World Pictures

DESIGN FOR MURDER: Manning Whiley, Barbara Everest, Michael Drake—See review on "The Crimson Circle," Wainwright-Du World.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

Short Features

Columbia

ACHE IN EVERY STAKE, AN: Stooges—This is one of the funniest of the Stooges comedies, especially where Curly is shaving the ice. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

COMMUNITY SING, NO. 2: Current Hits—Well received. Got a few songs started.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FROM NUTS TO SOUP: Cinescope—Professor Oakes demonstrates some of his wacky inventions. Not bad. Running time, 9 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

IT HAPPENED TO CRUSOE: Fables—A good cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LOVE AT FIRST FRIGHT: El Brendel—Very entertaining.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SCREEN SNAPSHOTS, NO. 1: (Series 21)—Well received. Always popular.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WILL DEMOCRACY SURVIVE?: International Forum—Although well done and thought-provoking, the students around here claim they have serious study all day and want straight entertainment when they come to the movies. That idea will have to influence future dating of this series, good as it is. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Metro-Goldwyn-Mayer

BATTLE, THE: Miniatures—Too many like it in the news and shorts. Very short on interest to my patrons.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

FLYING BEAR: Technicolor Cartoons—Good cartoon.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

FOOTBALL THRILLS OF 1940: Pete Smith Specialties—Plenty O. K. Ran it when high school team was present and they ate it up. Even football haters would get a kick out of it.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

FOOTBALL THRILLS OF 1940: Pete Smith Specialties—Very good, but the local high school had this on 16 mm. about 10 days before we could get it dated and that hurt business because we featured this short in our ads.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

GOOSE GOES SOUTH, THE: Technicolor Cartoons—Pretty fair color cartoon with a few laughs.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town patronage.

HOBBIES: Passing Parade—A good short that was worth a playdate.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HOME ON THE RANGE: MGM Cartoons—Here is a color cartoon that will delight everyone.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town patronage.

LITTLE CESARIO: Technicolor Cartoons—One of the best cartoons in color to come from MGM. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

(Reports continued on following page)

RCA

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(*Reports continued from preceding page*)

LITTLE MOLE, THE: Technicolor Cartoons—Nice little color cartoon with a moral.—Walter R. Pyle. Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town patronage.

MRS. LADYBUG: Technicolor Cartoons—Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OLD NEW MEXICO: FitzPatrick Traveltalks—This one up to usual high standard of FitzPatrick Traveltalks.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

TRIUMPH WITHOUT DRUMS: Miniature—Entertaining one-reeler tells of the efforts of Harvey Wiley to get the pure food act passed, and his ultimate success. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHISPERS: Passing Parade—Another excellent reel by John Nesbitt's Passing Parade. The story of how a whispered untruth can upset a whole nation. Play it.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

Paramount

BEAUTY AND THE BEACH: Headliners—Not just another fill-in, but a real addition to any program. Good music in a quaint setting.—D. E. Burnett, State Theatre, Larned, Kan. Small town patronage.

BREEZY LITTLE BEARS: Paragraphics—Here is something different! If you haven't made the acquaintance of these three mischievous cubs before, then do so now. Their antics are almost human and your patrons, both young and old, will get many a hearty laugh from these inquisitive bears. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

IN A PET SHOP: Speaking of Animals—Another of the "Speaking of Animals" series. Good entertainment; will please them all and will build as a series. Play this one.—D. E. Burnett, State Theatre, Larned, Kan. Small town patronage.

JUNGLE, THE: Fascinating Journeys—One of the finest color reels I have run this year. One you can advertise and not have to hide when they come out. —C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

PARAMOUNT NEWS: Still the best newsreel on the market and still giving us sports, fashions, etc., not all war and speeches everyone heard a month ago over the radio.—Walter R. Pyle, Dreamland Theatre. Rockglen, Saskatchewan, Can. Small town patronage.

POPEYE MEETS RIP VAN WINKLE: Popeye the Sailor—About on a par with the other Popeye cartoons. Not worth the price that Paramount sticks on them, in this spot.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PROBLEM PAPPY: Popeye the Sailor—Average Popeye cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SUPERMAN: Color Cartoon—This runs true to form with the comic strips, and with a little plugging will bring in the young 'uns. Wonderful cartooning and sure fire box-office for kids. Don't play on preferred itme, but build up weak dates with this extra. It's worth the extra dough. Running time, 11 minutes. —D. E. Burnett, State Theatre, Larned, Kan. Small town patronage.

RKO Radio

DONALD'S VACATION: Walt Disney Cartoons—They all like Donald and in this one he really is good. He goes out into the woods and it makes a good cartoon. Running time, 8 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

FIRE CHIEF: Walt Disney Cartoons—These are O.K., but don't let anyone tell you they will bring a dime extra to your box office. Running time, 8 minutes.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

INFORMATION PLEASE, NO. 10: Louis Bromfield—This is the last of this subject I will run, definitely and finally. Imagine RKO allowing Bromfield to pull a crack like he pulled in this short. It seemed that Bromfield was familiar with the photos of all the old time movie stars whose pictures they were showing. Fadiman remarked about this. Bromfield said "Yes, I knew all the old movie stars. I used to go to the movies when they were good." Did my patrons give me the Haw-Haw. Running time, 10 minutes.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

IT HAPPENED ALL NIGHT: Edgar Kennedy—Some laughed, some didn't, so use your own judgment.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MARCH OF TIME, No. 3: "Sailors With Wings" Very good, but we got it with "Dive Bomber" and there was just too much of the same thing and this short had everything in it that the feature claimed. Book it away from an aviation feature, or suffer like we did.—Mayme P. Musselman, Princess Theatre. Lincoln, Kan. Small town patronage.

MARCH OF TIME, No. 13: "Peace—By Adolf Hitler" Very good and very interesting. It fits in with the daily news events. Draws extra business. Running time, 19 minutes.—Peter Kavel, Campau Theatre. Hamtramck, Mich. General patronage.

MR. DUCK STEPS OUT: Walt Disney Cartoons—This cartoon is just what the younger folks go for. Comedy and jitterbugs. Donald and his girl friend are good. Running time, 8 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

PICTURE PEOPLE SERIES: Have played three of this series and they seem to get better with each issue. First one was a little slow, but the second and third have made up for it. Running time, 10 minutes. —Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

QUAIL QUEST: Sportscopes—Here is a very fine hunting short. We played it a week before the season and had some comments on it. Some stayed to see it twice and some asked what time it was on, so they wouldn't miss it. Running time, 9 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

Twentieth Century-Fox

ICE CARNIVAL, THE: Terrytoons—A good cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ICE CARNIVAL, THE: Terrytoons—Not so hot. This goes for about 90 per cent of Fox shorts.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

ONE MAN NAVY, THE: Terrytoons—Fair color cartoon.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

SOLDIERS OF THE SKY: Adventures Newscameraman—This will be very reassuring to the masses of people who think the U. S. cannot defend itself. Should be seen by all Americans and will be appreciated by all who see it.—D. E. Burnett, State Theatre, Larned, Kan. Small town patronage.

Universal

NORTHERN NEIGHBORS: Variety Views—Very good subject. Beautiful color. Running time, 10 minutes.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

Vitaphone

CARIOCA SERENADERS: Melody Masters Bands —This one-reeler has good dancing and rhumba music. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HENRY BUSSE AND ORCHESTRA: Melody Masters—A short that will please. Henry Busse, king of the trumpet, and his boys collaborate to produce a tuneful reel of old-time numbers, "Hot Lips," "Wang Wang Blues," etc. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

HERE COMES THE CAVALRY: Technicolor Specials—The best yet of this series. Advertise it.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

ROOKIE REVUE: Merrie Melodies Cartoons—Very clever color cartoon that failed to draw the laughs here that it should. I do not know why as this Merrie Melodies series is a favorite in this town. Running time, 8 minutes.—W. Varick Nevins III Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

TANKS ARE COMING, THE: Technicolor Specials —Very good two reeler in color, with George Tobias furnishing good comedy. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHITE SAILS: Hollywood Novelties—Just a filler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Miscellaneous
Dazel Roadshows

IN THE BANK: Charlie Chaplin—This is one of the old timers. Reprinted and sound added, it is brought back for the enjoyment of today's patrons. It's good and they like it. Not as bad as you might think. Running time, 13 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

Miscellaneous

FIRST LINE OF DEFENSE: U. S. Navy Recruit —We had first run on the newest navy reel and I think it's the best. It tells about our two ocean navy and has some good battle scenes. This reel is gratis from the Navy Dept. Running time, 11 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

Serial
Universal

SEA RAIDERS: Dead End Kids—First chapter got off to a swell start. Nothing like serials to boost my week-end business. Universal has the best.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of November 29th

ASTOR
The Tell-Tale Heart.....MGM
Scenic Grandeur.....MGM
*Feature: The Chocolate Soldier.*MGM

CAPITOL
Romance in Celluloid.....MGM
Triumph Without Drums....MGM
Feature: Shadow of the Thin Man.....MGM

CRITERION
The Bug Parade.....Vitaphone
Stranger Than Fiction: "The Candy Kid".....Universal
Feature: Keep 'Em Flying...Universal

MUSIC HALL
Information Please, No. 11: Jan Struther.....RKO Radio
Art Discovers America.....RKO Radio
Feature: Suspicion.....RKO Radio

PARAMOUNT
The Quiz Kids, No. 1.....Paramount
Feature: Skylark.....Paramount

RIALTO
Snow Dogs.....Paramount
Doin' the Town.....Universal
Boogie Woogie Bugle Boy of Co. B.....Universal
Feature: The Kid from Kansas. Universal

RIVOLI
A Gentleman's Gentleman..Disney-RKO Radio
Feature: How Green Was My Valley.....20th Cent.-Fox

ROXY
Welcome, Little Stranger...20th Cent.-Fox
Community Sing.....Columbia
Feature: You Belong to Me..Columbia

STRAND
All This and Rabbit Stew...Vitaphone
Points on Arrows.....Vitaphone
Feature: They Died with Their Boots On.....Warner Bros.

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MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

The Award—All Things to All Men

Now that the eigth consecutive year of the Quigley Awards is winding up, and the ninth all ready to spring, this is as good a time as any to reproduce, in part, a letter from one of the newer members about the Competitions, to follow it with some observations of our own. Sez he:

"Too often for my patience to contend with (but not uttered by the majority) I hear the repeated insinuation, 'What the hell is a Quigley Award? Does your boss raise your salary every time you get one?' And that insinuation, Mike, is what prompts me to write this letter.

"No, I don't recall a manager getting a raise for receiving a Quigley Award. But, believe me, even citations help the progress of a manager immeasurably. Everyone knows that a Citation follows a campaign and, for each campaign sent in to you, an alert manager or publicist is behind the campaign.

"I don't mean that a manager is not alert just because he does not inform MOTION PICTURE HERALD *of his activity. What I do mean is that the Awards are given for outstanding work, which shows ability and activity. And to have your name placed above other managers through these Awards means plenty, believe me.*

"Most managers and publicists know this. That is why you are continually bombarded with campaigns. . . ."

The sentiments of the member are gratifyingly in accord with the important segment of Round Table opinion that has made the Awards so influential a factor in managerial progress. These men cherish the significance of the Competitions. They know of its true values. Let us then address ourselves to those less informed.

"What the hell is a Quigley Award?" A Quigley Award, gentlemen, is a state of mind, an expression of temperament, an opportunity to get from where you are to where you want to go.

"Does your boss raise your salary every time you get one?" The Awards were not conceived to bring about immediate raises. The Competitions were not built that-a-way. They were meant, first, to spotlight the go-getter who was not going. They won him a deserved recognition. And by that token, they did win him raises, promotions. That seems to have come about naturally, if not immediately.

It came about because the Award carried no strings, because the man in the field adopted it for his own. It came about because his work was judged impartially by neutral industry heads far removed from his boundaries. It came about because his efforts were hailed by leaders in New York and Hollywood. And it came about because so many of the winners proved their fitness to be listed among the ablest of showmen.

* * *

"What the hell is a Quigley Award?" It is—all things to all men.

To some, it is a personal incentive to consistent effort, to a self-measured goal. To others, it means pure joy of competition with brother-managers. Another group sees in it an honest and unequalled chance for advancement. To those who shout "What's in it for me?"—a Quigley Award means nothing at all.

▽ ▽ ▽

ABOUT HOUSEKEEPING

Dropping into one of the nicer "neighborhoods" of an evening to catch a show, your reporter was slightly dismayed to note a lapse in the theatre's otherwise efficient servicing—in this instance, the men's room. First, it was the towel machine that was not functioning. Then, and worse, tissue containers were empty. Whoever was supposed to be in charge of the routine checkup just fell down. To which effect some of the inconvenienced customers spoke up.

It makes little difference to the ticket-buyer that these things occur infrequently. He has been educated to a high degree of theatre service and any deviation from perfection becomes occasion for complaint.

A-Mike Vogel

ROUND TABLE IN PICTURES



Artie Cohn, Warners' Roosevelt, Philadelphia, meets Fredric March and uses photo in special screen trailer, lobby display and local papers ahead of "One Foot in Heaven".



For Tarzan's Secret Treasure" at the Madison, in Peoria, Len Worley arranged special screening for MGM's travelling King Tarz, as noted.



With the University of Chicago one block from the Frolic Theatre, Ben Cohn creates attractive Majorette display ahead of "Harmon of Michigan".

Tied to local Fire Prevention Week, Mel Blieden at the State, Anderson, Ind., promoted lobby display of various fire-fighting equipment.



Buck Jones, Monogram's Western star, inaugurates the Hollywood season of Christmas festivities when he greets Santa Claus as the latter arrived at the Lockheed Airport. Tieup was between TWA, Monogram and one of Hollywood's leading department stores.



Mine Towns Honor "Valley" Opening

For the dual opening of "How Green Was My Valley" in Scranton and Wilkes-Barre, at the Comerford Theatres, Managers Tom Killeen and Bill Walsh working with the Hal Horne forces organized a comprehensive campaign aimed at the big percentage of Welsh miners in that area. The fact that the double date was a pre-release showing was made much of by the newspapers, especially with editorials in the leading dailies, in addition to their advance publicity for a solid 10 days. Other press attentions were had in the *Anthracite News,* leading miners' union paper.

Headed by the Mayors and including community leaders was the sponsoring committee which opened up many avenues of promotion to make the openings a civic event. These proceedings included a dual broadcast from both theatres over Mutual, the Mayors greeting each other and a concert given by the famous Welsh chorus. Another featured promotion was a search for the "Angharad of the Valley," based on the Maureen O'Hara character in the picture. Success of the stunt stemmed from the fact that there are many Welsh girls in the area, the winner being the guest of the Mayor at the opening.

"Father and Son" Angle Stressed

Cooperation from the "Cambrians" and "Junior Cambrians" local Welsh societies was concentrated on telephone calls to their friends throughout the area. Sunday schools and churches in the district were urged to use the theme of the picture for Sunday school lessons. The Kiwanis Club dedicated their weekly luncheon to the "father-and-son" angle emphasized in the picture and bannered buses cruised the area within a 50-mile radius.

The openings were in Hollywood style, choruses of singers in Welsh costume singing outside the theatres, and giving added concerts inside before the picture started. Theatre banners covered the public squares and further attention was brought to the premiere by a series of trailers in all Comerford theatres throughout the area.

"LET'S HEAR FROM YOU"

Burke Ties Flying Club To "Parachute" Stunt

Members of the Branford, Ontario, Flying Club worked with Bill Burke to advance his advertising on "Parachute Battalion" at the F P C Brant, the aviators dropping imprinted card parachutes all over the city during the rush hour the day ahead. In exchange, Burke plugged the Club on reverse side of parachute. Further attention was directed to the showing with a street parade to the theatre of the local boys' band, the procession spotted with theatre banners. Music of the band in front of the house was picked up on a lobby quiz program. Burke announcing the event to the audiences.

For the initiation of his "Captain Marvel" serial, Bill reports the successful formation of a kid club, distributing regular membership cards to be punched at each Saturday matinee showing. Those showing a perfect attendance at 11 sessions are to be admitted free of charge on the twelfth, and last.

SOME LATE HIGHLIGHTS

What with the power shortage in that sector and resultant rulings by the O.P.M. restricting theatre display lighting, Gus Coats, of the Tiger, Auburn, Ala., tells how he got from under, especially for the information of others similarly affected. He writes the theatre is allowed only 150 watts under the marquee. Upright and attraction signs must be darkened. So the Round Tabler dug up a Delco lighting system, put it out front where it could be seen, built a little house around the juicer as weather protection.

The Delco goes "chug-chug" out loud and folks come running to see what goes on. On the house they see: "Gus Coats' Power House—There's A Better Show Inside". The curious accept the suggestion. The result is a smart ballyhoo, and a solution of a problem that threatened to affect business. The local paper told about it in a page-one box.

HARMON MAKES "PERSONAL" FOR WHEELER ON "HARMON"

Getting the great Tom Harmon to make a personal appearance with "Harmon of Michigan", for the opening day of the engagement, and for expenses only, is currently reported by 1940 Quigley Grand Awards winner, Ray Wheeler, at the B & K Granada, South Bend, Ind. Working with Jack Thomas, Columbia exploiteer, the Round Tabler called the star in Detroit and persuaded him to come over. Upon his acceptance, the showmen got busy and rigged up quite a publicity schedule in the papers and on the radio.

Feature of the promotion was attendance of the Notre Dame football team to meet the star and view the picture, a first-time, reports Wheeler that the team turned out in a body to help the buildup at a local theatre. Stars of the Irish pigskin squad took a bow with Harmon from the stage. Another highlight of the event was a banquet in honor of the visitor by the local Michigan Alumni Club to which were also invited the coaches and captains of the South Bend high school teams. The press, of course, gave the promotion a lot of space in the drama, sports and radio pages.

"DOC" TWEDT STAGES UNEXPECTED BALLYHOO FOR "TEXAS"

Out in Manly, Iowa, where the corn grows tall, and his beard grows long, "Doc" Twedt, the effervescent operator of the Lido planted on old-fashioned hitching post out front with a sign: "All Cowboys riding in to see 'Texas' Sunday matinee, admitted free". He then arranged with a father-and-son combination of expert riders from nearby to come on down, dressed in their go-to-meetin' cowboy outfits. The original idea outgrew itself, when to Twedt's surprise, the duo turned up with four additional riders, all in costume, and put on a ridin' show in front of the theatre.

Within a half-hour, one of the biggest crowds ever noted locally gathered to take in the show. And immediately after, packed the house for the matinee. "Doc" notes the entire cost was six passes for the riders, 15 cents worth of nails for the hitchin' post. He did the sign himself.

PORTRAIT PAINTER WORKS IN WINDOW FOR "SUNDOWN"

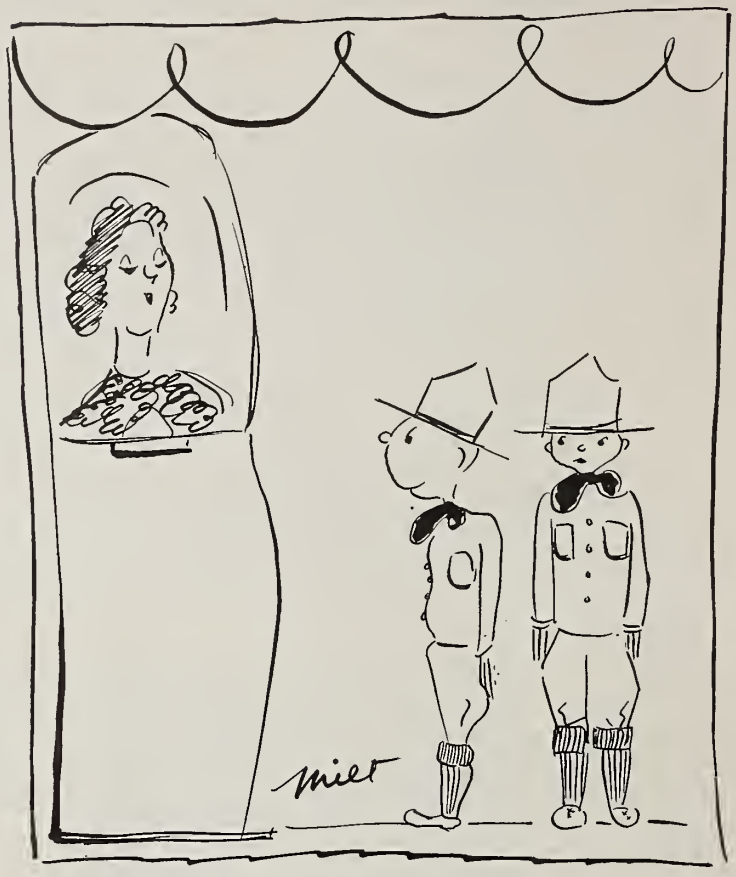
Chancing upon a portrait painter, lately from Hollywood, Manager Rodney Toups, working with Bob Wood, United Artists exploiteer, engaged the artist to paint an oil of Gene Tierney in a prominent window, as a buildup for the "Sundown" date at Loew's State, New Orleans. The portrait was of the star costumed as in the picture, and since the painter worked on for three days ahead of the opening, about everyone in town had a peek at it and the theatre poster alongside. When completed, the oil was framed and planted in another prominent window for added attentions, which was duly noted in the press. Style accessories named after the picture were featured in windows of leading shops and the recent "Life" cover of the star was displayed with credit snipes on newsstands.

"Honky Tonk" Co-op Herald Attracts on Anthony Date

Using the love scene stills from the press-book showing Gable in previous of his pictures, Bob Anthony used the photos to tie in eight of his leading merchants on a co-op herald contest for "Honky Tonk" at Schine's Piqua, Piqua, Ohio. Cost was shared by the stores, the heralds were distributed house-to-house by the participating merchants.

Contest was on window-shopping, each participating store displaying one of the Gable stills. Entrants were requested to visit each window and in the numbered spaces provided on the herald, set down the titles of the pictures represented and name of the woman star in each close-up. Merchant copy bordered the herald and guest prizes were awarded first 20 winners.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Milt Rosenfeld, Round Table cartoonist.

BOY SCOUT: Madame, we understand men in uniform are charged half price.

Lou Hart Turns Reporter, Lands His Own Story

Continuing his success on military promotions tied to local boys in the various services, Lou Hart hits the jack-pot again, this time for "Parachute Battalion" at Schine's Hippodrome, Gloversville. Hart has developed a fat publicity medium for these dates by digging up locals serving in the different branches, using them for lengthy news stories in which the theatre also bows in, of course. When the staff reporters are not available for this extra work, Hart takes over on his own, as he did recently.

The Schiner discovered that three Gloversville boys were "para-troops", attached to parachute battalions which worked in the picture. Sensing the news value of the slant, Hart tried to sell it to the publisher and was turned down for lack of reporters to cover. So Lou went to work, interviewed the soldiers' folks, borrowed snap shots, scrap books of their army adventures, wrote the yarn and well enough so that the paper ran it "as is" and to more than a half-column including the proper theatre credits. Tied in with the publicity was a series of teaser one-column ads.

For outside attentions, Lou swung a giant parachute and dummy from one of the tall buildings, then tried to sell the authorities on permitting a parachute jump between halves of a high school game. They wouldn't go, so Hart promoted the show into the football program to provide for this extra coverage for the coming date.

"Golden Years Party" Aids "Smilin' Through"

Twenty Evansville, Ind., couples married 50 years or more, accepted invitations to a "Golden Years Party" put on by Harry Reisinger for the date on "Smilin' Through" at Loew's, the guests rounded up through a three-day newspaper promotion. Coupon was run daily for those eligible to fill out with names and addresses and to note whether or not they would need transportation, which the Loewman had promoted through Yellow Cab.

Brought together for lunch, also promoted at a downtown hotel, the guests afterwards were taken to the theatre to see the picture, which was the reason for the gathering.

USE 'POST' PROMOTION FOR "NEVER GET RICH"

Extra aids employed by theatremen on Columbia's "You'll Never Get Rich", and put through by the David Lipton ad forces, are magazine promotions on Rita Hayworth, principally a full-color page in a recent Saturday Evening Post *showing the star in a beauty drill series of six poses. Tie-ins for the date are being made with drug stores and cosmetic counters using reproductions of the layouts for display.*

Towns Compete In "Amateur" Series

Having staged amateur shows successfully in other situations where he had served before coming to Rock Rapids, Ia., Roy H. Metcalfe of the Rapids Theatre in that spot recently instituted the same idea not only to stimulate immediate grosses, but to call attention to his coming attractions. The Round Tabler's situation at first was a bit difficult, since his admissions were higher than theatres in the area from which he drew. Then, too, the schools, PTA and similar organizations had scheduled many activities which were competing with the theatreman's endeavors.

Metcalfe's persistence finally got him a majority of the school superintendents in the 15 surrounding towns, to cooperate in a 15-week series of amateur nights. It was agreed that each of the nights would be named for a different community and that the prize monies would go for the various club funds of other participating organizations. In addition to the preliminary awards, the three best acts of each show were offered a further opportunity to appear in the finals.

Competitive Spirit Engendered

The idea has taken on, building with each week, the various communities vying with each other to do something bigger and different. As an instance, the theatreman reports one town putting on a program with 25 locals, feature of the act being 16 members of the women's club, some dressed as men, executing an old-fashioned square dance. Another night drew a big crowd with a men's fashion revue, the participants displaying late styles from bathing suits to formal wear. Included in the programs by the theatreman were acts that would call attention to the following week's program. At the men's style show, for instance, one of the performers was costumed as "Charley's Aunt" for that date. On another occasion, to publicize "Lil' Abner," Roy promoted one of the clubs to organize a "Dog Patch" quartette, dressed in the comic strip style.

The draw thus obtained from the surrounding communities was stimulated by publicity in the local papers, who from time to time used photos of the various stage activities which featured their eitizenry. The buildup has been steady, Metcalfe having the assistance of his wife to act as commentator at the fashion show and other stage presentations. Roy recommends the idea for adaptation in situations with many smaller towns in the drawing area. He finds the competition thus engendered between the communities, brings satisfactory box-office results.

"LET'S HEAR FROM YOU"

Tickell Gathers Bottles

Hearing a broadcast asking for medicine bottles for the Canadian army medical corps. Manager F. Tickell, Princess, Edmonton, Can., contacted the local officer in charge to discover that returns were slow. So the Round Tabler immediately threw together a free show with an admission charge of four medicine bottles. Program was donated by the exchanges. Result was a packed house, and a vanload of bottles, the theatre, a suburban subsequent-run, also benefiting through publicity and free radio plugs.

JUST TWO "FORTNIGHTS" LEFT TO GO

Neck-and-neck seems to be the word, as results of the Fifth Fortnight of the Fourth Quarter are determined. Here is listed who the winners are, and where from.

A. E. ABELSON
Lake, Devil's Lake, N. D.

H. M. ADDISON
Schine's Paramount, Glens Falls, N. Y.

DAVID BACHNER
Warner's, Cleveland, Ohio

BOB BEREZIN
Elgin, Ottawa, Ont., Canada

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

LIGE BRIEN
Warner's Belmar, Pittsburgh, Pa.

CAROLINA BRUNSON
Rialto, Phoenix, Ariz.

JACK CAMPBELL
Capitol, Brampton, Ont., Canada

IRVING CANTOR
Schine's Palace, Syracuse, N. Y.

T. J. CARY
NED KORNBLITE, JR.
Capitol, Waverly, N. Y.

LOUIE CHARNINSKY
Capitol, Dallas, Tex.

L. A. COHEN
Loew's Poli, Hartford, Conn.

BEN COHN
Warner's Frolic, Chicago, Ill.

JACK COTTER
Colonial, Erie, Pa.

FRED CURTICE
Uptown, San Francisco, Calif.

BARNEY DE VIETTI
Huish, Price, Utah

N. J. DUNCAN
Strand, Vancouver, B. C.

BILL ELDER
Loew's, Indianapolis, Ind.

BUD ERICKSON
Warner's Rhodes, Chicago, Ill.

DICK FELDMAN
Schine's Paramount, Syracuse, N. Y.

JOE FEULNER
DesPlaines, DesPlaines, Ill.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

MATTHEW E. FUZO
Laurelton, Laurelton, L. I.

BILL GALLIGAN
JOHN W. SHAFFER
Commercial, Chicago, Ill.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

JOE GOLDSTEIN
Schine's Webster, Rochester, N. Y.

ED HARRIS
Glendale, Glendale, Calif.

P. J. HARVEY
Strand, York, Pa.

VERN HUDSON
Palace, Guelph, Ont., Canada

TOM JEFFERSON
Paramount, Miami, Fla.

BILL JOHNSON
Smalley's, Dolgeville, N. Y.

MEL JOLLEY
Columbia, St. Thomas, Ont., Canada

Duplicating the last Fortnight returns, 64 Appointments are again voted, this time to 66 entrants, the extra two, as usual, for double-credits on single entries.

The Sixth Fortnight is now current. Thus, two preliminary two-week periods, in all, remain until the end of the 1941 Awards, deadline for the year coming on Jan. 3, 1942.

R. LEE KLINE
Orpheum, Philadelphia, Pa.

STANLEY LAMBERT
Warner's Venetian, Racine, Wis.

JACK LYKES
Loew's Valentine, Toledo, Ohio

BILL McCLAIN
Virginia, Carrollton, Ohio

J. R. MACEACHRON
Malco Paramount, Jackson, Tenn.

ED MAY
Schine's Russell, Maysville, Ky.

LOUIS E. MAYER
RKO Temple, Rochester, N. Y.

HIRAM MEEKS
Ritz, Russellville, Ark.

DOUGLAS MELLOTT
Blair, Hollidaysburg, Pa.

ROY H. METCALFE
Rapids, Rock Rapids, Ia.

W. S. PERUTZ
Stanley, Atlantic City, N. J.

LES PRESTON
Capitol, St. Thomas, Ont., Canada

JOE ROSENFIELD
Fox Wisconsin, Milwaukee, Wis.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

BOB RUSSELL
Loew's Poli, New Haven, Conn.

DAVID R. SABLOSKY
Norris, Norristown, Pa.

FRANCIS B. SCHLAX
Kenosha, Kenosha, Wis.

EDDIE SELETTE
Warner's Albany, Albany, N. Y.

CHUCK SHANNON
Warner's State, State College, Pa.

JACK SIDNEY
National, Louisville, Ky.

HAROLD SIMONS
Palace, Antigo, Wis.

BILL SMITH
Apex, Washington, D. C.

W-CLYDE SMITH
Paramount, Hot Springs, Ark.

HARRY D. STEARN
Schine's Strand, Lexington, Ky.

RICHARD STODDARD
Rocket, Rock Island, Ill.

ARNOLD STOLTZ
Avon, Utica, N. Y.

DAN TERRELL
Loew's Capitol, Washington, D. C.

HAL THOMAS
Malco Fulton, Fulton, Ky.

DOC TWEDT
Lido, Manly, Ia.

DICK WALSH
Lafayette, Buffalo, N. Y.

BURGESS WALTMON
Princess, Columbus, Miss.

RAY WHEELER
Granada, South Bend, Ind.

So, it's hurry, hurry, and let's have that strong finish. Immediately after the final Quarter-Master, judging for the 1941 Grand Awards will be arranged.

Silver Ties Anniversary To Campaign for "Meet"

With "When Ladies Meet" booked during the week of the theatre's twenty-fourth anniversary, Nat Silver put on a strong campaign for the double celebration at the M & P Strand, Lowell, Mass., starting with an offer of free admission to couples celebrating their twenty-fourth wedding anniversary in the same period. Those eligible were requested to register in the lobby.

Newspaper publicity was in keeping with the event, Silver working with one of the papers for a co-op page tied to the title, merchants also running congratulatory copy. This was tied to a scrambled-word contest. Special anniversary ads from the stores were obtained by another daily for run-of-the-paper. To encourage attendance among women's organizations, Nat invited their presidents to be his guests on opening day. Opinions on the picture and quotes were used over the radio.

Carnations to the first 500 women at the opening matinee were promoted for the usual credits and a bit of swank added with a lobby demonstration by beauty shop of the hair-dos worn by the stars in the picture. Beauty shop paid for the colored heralds in exchange for back page copy.

For the tenth anniversary of the Skouras Forest Hills, Forest Hills, Long Island, Manager Irving Ludwig put together a distinctive 16-page program, the bulk of which was made up of congratulatory advertising from local stores and organizations. Prestige of the houses is indicated in the advertisers which numbered the American Legion and the local hospital. Inside first-page was given over to greetings by Ludwig, with center spread for the anniversary program.

Asks Patrons for Answers On "She Knew All" Date

Tied to popular Shoppers Guide was contest planted by Manager George D. Irwin on "She Knew All the Answers" at the Paramount, Grand Forks, N. D., readers being invited to write 50-word expressions on "What you think love is." Guest tickets were offered for the 10 best answers and the paper pushed the stunt along with cuts of the stars in addition to contest details.

Irwin also sends along copies of monthly calendar, the cost of which was obtained through advertising of a few leading merchants. The Round Tabler has contracted with the main advertiser for a period of a year to assure wide distribution. The calendar printed on cardboard carries full month's attractions with theatre masthead on top.

EXPLOITATION BRIEFS FROM A-FIELD

Manager Robert Morgan of the Hollywood Theatre in Pottsville, Pa., received unusual cooperation from the local high school and sporting goods store for his campaign on "Harmon of Michigan." One of the high school youths, attired in a football suit, toured the city and the Pottsville High School football team was guest at the picture. High school officials granted permission for Morgan to place exploitation material on the school's bulletin board. The sporting goods store which handles Tom Harmon football equipment devoted window displays to the film.

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With the local high-school band trying to raise funds to purchase new uniforms, E. M. Jennings of the Strand Theatre, in Atmore, Ala., sold the school authorities on the idea of the students selling tickets to a special show on an off-theatre night, with one-third of advance ticket sale going to the school. Taken up on the offer, Jennings reports the kids going to work with zest and putting the show over with a bang. As an added incentive, the theatreman offered guest tickets to the student selling most tickets. Afternoon of the show, band paraded through town led by state patrol car bannered with copy to the effect that the band would make its appearance on the stage that night.

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Effective was the "Road Show" setpiece created by Max Phillips of the Royal, in North Bay, Ontario, through use of cutout figures of stars on horses from six-sheet set on beaver board. These were mounted with good size copy on homemade merry-go-round with canvas top and bottom attractively painted, appropriately spotlighted. Directional arrows reading "This way to Road Show" were distributed throughout the city.

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For a week ahead of "It Started With Eve," the team of George French and Bill Morton at the RKO Albee, in Providence, distributed red apples as a gift from Deanna Durbin. Morton stationed at mike interviewed pedestrians who accepted the fruit. Fifteen-minute musical program on the Brown University program featured selections by Durbin with liberal plugs for the picture, through tieup with chain druggist and luncheon spots, menus were imprinted and readers were landed in suburban papers.

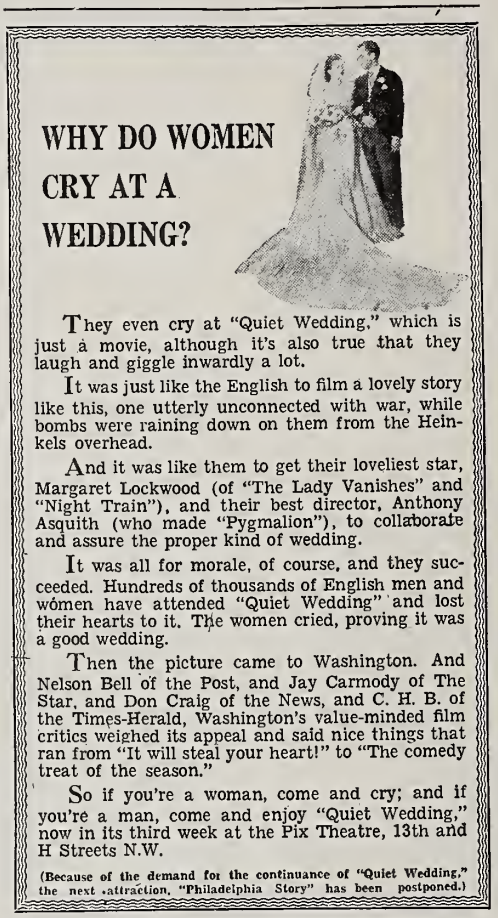
▽

Gag stunt which he reports as catching on for "Charley's Aunt" was Chris Chamales' ad in daily to which he invited as his guests the first six Charleys coming to the theatre with their aunts as advance publicity for that picture's opening at the Roxy, in Delphi, Ind. For "Typhoon," Chris procured a few yards of printed material which was hung in lobby and labelled as one of Dorothy Lamour's sarongs.

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Injecting humor into his three-day newspaper contest on "Cracked Nuts," Harry Rose at the Globe, in Bridgeport, Conn., offered guest tickets to those submitting the best letters on the subject "Are people who enter contests Cracked Nuts?" Rose further promoted nuts which were distributed to patrons.

COPY SOLD IT



WHY DO WOMEN CRY AT A WEDDING?

They even cry at "Quiet Wedding," which is just a movie, although it's also true that they laugh and giggle inwardly a lot.

It was just like the English to film a lovely story like this, one utterly unconnected with war, while bombs were raining down on them from the Heinkels overhead.

And it was like them to get their loveliest star, Margaret Lockwood (of "The Lady Vanishes" and "Night Train"), and their best director, Anthony Asquith (who made "Pygmalion"), to collaborate and assure the proper kind of wedding.

It was all for morale, of course, and they succeeded. Hundreds of thousands of English men and women have attended "Quiet Wedding" and lost their hearts to it. The women cried, proving it was a good wedding.

Then the picture came to Washington. And Nelson Bell of the Post, and Jay Carmody of The Star, and Don Craig of the News, and C. H. B. of the Times-Herald, Washington's value-minded film critics weighed its appeal and said nice things that ran from "It will steal your heart!" to "The comedy treat of the season."

So if you're a woman, come and cry; and if you're a man, come and enjoy "Quiet Wedding," now in its third week at the Pix Theatre, 13th and H Streets N.W.

(Because of the demand for the continuance of "Quiet Wedding," the next attraction, "Philadelphia Story" has been postponed.)

ABOVE is reproduced one of the two-column layouts of the Washington, D. C., campaign for Universal's "Quiet Wedding", at the Pix, created by Lou Pollock, Eastern ad head, and credited by Manager Sam Cummins for the sensational long-run of the picture. The entire series followed the same approach—of modest, beguiling selling-appeal, in which critics quotes were cleverly incorporated.

To attract his juvenile patronage to his date on "The Reluctant Dragon," Stan Andrews at the Royal Theatre, in Guelph, Ontario, distributed blotters with copy reading: "Hey, kids, Look." This was followed by picture title, playdates and cut of the dragon. In addition, tinted heralds were also distributed.

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For his double horror show "Chamber of Horrors" and "King of the Zombies" at the Kenosha Theatre, Kenosha, Wis., Francis Schlax had man dressed in skeleton outfit appropriately bannered tour streets distributing tinted heralds. Chill and thrill copy was used in all ads with numerous readers landed in papers.

One of the most important youth organizations in Calgary, Alberta, is the Safety First Club, under the supervision of the school board and headed by the Mayor. Each year awards are made to the schools who do the best work in their district during the year and as a goodwill gesture, Pete Egan of the Palace Theatre has offered his theatre stage for the presentation ceremonies. Event is covered by local dailies with art and stories.

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The modern Eve angle was played up by Mel Lawton and Hermann Flynn for their date on "Lady Eve" at the Prince Edward Theatre, in Sydney, Australia, with numerous stores coming through with window displays tied directly to the picture. Particularly effective was the tieup with the Australian Gaslight Company which featured a display of modern ranges, using stills and cutouts of 24-sheet posters in their showrooms. Display was planted six weeks ahead and created much comment. Posters were also sniped throughout the city and on front aprons of street cars in addition to two-colored stickers inside the cars.

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Eerie lobby was featured by Eddie Selette ahead of his double-horror show "The Terror" and "Mystery of Room 13" at the Warner Albany, in Albany, N. Y., with glass case containing first-aid supplies, operating table with dummy and hanging cardboard skeletons hanging in strategic spots with green lights overall. For street bally, boy dressed in skeleton costume with back banner proved stopper and one sheet pasted to sidewalk also attracted. Entire front was hung with skeletons and scare copy. For "Kiss the Boys Goodbye," Eddie distributed promoted candy kisses to men folks.

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For "Nothing But the Truth" at the Paramount, in Hot Springs, Ark., Clyde Smith opened his date by tying in with the Pepsodent Company on their nationwide exploitation campaign for Bob Hope, securing gratis 20 large standees of the star. These were used as the basis of merchant tieups on window displays, in which the picture was prominently mentioned. To celebrate the theatre's sixth anniversary, Clyde promoted birthday cake from local baker, each patron entering the theatre receiving a slice. Also promoted was a double truck of congratulatory ads which was landed in both dailies.

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With the aircraft carrier H. M. S. *Furious* being repaired and overhauled in the Philadelphia Navy Yard, Ev Callow of the Warner publicity department arranged for a preview of "Target for Tonight" ahead of opening at the Stanley Theatre there. Motor cops escorted a chartered bus loaded with critics; commentators and club heads to the preview where the picture was unreeled in a huge hangar. Commander Michael B. Lang, veteran of many encounters with the Axis ships hosted the affair.

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To usher in his new season, Sid Scott at the Capitol, in Sudbury, Ontario, set three gals to work calling telephone subscribers and giving spiel on the new product and current attractions.

"WHAT GIVES"—HERE AND THERE ON PROMOTIONS IN THE CIRCUITS

Representative Exploitations Noted to Give Cross-Section On Box Office Activities as Reported by the Theatremen

Ticket-selling campaigning continues "in high" these past few weeks in the various circuit situations, as judged by the numerous contributions from the members telling about it. Highlights of the featured promotions are thus set down to indicate the emphasis on consistent exploitation, particularly as follows among the members in Loew's, Warner and Schine situations.

Numerous approaches were used effectively, not the least of which was the world premiere of a short subject, Twentieth Century-Fox's "Highway of Friendship," staged by Dan Terrell, at Loew's Capitol, with cooperation of the American Roadbuilders Association. Since the short has to do with the Pan American Highway, Latin-American diplomats, State Department officials, U. S. Senators, etc., were among the guests of Carter Barron, division head. The lobby was decorated in keeping and the press gave the unusual premiere a sound send-off.

Terrell also moved into the papers with a yarn plugging Lana Turner. Discovering that the students of nearby American University were voting for their "favorite air-raid siren," the Loewman did some electioneering to have the M-G-M star selected as the collegians' "most desirable air-raid shelter companion."

Murphy Holds Milk Charity Show

In Syracuse, Frank Murphy got plenty of attention with a charity show at Loew's State, which was tied in prominently with the girl scouts. Admission was a tall can of Carnation Milk, the "gross" turned over to orphan and infant homes. The milk company paid for heralds distributed by grocers, who also advertised the benefit in the papers and plugged it in window displays. Radio announcements were contributed and further cooperation was had from the public and parochial schools.

Among the smart ideas used by Ed Fitzpatrick for "Lady Be Good" at Loew's Poli, Waterbury, Conn., was a dog-doubles contest. Kids were invited to bring along their canines to the early Saturday morning show and those closely resembling "Buttons," the pooch in the picture, saw the show on the house. Leading pet store was behind the promotion, Fitz blanketing the town with posters and heralds, following through with window and lobby displays.

"Fitz" Lets 'Em Rhumba

On "Weekend in Havana," Ed put on a stage rhumba contest, lining up the prizes from jewelers and clothiers. Entry blanks were distributed around town by the house staff and much was made of it in the papers. Hotels, restaurants and other popular spots were visited by a couple in costume, singing songs from the picture and passing out heralds with all the dope. For the same date at Loew's State, Memphis, Maurice Druker plugged the hit numbers with a lobby music box, the central display in an elaborate setpiece. "Warning" doorknob cards were also used, the copy reading: "Look both ways before crossing the street. Memphis is full of cars with people going to see," etc.

Coincidentally or otherwise, the convention of the Hardy Family Association of America met in Boston during the date of "Life Begins for Andy Hardy," at Loew's State and Orpheum. So Joe Longo moved in, first having Lewis Stone elected as an honorary member, and then inviting the convention to see the picture. A raft of publicity was the result. For "When Ladies Meet," Longo planted the newspaper serialization and promoted a full-page co-op with one of the department stores, the advertising taken up with the new women's styles, copy crediting Joan Crawford for the inspirations. Banner head read: "When Ladies Meet. They Talk About——."

Schiners Also Show Speed

Moving along at a consistently high pace, Schine theatremen are doing their proper share of promoting. From Ohio, Frank Nolan, district manager, reports an unusual quarter-page promotion by Ed Mott, on "Manpower" at the Wooster, in Wooster. As the result of an invitation to employes of the local power company to see the picture, the company ran a 60-inch ad, headed: "Thanks for the invitation, Ed. We'll be there." Immediately below was a cut of Mott and a group of the electricians, copy explaining the invite and plugging the picture.

For "Tille the Toiler" at Schine's Strand, Lexington, Ky., Harry Stearn used a girl dressed as the cartoon character to ride the buses, reading an opened newspaper, the outside lettered in color with the title and theatre. Girl would seat herself next to the driver facing the passengers, then spread the sheet so that all would read. Lettered "the warmest show in town," Stearn tricked out a barrel stunt for "Flame of New Orleans," barrel painted a bright red and peephole cut in the top, labelled "Look." Poster inside was lighted with a candle to spot the inside was lighted with a candle.

ALLOR GIVES KIDS PREVIEW OF SANTA

Nate Allor, manager of United Detroit's Alger, scored at the box office, in addition to giving twelve hundred kiddies the thrill of their lives, when he presented Santa Claus in person at a special Friday show, three weeks in advance of the usual holiday matinees.

Observing the huge success of the Santa Claus parade given annually by a local department store, Allor decided to have Santa "in person" at his theatre far in advance of the usual holiday season. As a result, he tripled his average kid business.

The midnight spook show put on for Hallowe'en by Clayt Cornell, at the State, Tupper Lake, N. Y., was plugged ahead with giant ghost and black cat cutouts pinned to the stage traveller. Pumpkins at each end were worked with the footlights and lobby appropriately decorated in orange and black. Cornell stimulated attendance through a contest of the staff for advance ticket sales

Circuit Observes Armistice Day

Armistice Day over the circuit was celebrated with programs of patriotic shorts and cartoons in addition to the feature attractions. The Schiners, encouraged by home office cooperation, got behind the holiday with other promotions, Addy Addision, for instance, having an organist in to play patriotic numbers and lead the community singing. Mass pledge of allegiance with appropriate stage ceremonies conducted by veteran associations also was planned, the local daily getting behind the observances to spread the word.

In Maysville, Ky., Schiner Ed May opened his "Movies for Pleasure" new season campaign with "Sun Valley Serenade," promoting the Mayor for a proclamation to inaugurate the event, the paper planting this on the front page. A full-page co-op was another promotion, and for outside attentions, May got the community band to give a concert on the afternoon of the opening day. Advertised ahead, the event drew a lot of folks from out of town, Ed reports.

Warnermen in the Van

Keeping well up with the pace-makers, the Warner boys are getting their share of the hits, Dave Bachner, from the Cleveland zone headquarters, sending along a couple of nifties for "Suspicion" at the Hippodrome. One was a tiein with the *Plain Dealer's* annual charity football game wherein Bachner arranged to have Cary Grant purchase a box of seats for the orphan children. Paper went strong for the slant, crediting the star and picture. Dave also hit the Cleveland *News* with a plug for the classified section, paper giving over a quarter-page house ad, head reading: "Are you suspicious of results? Proven facts remove Suspicion," the copy going on to tell about the want ad returns. Layout was illustrated with scene cut of the star, properly captioned.

For "R. A. F." in Racine, Wis., Stan Lambert tied the date at the Venetian to a local "Miss Yank" contest, worked with the Red Cross drive. Winner was taken to the local airport and posed in an airline-hostess uniform. Girl also posed in the lobby of a leading hotel, receiving a Red Cross contribution, the shot breaking locally and in the Milwaukee papers. On the opening night, Lambert staged a street parade, sound truck leading a torchlight parade around town. In line were "Miss Yank," escorted by guard of honor of local fliers, the Mayor, American Legion commander, boy scouts and others. Parade ended at the theatre, where the Mayor greeted the girl, presenting her with gifts from the stars.

Managers' Drive Topped by Bailey With Teaser Plan

Quite a job of showmanship is the complete report on his activities in the recent Managers Month Drive for the Harris Theatres, forwarded here by Earle H. Bailey of the Warren Ohio, the Round Tabler garnering considerable attention with a series of teaser promotions around the letters "Y. H. T. M. M." Eventually explained, the letters revealed Bailey's campaign slogan, "You Have to Merchandise Magnetically." This he did, indeed.

For example, window cards were spotted in 14 stores asking the public if they knew what the letters meant. Stores cooperated by giving out entry blanks which those interested were urged to ask for. When the "snapper" was made known, Bailey initiated another contest inviting the public in the same manner to make up sentences of the letters. Prizes were script books, good for theatre admissions.

One of the promotions regarded highly by Bailey for the teaser campaign was an electrical sign, five-foot high, outlining the teaser letters with a giant question mark immediately below. Placed on the face of a prominent building, the sign stopped traffic during the day as well as at night. The newspapers of eourse were in on it, furnishing steady publicity to keep the pot boiling.

Lobby Decorations Featured

Lobby attention was called to the Managers Month with frequently changed lobby decorations and fresh flowers supplied by different florists each week through a tieup with the local floral association. Wall posters were used to announce the contest angle and that the Round Tabler was striving for one of the circuit prizes. Cards distributed by the personnel to patrons plugged the managers' contest urging attendance to help Bailey finish in the money.

During the month, many events were put on to stimulate attendance. Among these was a series of amateur "Opportunity Nights" strongly plugged in the advertising and publicized by the papers. Monday nights were given over to special programs by various lunch clubs and organizations such as the Lions, Kiwanis, Rotary, Moose, etc., the clubs cooperating by announcing this at meetings.

"Laff-O-Meter" Attracts Patrons

Individual attractions were publicized accordingly. These included a 1926 Ford ballyhoo for "Andy Hardy," the car painted in typical Rooney fashion and filled with boys and girls carrying signs. For "Charley's Aunt," Bailey had constructed a "Laff-o-Meter," the work done by assistant manager James Goddard. The contrivance was placed on a platform with a spring in each corner, and under which was a hot-water bottle filled with colored water attached to a glass tube running up the center of the display. When patrons stepped on platform, as invited, the weight on the hot-water bottle forced the liquid up the tube to one of the



BAILEY'S "LAFF-O-METER"

graduations on the meter. Lights behind the glass tube showed the course of the liquid. (Cut above shows "Laff-o-Meter and Goddard at work.)

For "Ringside Maisie" a portable boxing ring, colorfully decorated, was hauled around town carrying two girls in athletic costume and wearing regulation boxing gloves. Special ice effects for lobby decoration made of papier mache highlighted Bailey's displays for "Sun Valley Serenade." That week was also distinguished by stage ceremonies for the presentation of colors by the Veterans of Foreign Wars.

Organized especially for the purpose and aimed for the kid trade was a "Junior Defense Club" wherein the youngsters were invited to take out membership in the organization, the Round Tabler supplying buttons, membership cards and special military caps to wear at the regular meetings. Outstanding in this promotion was permission obtained from the county commissioners to spot one-sheet frames around the county courthouse plaza.

"LET'S HEAR FROM YOU"

Peffley Dedicates "Dive" Date To Local Boys in U. S. Navy

For "Dive Bomber" at the Kentucky, Danville, Ky., Dick Peffley got the Mayor to issue a proclamation for a "V for Victory and V as in Dive Bomber Week," His Honor urging the folks to see the picture as evidence of the fine equipment possessed by the Navy. The proclamation also said that Peffley had dedicated the date to the county boys enlisted in the Navy, their names and residences carried in the statement.

The Round Tabler expanded the dedication idea to a giant herald tiein with one of the leading furniture stores which had paid costs in exchange for copy, a part of which was given over to the endorsement of the Victory week. Extra publicity was gained by Dick with a gag "time-bomb" delivered to the city's leading columnist, which the byliner in print admitted opening to find an alarm clock—brand new and streamlined with tag reading: "As mighty as a bomb, Dive Bomber coming to the Kentucky."

Tie Service Units To 'R.A.F.' Dates

Stimulation of recruiting and military public relations continue to advance as theatremen cooperate with the various services on campaigns for "Yank in the R. A. F." as herein noted. Lately, in Greenfield, Mass., Jerry Jerauld for the date at the Garden tied in with officers at two nearby Army flying bases and borrowed enough stuff for a lobby display to stop a bit of traffic. The exhibit included propellers, altimeters, compasses, plus a number of model planes that flew, one of which was eight feet across.

Jerauld had some extra big exploitation ready for opening night, persuading the chief of police to allow the space in front of the theatre to be roped off. Center of attraction was a "jeep" car driven to the theatre by officers dressed in fur-lined flying suits, bringing along a load of yellow and blue bombs, set off during the demonstration. Recruiting cars and other Army transportation were in the procession, the proceedings broadcast from the lobby over Station WHAI. On this, the Army officers discussed various aspects of flying. During the evening, the officers gave demonstrations of how to get into and out of the flying suits, offered rides in the "jeep" and demonstrated how it worked.

American Lads Broadcast to Parents

Featuring his eampaign on the picture at the FPC Orpheum, in Vancouver, B. C., was a stunt arranged on opening night by Manager Ivan Ackery, who rounded up 10 American boys in the Canadian Air Force, training at a local air field, to broadcast to their parents in the States from the foyer of the theatre. Ackery reports a lot of red tape to go through before the idea was sold to the censors, but when it did the papers went for it strongly, the wire services also picking up the stunt for mention up and down the west coast.

The Des Moines Chapter of "Bundles for Britain" was tied into his "Yank" campaign by Bob Fulton at the Tri-States Des Moines, the manager arranging a dinner to honor Iowans serving in the Royal Canadian Air Force and their parents. Other guests included local flyers and prominent citizens serving on the committee. Tickets were sold to cover the reserved seat opening at the theatre, a percentage of the returns going to the "Bundles" unit. For extra attention, Fulton obtained the services of a junior drummer bugle corps which paraded to the theatre accompanied by boys bearing theatre banners.

Dunkirk Lobby Display Attracts

The Fairbury, Neb., engagement at the Tri-States Bonham was stimulated by Jimmy Redmond in a hookup with the local "Sod-Busters," an organization of air-minded boys, who wore R. A. F. pins, distributed by the theatre and aided in spreading the word about the date. Ten days ahead the house staff wore R. A. F. caps. For outside attention, Redmond featured a "street blitz," using four cutout bombs, which were pulled by a boy dressed as an air mechanic. Windows were obtained on the book and a giant display depicting the evacuation of Dunkirk topped the decorations at the theatre.

IN COURTS

Fox Fights Use Of "Valley" Title

Edwin P. Kilroe, copyright attorney for Twentieth Century-Fox, declaring the company is ready to make a test case of the "pernicious activity" of using the titles of popular pictures as titles of songs, has written the Lincoln Music Corp., concerning the song "How Green Was My Valley." Mr. Kilroe's letter follows:

"1. To cease immediately from stating that the song, 'How Green Was My Valley,' lyrics by Benny Davis, music by Abner Silver, has been officially accepted by 20th Century-Fox Pictures and Richard Llewellyn, the author of the book. This is contrary to the facts. Twentieth Century-Fox Film Corp. has not granted you permission to use the phrase 'How Green Was My Valley' as the title of a song, nor has it granted you permission to tie in your song in the exploitation of our picture, nor has permission been granted by Richard Llewellyn, the author of the novel 'How Green Was My Valley,' to use the title of his novel as the title of a song.

"2. To cease from making any reference to our picture 'How Green Was My Valley' in the exploitation of your song.

"3. To discontinue immediately the use of the phrase 'How Green Was My Valley' as the title of your song.

"4. To discontinue immediately the statement in the exploitation of your song that it was published by special arrangement with the author, Richard Llewellyn, and inspired by the 20th Century-Fox production, 'How Green Was My Valley.'

"You are requested to return immediately to 20th Century-Fox Film Corp. the still from our picture 'How Green Was My Valley' which came into your hands some time ago and you are further requested not to use the said still in any way in the exploitation of your song. If you have used the still as part of the cover design of your song, all copies of your song containing this still should be destroyed immediately."

Bergen Asks Damages

Universal Pictures and Gregory LaCava are named defendants in a $550,000 plagiarism suit which has been brought in the supreme court by George Bergen. The plaintiff claims the piracy of his book, "The Story of Judith Blake," by the film, "Unfinished Business."

Roman Suit Dismissed

The $250,000 damage action of Ben Roman against Paramount, charging breach of oral contract on two reissues, was dismissed last week by Justice Dineen in the New York supreme court after a three-day trial before a jury.

Paramount Sued on Song

Dr. Clay A. Boland and S. Bickley Reichner have filed a $50,000 infringement suit against Paramount in the federal court in Philadelphia, charging that their song, "Midnight on the Trail," was used as the theme song for "Dancing on a Dime."

Sues Over Pathe Deal

Arthur W. Newell, who says he owns 200 shares of Pathe Film Corp. common stock, has filed a suit in the New York supreme court for the appointment of appraisers of his stock. He objects to the stock exchange between Pathe and E. I. duPont de Nemours & Co., and wants to be paid in cash.

Tax Plea Refused

Federal Judge Fake this week in Newark, N. J., refused a *nolo contendere* plea from two owners of the Paterson theatre charged with collecting defense taxes from patrons and failing to turn the money over to the Internal Revenue Bureau. Judge Fake told the defendants, Howard Lesser and Sam Koenig, an "unwilling to defend" plea is not acceptable in the federal court of New Jersey.

Order Chaplin Testimony

Charlie Chaplin must testify on December 18th in Los Angeles in the $5,000,000 plagiarism suit brought against him by Konrad Bercovici under an order signed by Federal Judge John C. Knox. The order also provides that Mr. Bercovici may be examined by the defendant on filing 30 days' notice. Mr. Bercovici claims that "The Great Dictator," is based upon his script.

Paramount Sues Bob Burns

Paramount has filed suit in Los Angeles federal court for $32,738 alleged damages against Bob Burns incurred in preparing "Joan of Arkansas," scheduled to start production November 3rd, in which, according to the complaint, Mr. Burns refused to appear.

Abbott and Costello Sued

The National Broadcasting Company, Bud Abbott and Lou Costello, Standard Brands, Inc., and the J. Walter Thompson company, were named defendants Monday in a plagiarism suit filed in the United States district court in New York by Barney Gerard.

OBITUARIES

Mrs. Bertha Kann

Mrs. Bertha Kann, 77, mother of Maurice Kann, editor of *Boxoffice*, died Monday, December 1st, at the Post Graduate Hospital in New York of pneumonia. Funeral services were held Wednesday morning at the Brooklyn Funeral Chapel with interment at the Mt. Carmel cemetery. Also surviving are three other sons, George E. Kann, manager of Loew's Willard, Woodhaven, L. I.; Solly and Benjamin, the latter of Boston; two sisters and two brothers.

Austin W. Ensminger

Austin W. Enswinger, 48, owner of the Riel, Colonial and Columbia theatres in Buffalo, N. Y., died in that city, Monday, December 1st. He was connected with the motion picture business for 16 years. The first theatre he was associated with in that city was the Unity. Funeral services were to be held at his home in Buffalo Thursday morning.

John F. Bickel

Funeral services were held in Racine, Wis., Sunday, November 30th, for John F. Bickel, father of Fredric March, who died Friday, November 28th, at the home of his daughter in Centralia, Wash.

Earl H. Wiernik

Earl H. Wiernik, 51, operator of the Lyric Theatre, Atlantic City, died Thursday, November 27th at the Naval Hospital, Philadelphia, following an illness of many months. Surviving are his wife, Gertrude Stern; a brother, a sister and a son. Funeral services were held Sunday in Atlantic City.

James Tinney

James J. Tinney, 62, associated with his two brothers, the late Ed Tinney and Jack Tinney, in organizing the first stagehands union in Youngstown, Ohio, died in that city, Tuesday, November 25th.

W. H. MacDonald Dies in Idaho

W. H. "Spec" MacDonald, prominent executive in the Pacific Northwest Independent Theatre Owners Association, died at his home in Coeur d'Alene, Idaho, Wednesday, November 26th. He was 50 years old.

Mr. MacDonald had been connected with the motion picture industry for many years, and at the time of his death operated two Edna Simons theatres in Coeur d'Alene.

Grenville Vernon

Grenville Vernon, author, journalist and for the past seven years music critic for *Commonweal,* died Sunday night, November 30th, in New York. He was 58 years old.

Mrs. Emma Saunders

Mrs. Emma Saunders, 83-year-old financier and long known as the "oil queen of California," died in a Glendale, Cal., hospital Thursday, November 27th. During her career she became owner of a large hotel in Redondo Beach and some of the first motion picture theatres in Los Angeles.

Mrs. Vera B. Hoyme

Mrs. Vera B. Hoyme, for 17 years a receptionist in the offices of the Warner theatre circuit in Philadelphia, died Wednesday, November 26th, at her home there after a long illness. She was once secretary to the late Jules Mastbaum, who organized the Stanley Theatre Company of America, which was taken over by the circuit.

Adrian M. Morris

Adrian M. Morris, 38, stage and screen actor died in Hollywood Sunday, November 30th. He is survived by his widow, a son, and his mother.

W. Rex MacLaren

W. Rex MacLaren, who operated a theatre at Grand Falls, N. B., for many years and later moved to Miami, Fla., died in Miami Thursday, November 27th. He is survived by his widow, two sons and two daughters.

Raymond Hester

Raymond Hester, 48, manager of the Municipal auditorium in Birmingham, Ala., died in that city Saturday, November 29th. His widow, his mother and a brother survive.

Charles Whitely

Charles Whitely, who was employed in the office of the Azteca Film Company in Los Angeles, died of a cerebral hemorrhage on Monday, November 8th.

Iowa Slot Machines Illegal but Taxable

The operation of slot machines are illegal in Iowa but the internal revenue office records at Des Moines indicate that Iowa operators have paid a federal tax of $45,675 on 1,218 slot machines or $37.50 each to cover the defense tax for the period from October 1st to June 30th, 1942. The records report that Iowa taxpayers have paid the government about $80,000 in new levies on slot machines, pin ball games, bowling alleys and billiard tables.

A section of the Iowa state law makes it illegal to possess various types of gambling equipment including "any slot machine or device with an element of chance attending such operation." A fine of from $50 to $300 or a county jail sentence up to one year or both for keeping a place where slot machines and other gambling operations are permitted, is contained in another state law.

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NEW YORK, U.S.A.

PRODUCT DIGEST

THE RELEASE CHART

SHOWMEN'S REVIEWS

Babes on Broadway

(Metro-Goldwyn-Mayer)

Music and Mimics

Here is a picture in the best traditions of show business which has just about everything needed to bring crowds to the theatre and joy to the hearts of patrons of all ages, and to the exhibitor.

For names there are the Money Making Stars, Mickey Rooney and Judy Garland, both performing as well or better than ever. They are capably supported by Fay Bainter, Virginia Weidler, now quite grown up; Ray McDonald, the young dancer; Richard Quine, Donald Meek and Luis Alberni, in a small part. Alexander Woollcott, as himself, introduces the story.

For music and song there are several numbers sung very pleasantly by Miss Garland. Songs include "How About You," "Anything Can Happen in New York," "Hoe Down" and "Chin Up, Cheerio, Carry On." Mickey Rooney also sings a bit. There are also large-scale dancing numbers and some fine tap dancing by Ray McDonald. The finale is an elaborate production number done in the manner previously made famous by Busby Berkeley, the director.

For novelty there are imitations of the character that "would stop the show" on a stage by both the stars. Of special note is Rooney mimicing Carmen Miranda. But his versatility and that of Judy Garland is indicated by the range of the persons imitated: Sarah Bernhardt, Fay Templeton and Blanche Ring by Miss Garland and also Richard Mansfield, Harry Lauder and the Yankee Doodle Boy by Rooney.

The only possible criticisms that could be advanced against this splendid production by Arthur Freed is that, even though the action is kept moving practically all the time, some may find the two-hour running time long and a few others may think that there is too much talk in the first half of the film.

The basic story is simple: "The Balls of Fire," a three-man dancing and singing act are looking for their "chance" on Broadway; their leader achieves success for all by staging a show which is seen by a Broadway producer. But Fred Finkelhoffe, the writer, included a number of new twists and the plot material is ample for any musical. The show is staged for the benefit of children at a New York settlement and topical material is included with a broadcast to their parents by British children during a preliminary "block-party" entertainment. It is at that point that the British Tommies are inspired to "carry on" by a song. Lester White created some attractive photographic effects.

Seen at the New York Exchange.—MARTIN QUIGLEY, JR.

Release date, not set. Running time, 118 minutes. PCA No. 7803. General audience classification.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Tommy Williams ..... Mickey Rooney
Penny Morris ..... Judy Garland
Miss Jones ..... Fay Bainter
Barbara Jo ..... Virginia Weidler
Ray Lambert ..... Ray McDonald
Richard Quine, Donald Meek, Alexander, Woollcott, Luis Alberni.

Ball of Fire

(Samuel Goldwyn—RKO)

Farce Comedy Drama

Sam Goldwyn told trade press reporters last week that the theme of his latest, "Ball of Fire," was unusual. He also told them he thought they'd be pleased with it. Well, it's not an unusual theme—the collision between the intellectual and commonality—but the boys were pleased, and so was the case-hardened audience which viewed the picture at the RKO Proctors Theatre in New Rochelle Monday night. So pleased were they, in fact, that the reviewers lost many lines of dialogue in the laughter.

The film is a collection of gags and elongated sketches which will carry by word of mouth and, without doubt, transmitted to reviews by the newspaper film critics. There is the one in which Richard Haydn tells the seven other professors of his only love, his lost wife, the golden-haired Genevieve; one in which the English professor, Gary Cooper, carries his research into night life, and boogie-woogie; and one in which the eight professors and other assorted hostages of the gangster friends of Miss Stanwyck contrive to counter-balance the tommy-guns in the hands of those gangsters.

The plot has Cooper and seven other professors compiling an encyclopedia, under a foundation grant; which will occupy three years of inhibited seclusion. The labors are violently interrupted when Cooper, compiling slang terms, discovers from garbage man Allen Jenkins' city argot, that his compilation is outmoded. Straightway, Cooper goes to the newsboys, the barroom drunks, and then to the night clubs, in one of which drumbeater Gene Krupa and orchestra bat out frenzied tympany to Stanwyck's boogie woogie. Enter slang, crime and love. Stanwyck's gangster lover, suspected of murder, requires her to hide from the "DA." So she pretends interest, and offers aid, to Cooper's slang research, and also upsets the bachelorhood of the professors in their tottering "Totten Foundation." She titillates their minds and tortures their inhibitions, especially Cooper's.

Draping his neck nape with cold water doesn't douse his agitation; so Cooper buys a ring, proposes, confesses life's new meaning. Simultaneously, Dana Andrews, Stanwyck's gangster fiance, requires her for marriage; a possible witness in murder charge against him, as a wife she may not testify. Using Cooper and the seven old men as blinds, she has them drive her near Andrews' hideout. They think the trip precedes a wedding between her and Cooper. Andrews arrives, and departs with Stanwyck, but having tasted the better life and liked it, she refuses to marry Andrews. His uglies then threaten Cooper. In a suspenseful sektch, the latter and his friends fool the hoodlums, descend upon the Andrews-Stanwyck forced marriage ceremony with the hoodlums' tommy-guns. And Cooper belts Andrews, but good.

The picture has the usual Goldwyn touches: smooth direction by Howard Hawks; finished photography by Gregg Toland; fast dialogue by Billy Wilder and Thomas Monroe; a marquee cast, and minor characters every one of which the spectator tastes again and again in memory. The Monday night audience, in New Rochelle, city of "sneak" previews, gave Krupa recognition when he was billed, prolonged applause when he demonstrated his drumming.

The open use of the slang common in the larger cities is unusual in thoroughness, length and number and types of words used. It seemed to cause surprised pleasure, and will certainly make at home the patrons who come specially to see Krupa.

The undertones in the scenes in which Stanwyck's shimmering presence disturbs the professors and Cooper, and, the overtones in much of the picture, put this in adult classification.

Previewed at the RKO Proctors, New Rochelle, Monday night, to an audience expectant of a surprise, but notably not new to such. They liked this one, however, Laughs were frequent, extensive, loud; and they interferred with appreciation of gags, which came rapidly at times.
—FLOYD ELBERT STONE.

Release date, not set. Running time, 111 minutes. PCA No. 7347. Adult audience classification.

Prof. Bertram Potts.....Gary Cooper
Sugarpuss O'Shea ..... Barbara Stanwyck
Oscar Homolka, Henry Travers, S. J. Sakall, Tully Marshall, Leonid Kinskey, Richard Haydn, Aubrey Mather, Allen Jenkins, Dana Andrews, Dan Duryea, Ralph Peters, Kathleen Howard, Mary Field, Charles Lane, Charles Arnt, Alan Rhein, Gene Krupa and His Orchestra.

Pictures reviewed are 1941-42 Product unless otherwise designated.

Dr. Kildare's Victory

(Metro-Goldwyn-Mayer)

Kildare Carries On

Exhibitors and fans of the "Kildare" pictures will remember that Laraine Day was adroitly removed—by character death—from this series in "Dr. Kildare's Wedding Day," following her election as the Number One Star of Tomorrow in MOTION PICTURE HERALD's poll so that she might be free for other commitments. From that point the story now continues with Lew Ayres in the title role pursuing his work at the "Blair General Hospital." As the new romantic interest Metro-Goldwyn-Mayer introduces Ann Ayars, herein portraying a dashing young glamour girl whose life is saved through an emergency operation performed by "Dr. Kildare," and who during her convalescence flirts with the young doctor.

This latest production also concerns the zoning system under which two hospitals in one city operate; the strict enforcement of the zoning rules despite the loss of life, and the efforts of "Kildare" and his aides to correct the situation. His success in working out his solution of the problem confronting the hospital boards is arrived at by way of a series of incidents which have the result of dispelling prejudice against the system.

Lionel Barrymore, in a role from which he derives the utmost, is again cast as the invalid "Dr. Leonard Gillespie." Jean Rogers, a comparative newcomer to the screen lends warmth, beauty and charm as the nurse engaged to the hospital interne, Robert Stirling, both of whom have featured roles necessary to the development of the plot.

Direction by Major W. S. Van Dyke II is of the usual perfection identified with the previous "Kildare" ventures. The film's only drawback is dialogue where "Kildare" comments on how well the patient looks with her clothes off.

Previewed in the Metro-Goldwyn-Mayer exchange projection room in New York where a late afternoon audience of five found the picture on a par with previous "Dr. Kildare" films, and generally decided that it was nice entertainment.—GEORGE SPIRES.

Release date, not set. Running time, 92 minutes. P. C. A. No. 7950. Adult audience classification.

Dr. James Kildare.....Lew Ayres
Dr. Leonard Gillespie.....Lionel Barrymore
Cynthia "Cookie" Charles.....Ann Ayars
Dr. Donald Winthrop.....Robert Sterling
Annabelle Kirke ..... Jean Rogers
Molly Byrd ..... Alma Kruger
Walter Kingsford, Nell Craig, Edward Gargan, Marie Blake, Frank Orth, George H. Reed, Barry Nelson, Eddie Acuff, Gus Schilling, Stuart Crawford, William Bakewell, Charlotte Wynters.

You're in the Army Now

(Warner Bros.)

Durante Joins the Parade

Army misfits are sure-fire comedy even if the changes that can be rung are necessarily limited, and Jimmy Durante in Uncle Sam's new army should keep the customers laughing.

With Durante it's the enthusiasm that counts, whether he's selling vacuum cleaners to gaslighted farms or tanks to cavalry colonels. And the spirit has been caught by Director Lewis Seiler and transmitted to an engaging company of players.

The story itself is often lost in the succession of comic situations, or perhaps it is recovered occasionally to hang them together. At any rate, it concerns the attempts of two former vacuum-cleaner salesmen, accidentally recruited into the army, to convince a cavalry officer of the Old School that mechanization has come to stay, and thus to further the romance of his daughter and a mechanical engineer. Jane Wyman is charming enough for anyone's heart interest, and Donald McBride keeps the Colonel plenty tough. But Durante is the show, with his hapless side-kick, Phil Silvers, his unbounded self-esteem, and his magnetic attraction for the guard house.

The Navy Blues Sextet appears briefly at a U. S. O. entertainment which affords "Jeeper" an opportunity to do an Apache dance and spike the lemonade with alum and feature the song, "I'm Glad My Number Was Called," which somehow doesn't seem to strike the right note.

Ben Stoloff produced the film, which should more than satisfy Durante fans.

Shown at the Warners' projection room to a small audience, who laughed often.—E. A. CUNNINGHAM.

Release date, Dec. 25, 1941. Running time, 79 minutes, PCA No. 7723. General audience classification.

Jeeper Smith ..... Jimmy Durante
Breezy Jones ..... Phil Silvers
Bliss Dobson ..... Jane Wyman
Colonel Dobson ..... Donald McBride
Regis Toomey, George Meeker, Joseph Sawyer, William Haade.

The Vanishing Virginian

(Metro-Goldwyn-Mayer)

Comedy-Melodrama

With the competent direction of Frank Borzage guiding the characters, "The Vanishing Virginian" has emerged from the pages of the Rebecca Yancey Williams book as an engrossing and compelling story in pictures. Throughout there is an undertone of simplicity and home-spun humor, all the laughs and tears that color the lives of nearly all American families. It is a picture that showmen may present to any discriminating audience and be sure that this audience will urge their friends to see it since it is a production which contains all the comedy, romance, tragedy and pathos that makes for an entertaining evening.

Frank Morgan, after appearing in only innocuous films or minor roles, returns to his rightful position as a star and displays his histrionic training and years of acting experience. Kathryn Grayson, who was brought to the attention of the public in "Andy Hardy's Private Secretary," again sings a number of songs including a Strauss waltz and a Negro spiritual, and Spring Byington, in a role from which she derives the maximum, ably support the star. Others in the cast include Natalie Thompson, Douglass Newland, Mark Daniels, Juanita Quigley, and Scotty Beckett. Also worthy of mention are Leigh Whipper and Louise Beavers who distinguish themselves in the roles of the Negro servants of the household.

Against a background of Lynchburg, Virginia, in the year 1913, the story concerns "Robert Yancey," district attorney, his family, their affairs and complications and experiences. Production by Edwin Knopf and screen adaptation of the book by Jan Fortune are of the best.

Previewed in the Metro-Goldwyn-Mayer projection room in New York where the assembled trade press found the picture much to their satisfaction and audibly expressed their liking for Miss Grayson's singing.—G. S.

Release date, not set. Running time, 97 minutes. PCA No. 7860. General audience classification.

Robert Yancey.....Frank Morgan
Rebecca Yancey.....Kathryn Grayson
Rosa Yancey.....Spring Byington
Margaret Yancey.....Natalie Thompson
Jim Shirley.....Douglass Newland
Mark Daniels, Juanita Quigley, Scotty Beckett, Dickie Jones, Leigh Whipper, Louise Beavers

All Through the Night

(Warner Bros.)

Metropolitan Melodrama

Stocked with marquee names and packed with more action and complications than half-a-dozen garden variety melodramas, this Humphrey Bogart vehicle opens with a murder and ends with a mass brawl between New York mobsters, rallied to protect their American liberties, and a band of Nazi saboteurs plotting the sinking of a U. S. battleship. In between these points occur battles, shootings, escapes, pursuits, fisticuffs and a few passages of declaratory dialogue which don't impede for long a fast flow of causes, effects and crises.

Mr. Bogart, portraying a racketeer of sorts who is not quite a gangster, is on the scene of a murder, leaves a glove, is sought by the police but pursues his own theories as to the cause of the crime and traces it, circuitously, to a band of fifth-columnists. After many switches of advantage, he assembles his own and a rival's following from the underworld and they capture the saboteurs.

Jerry Wald served Hal B. Wallis as associate producer and Vincent Sherman directed from a script by Leonard Spiegelgass and Edwin Gilbert which highlights snappy action with snappy slang. Leonard Q. Ross collaborated with Mr. Spiegelgass on the story.

Previewed at the studio. — WILLIAM R. WEAVER.

Release date, Jan. 10, 1942. Running time, 105 min. PCA No. 7638. General audience classification.

Gloves Donahue.....Humphrey Bogart
Ebbing .....Conard Veidt
Leda .....Kaaren Verne
Jane Darwell, Frank McHugh, Peter Lorre, Judith, Anderson, William Demarest, Jackie C. Gleason, Phil Silvers, Wally Ford, Barton MacLane, Edward Brophy, Martin Kosleck, Jean Ames, Ludwig Stossel, Irene Seider, James Burke, Ben Welden, Hans Schumm, Charles Cane, Frank Sully, Sam McDaniel

Sing for Your Supper

(Columbia)

Bandleader Meets Debutante

"Sing For Your Supper," featuring Charles "Buddy" Rogers, Jinx Falkenburg, Bert Gordon and Eve Arden, is another picture to be added to the increasing list of musicals and musical comedies.

The dominant feature of the plot is "boy meets girl, boy loses girl, boy gets girl," with band leader (Charles "Buddy" Rogers) the boy, and debutante (Jinx Falgenburg) the girl. The debutante landlord becomes interested in the plight of one of her tenants, a band leader, to the extent where she becomes a dance hostess and subsequently a songstress in his band, all done incognito. The two quarrel when there is a splurge of publicity in the newspapers about her identity, but eventually come together.

The romance is routine, the musical background is a potpourri of swing, boogie-woogie and Russian music, but the antics of Bert Gordon as "The Mad Russian," seemed to be the focus of interest for the audience.

Because of its unpretentious quality, and its lack of star names, "Sing For Your Supper" must depend on audiences with whom musicals are popular.

Reviewed at the Central Theatre in New York, where the comedy of Bert Gordon seemed to capture most of the laughs.—IRENE SMOLEN

Release date, Dec. 4, 1941. Running time, 65 minutes. PCA No. 7768. General audience classification.

Evelyn Palmer .....Jinx Falkenburg
Larry Hays.....Charles Buddy Rogers
"The Mad Russian".....Bert Gordon
Barbara Stevens.....Eve Arden
Wing Boley.....Don Beddoe
Kay Martin.....Bernadene Hayes
Henry Kolker, Benny Baker, Dewey Robinson

The Body Disappears

(Warner Bros.)

More About Invisibility

This is another treatment of the invisibility idea used in "The Invisible Man," "The Invisible Woman," "Topper Takes a Trip," "Topper's Return" and, to go way back, in those first, fascinating half-reelers which introduced your parents to the wonders of trick photography.

This treatment is different from the others of recent vintage mainly in setting, dialogue of course, and in that not only one but four persons, and a monkey, are made invisible and restored to visibility during the seventy minutes of the exhibition.

Names for the billing appear below.

Ben Stoloff produced and D. Ross Lederman directed the current treatment written by Scott Darling and Erna Lazarus.

Previewed at the studio.—W. R. W.

Release date, Dec. 6, 1941. Running time, 70 minutes. PCA No. 7624. General audience classification.

Peter DeHaven.....Jeffrey Lynn
Joan .....Jane Wyman
Professor .....Edward Everett Horton
Servant .....Willie Best
Herbert Anderson, Marguerite Chapman, Craig Stevens, David Bruce, Ivan Simpson, DeWolff Hopper, Michael Ames, Natalie Schaefer, Charles Halton.

Steel Against the Sky

(Warner Bros.)

Romantic Melodrama

Warner Brothers have taken an original story by Maurice Hanline and Jesse Lasky, Jr., and have produced a motion picture that contains many moments of spine-tingling suspense. It is a story of three brothers and a father produced against the background of large scale bridge construction; it is a story of action, romance, adventure and comedy—the comedy of which, however, ofttimes overreaches for sprightliness. Produced under the aegis of Edmund Grainger and directed by A. Edward Sutherland, "Steel Against the Sky" is a picture which, properly exploited, should attract audiences who enjoy this type of film fare.

Heading the cast are Lloyd Nolan and Craig Stevens as the brothers who vie for the affecton of Alexis Smith. In supporting roles are seen Gene Lockhart as the construction company president and father of Miss Smith; Edward Ellis, the father of the three boys, who tries to keep the feminine wiles of Miss Smith from breaking up his home and family; and Walter Catlett and Edward Brophy, who supply the comedy interest as the broken-down inventor, and the third brother of the family, respectively.

Interspersed between the story of romantic intrigue and overdone comedy there are many convincing and realistic scenes of the perils and dangers the builders of bridges undergo and endure from their precarious position atop the highest spans. It is scenes such as these which keep the audience on the edge of their seats in nervous anticipation of the inevitable.

Previewed in the Warner projection room in New York, where a trade-press audience watched with interest the film's progress upon the screen, but had little comment to make otherwise.—G. S.

Release date, Dec. 13, 1941. Running time, 68 minutes. PCA No. 7690. General audience classification.

Rocky ..... Lloyd Nolan
Helen ..... Alexis Smith
Chuck Evans ..... Craig Stevens
John Powers ..... Gene Lockhart
Pop Evans ..... Edward Ellis
Walter Catlett, Howard da Silva, Edward Brophy, Julie Bishop.

Tuxedo Junction

(Republic)

Social Drama and the Weavers

The Weavers return here in another bucolic drama that combines a story having to do with a social theme and the well known Weaver comedy and music. It isn't the best thing the Weavers have done, but their trade mark is all over the picture and for those who enjoy them for their particular forte, this should please. The picture builds slowly to a rather stirring climax, much the best thing in the film.

The Weavers ("Abner," "Elviry" and Cicero") run a truck garden farm adjacent to a rich man's estate. Needless to say, since the rich man is a snob, the Weavers are not neighbors socially speaking. Matters are further aggravated when the Weavers take migrant youths off the streets, feed them, bed them and employ them in their gardens. From here on in the rich man-Weaver feud becomes secondary to the reformation of one migrant youth (Frankie Darro), who requires a good deal of convincing before he can accept the idea that the Weavers are not going to exploit him and his fellows.

The climax comes with the annual Pasadena Tournament of Roses parade and the migrant boys' winning first prize with a Lincoln Memorial float they made themselves from flowers nurtured by them in the Weavers' gardens.

Clayton Moore as a juvenile probation officer and Lorna Gray as the daughter of the rich man, provide the film with one romance and Sally Payne teams up with Darro in another. Thurston Hall is the rich man.

The musical score includes "Tuxedo Junction," "Battle Hymn of the Republic," "Silent Night" and "Auld Lang Syne." Armand Schaefer was the associate producer and the picture was directed by Frank McDonald.

Seen in the Republic projection room in New York.—Paul C. Mooney, Jr.

Release date, Nov. 25, 1941. Running time, 71 minutes. PCA No. 7813. General audience classification.

Abner ..... Leon Weaver
Elviry ..... June Weaver
Cirero ..... Frank Weaver
Doug Gordon ..... Thurston Hall
Sock ..... Frankie Darro
Sally Payne, Clayton Moore, Lorna Gray, Billy Benedict, Kenneth Lundy, Howard Hickman, Leonard Carey, Betty Blythe, Sam Flint, The Little Vagabonds.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Sealed Lips

(Universal)

Criminology with a Twist

Here they are again, the crook, the detective and the little girl reporter, but this time, thanks to writer-director George Waggner, they figure in a story that stems from an idea which has novelty and appeal for the customers.

The film opens with the warden of a California prison suspecting that a New York gangster about to complete his term in the jail is in reality a double for the criminal, despite finger prints and other evidence to the contrary. The detective assigned to the case ultimately establishes the accuracy of the warden's suspicions, a process which involves many adventures and a couple of murders, also the routine romance.

It is in the working out of the details of the plot that the film succeeds in providing an hour of entertainment strong enough to offset some lapses in the acting department.

Associate producer is Jack Bernhard.

Previewed at the studio for a tradepress audience which found the story stimulating.—W. R. W.

Releaso date, Jan. 2, 1942. Running time, 62 minutes. PCA No. 7380. General audience classification.

Lee ..... William Gargan
Lois ..... June Clyde
Morton (Rofano) ..... John Litel
Anne Nagel, Mary Gordon, Ralf Harolde, Joe Crehan, Addison Richards, Russell Hicks, Ed Stanley, Charles Lane, William Gould, Walter Sande

Laburnum Grove

(Anglo Films-Classic)

Comedy and Crime Psychology

"Very English" describes this film version of J. B. Priestly's stage play of crime and English suburban life. It is a psychological study of a mild and amiable suburbanite, played by Edmund Gwenn, whose chief delight, apparently is his greenhouse tomatoes. What happens when he tells his family that their money all comes from crime is unfolded in the direct narrative pattern of Carol Read's direction.

The audience does not discover until the very end whether the suburbanite is really an international counterfeiter or just a family man whose only problems are to marry his daughter off and evict the brother-in-law, who lives with him. Cedric Hardwicke makes the brother-in-law a comic, and typical bore.

Development of the story depends considerably on the literate dialogue, taken directly from the Priestly play. There is a scene in which Gwenn and a Scotland Yard detective match wits. It is an entertaining study of criminal psychology. However, the picture is not a detective story, nor an action picture, although Mr. Reed manages to carry the plot without deviation through alternate comedy and psychology.

The humor of the film is of that somewhat obtuse type referred to as "British." It is sometimes funny, sometimes very obvious and sometimes very obscure. The slang and dialogue may also puzzle American audiences. Distribution here would seem to be aimed at the "art theatre" circuit and certain anglophile areas.

Basil Deane produced the film for Anglo from a screen play by Anthony Kimmins. John W. Boyle photographed the film, but not with his usual Hollywood finesse.

Previewed at a New York screening room to a press and trade audience which appeared entertained, but not enthused.—J. McH. Stuart.

Release date, Dec. 1, 1941. Running time, 65 minutes. General audience classification.

Mr. Redfern ..... Edmund Gwenn
Mr. Baxley ..... Sir Cedric Hardwicke
Elsie ..... Victoria Hopper
Mrs. Baxley ..... Ethel Coleridge
Mrs. Redfern ..... Katie Johnson
Francis James, James Harcourt, David Hawthorne, Frederic Burtwell, Terrence Conlin, Norman Walker.

Tonto Basin Outlaws

(Monogram)

Western

Set during the Spanish-American War, this Range Busters western is above average fare. The story has the Range Busters, Ray "Crash" Corrigan, John "Dusty" King and Max "Alibi" Terhune, enlisting in T. R.'s Rough Riders and being promptly mustered out to clean up the cattle-rustling situation in Wyoming, affecting the Army's meat supply.

"Crash," posing as a cowboy out of work, seeks a job with Tristram Coffin's outfit in an attempt to develop a clue on the rustling. Coffin is tipped off to the latter's identity. Terhune and King, meanwhile, go their separate ways to round up the rustlers. The climax is King's stampede of a herd of wild cattle through the town as "Crash" and Coffin shoot it out.

Feminine interest is blonde Jan Wiley as a newspaperwoman sent to the Tonto Basin. A featured song is "Cabin of My Dreams." Robert Cline's photography is good, as is the direction of S. Roy Luby. George W. Weeks was the producer.

Seen in Lincoln, Neb.—V. O.

Release date, Oct. 10, 1941. Running time, 60 minutes. PCA No. 7701. General audience classification.

Crash ..... Ray Corrigan
Dusty ..... John King
Alibi ..... Max Terhune
Jane ..... Jan Wiley
Miller ..... Tristram Coffin
Edmund Cobb, Ted Mapes, Art Fowler, Carl Mathews, Reed Howes, Rex Lease, Edward Peil, Sr., Budd Buster.

Riding the Sunset Trail

(Monogram, 1940-41)

Western

Here is satisfactory action fare with Tom Keene starred. Robert Tansey, producer-director, has made some minor alterations in the casting setup which improves this western over its predecessors. Frank Yaconelli has been added to the cast.

The plot is routine with Jib Aubrey, supposedly murdered by his half-brother so the latter could cash in on a fake will, and Aubrey's eventual return to convict the half-brother. Betty Dawson as Aubrey's daughter is the feminine interest and Sugar Dawn, another daughter. Keene and Yaconelli outwit Ken Duncan, the half-brother, and his hirelings, Earle Douglas and Tom Seidel, at every meeting. Duncan finally hires Gene Alsace to ambush Keene, but Alsace turns out to be a crook gone straight.

Mr. Tansey's production and direction are good and the photography by Marcel LePicard is fine.

Seen in Lincoln, Neb.—V. O.

Release date, Oct. 31, 1941. Running time, 56 minutes. PCA No. 7710. General audience classification.

Tom Sterling ..... Tom Keene
Lopez Mendoza ..... Frank Yaconelli
Betty Dawson ..... Betty Miles
Jasper Raines ..... Slim Andrews
Sugar Dawson ..... Sugar Dawn
Ken Duncan, Tom Seidel, James Sherridan, Earl Douglas, Tom London, Gene Alsace, Fred Hoose.

ADVANCE SYNOPSES *and information*

PANAMA HATTIE (Metro-Goldwyn-Mayer)

Musical Comedy

PRODUCER: Arthur Freed. Directed by Norman Z. McLeod. Based on the play by Herbert Fields and B. G. DeSylva.

PLAYERS: Ann Sothern, Red Skelton, "Rags" Ragland, Ben Blue, Marsha Hunt, Virginia O'Brien, Alan Mowbray, Dan Dailey, Jr., Jackie Horner, Carl Esmond.

SYNOPSIS

Hattie Maloney (Ann Sothern) is a night club entertainer in Panama, out of Chicago and way points. She says "dese" and "dose," but has a heart of gold and is adored by Dick Bulliett (Dan Dailey, Jr.), scion of an old Philadelphia family and an army sergeant about to get his commission. Habitues of the cafe where Hattie sings are her close pals and protectors, three sailors, Red, Rags and Rowdy (Red Skelton, Rags Ragland and Ben Blue). Dick's seven-year-old daughter (Jackie Horner) comes to visit him and nearly breaks Hattie's heart by laughing at her getup. Hattie sails secretly for the States but Dick takes the plane and catches the ship when it docks at the other end of the canal. While all this is going on, the three sailors become involved in one spy plot after another.

SPECIAL REMARKS

The musical score includes "The Son of a Gun Who Picks on Uncle Sam," "Salome," "Good Neighbors," "Fresh as a Daisy," "Make It Another Old-Fashioned, Please," "Hattie from Panama," "Let's Be Buddies."

WEST OF CIMARRON (Republic)

Western

ASSOCIATE PRODUCER: Louis Gray. Directed by Les Orlebeck. Based on characters created by William Colt MacDonald.

PLAYERS: Bob Steele, Tom Tyler, Rufe Davis, Lois Collier, James Bush, Guy Usher.

SYNOPSIS

The Three Mesquiteers (Bob Steele, Tom Tyler, Rufe Davis), traveling to Texas shortly after the close of the Civil War, find political affairs in a hopeless upheaval, with the "carpetbagger" waging vicious war on the "bushwhackers." The Mesquiteers sympathize with the cause of the "bushwhackers" when they realize that certain officials connected with the army troops are robbing the Texas ranchers under guise of levying taxes on them. They join the troop in order to bore from within. The colonel commanding agrees to investigate the conditions on the Mesquiteers' recommendation but before he can act he is murdered and the Mesquiteers are imprisoned. They escape and expose the murderers.

NORTH TO THE KLONDIKE (Universal)

Melodrama

ASSOCIATE PRODUCER: Paul Malvern. Directed by Erle Kenton.

PLAYERS: Brod Crawford, Lon Chaney, Jr., Andy Devine, Evelyn Ankers, Dorothy Granger, Willie Fung, Keye Luke, Lloyd Corrigan.

SYNOPSIS

It is 1911 and Johnny Thorn (Brod Crawford), a young mining expert and his friend, Klondike (Andy Devine), travel to the settlement of Haven to prospect for Nate Carson (Lon Chaney, Jr.), a trader. Before Thorn's arrival, Carson discovers a mine and now is sorry he has sent for Thorn. Carson attempts to get rid of Thorn and the settlers by burning the winter's supplies. They send Jim Allen (Stanley Andrews) for more supplies but Allen is killed by Carson's henchmen. The settlers are all for leaving but Thorn convinces them that it is all a plot to get rid of them. Thorn confronts Carson and bests him in a fist fight, making Carson confess. New supplies arrive and Thorn settles down with his bride, Mary (Evelyn Ankers), and becomes a dirt farmer. The mine turns out to be a shallow pocket.

THE GREAT MAN'S LADY (Paramount)

Drama

PRODUCED and directed by William A. Wellman.

PLAYERS: Barbara Stanwyck, Joel McCrea, Brian Donlevy, Katherine Stevens, Thurston Hall, Lloyd Corrigan.

SYNOPSIS

Here is a human-interest saga of the early west and the part a woman plays in helping her man achieve a greatness which will last through the ages. Barbara Stanwyck's role runs the gamut of emotional acting and ages from 16 to 100. Joe McCrea has a frontier role—a hero in buckskins—and Brian Donlevy has a sympathetic part. The story is from the short story by Vina Delmar.

ROAD TO HAPPINESS (Monogram)

Drama

PRODUCER: Scott R. Dunlap. Directed by Phil Rosen. From the story, "First Performance", by Matt Taylor.

PLAYERS: John Boles, Mona Barrie, Billy Lee, Roscoe Karns, Lillian Elliott, Paul Porcasi, Sam Flint.

SYNOPSIS

Returning to New York after four years spent in Europe, studying voice, Jeff Carter (John Boles) learns that his wife Millie (Mona Barrie) has divorced him eight months before, and placed their ten-year-old son, Danny (Billy Lee), in a military school. Demanding custody of the boy, Jeff moves with him into an inexpensive boarding house. Jeff tries to pursue an operatic singing career but is forced by need to accept a menial character part on a radio program. Jeff, with an assist by Billy, takes the place of the baritone whose program precedes Jeff's when the baritone is taken ill. He is a success and his operatic career is assured.

FORBIDDEN TRAILS (Monogram)

Western

PRODUCER: Scott R. Dunlap. Directed by Robert N. Bradbury.

PLAYERS: Buck Jones, Tim McCoy, Raymond Hatton, Tristram Coffin, Charles King, Glen Strange.

SYNOPSIS

Buck Jones, as a retired U. S. Marshal, is attacked by two ex-convicts recently released from prison, and manages to escape from them only after he has been wounded. Tristam Coffin, big boss of the town, is trying to force Dave O'Brien into a contract for the hauling of high grade ore. Buck is friendly to O'Brien. Buck and O'Brien walk into a trap set by Coffin and are captured. He escapes, however, and, with the aid of Tim McCoy and Raymond Hatton, surprise Coffin and his henchmen, capturing the whole gang.

THE JUNGLE BOOK (United Artists)

Kipling Legend

PRODUCED by Alexander Korda. Directed by Zoltan Korda. From the story by Rudyard Kipling.

STARRING: Sabu.

SYNOPSIS

This is the story of Mowgli—of how a child, stolen by wolves, lived among them, brother to the wild animals of the jungle—and, of how, after many moving accidents, he joined the tribe of Men. Here he learns again the ways of men, without forgetting the ways of the animals he loves and who love him. Many lessons he learns and only through his superior knowledge is the village saved from great disaster.

SPECIAL REMARKS

"The Jungle Book" continues Mr. Korda's explorations in the realm of mysterious India. Exhibitors will remember "Elephant Boy" and "Drums" of kindred subjects.

JAIL HOUSE BLUES (Universal)

Comedy, Music

ASSOCIATE PRODUCER: Ken Goldsmith. Directed by Albert S. Rogell.

PLAYERS: Nat Pendleton, Anne Gwynne, Robert Paige, Samuel S. Hinds, Horace MacMahon, Elisabeth Risdon, Warren Hymer, Cliff Clark.

SYNOPSIS

Sonny McGann (Nat Pendleton), in prison, has been pardoned but prefers to stay in jail to produce the big prison musical show, "Stick 'Em Up." Charlie the Chopper (Ralf Harolde), who was to play the feminine lead, escapes so Sonny gets permission from the warden to go after him. Sonny encounters Doris (Anne Gwynne), her father (Samuel S. Hinds), a singing teacher, and Cliff (Robert Paige), an ambitious singer. After helping his mother (Elizabeth Risdon), who has organized a panhandlers association, combat a rival group, Sonny takes Cliff back to prison with him to sing in the show.

SPECIAL REMARKS

The musical score consists of the tenor aria from "Martha," "The Prologue," "Amazon" and "Stick 'Em Up."

FRECKLES COMES HOME (Monogram)

Small Town Drama

PRODUCER: Lindsley Parsons. Directed by Jean Yarbrough. Suggested by the story of the same name by Jeannette Stratton-Porter.

PLAYERS: Johnny Downs, Gale Storm, Mantan Moreland, Bradley Page, Betty Blythe, Marvin Stephens, Walter Sande.

SYNOPSIS

Freckles (Johnny Downs), on his way home from college, becomes acquainted with a big-time gangster, who is looking for a hideout. Freckles tells him about his small town of Fairfield, and the gangster decides to go there. Freckles, to help out a young friend, tries to promote a real estate boom by getting the state highway to run through Fairfield. The gangster, seeing some easy money in the project, has a promoter-friend come to the town to float stock. Then the gangster is found murdered. Freckles and his friend overhear the promoter and two henchmen of the gangster making plans to rob the town bank. They trap the gangsters after an automobile chase.

SHORTS
advance synopses and information

HOLT OF THE SECRET SERVICE (Col.)
Serial—15 Episodes (3120)

Jack Holt, U. S. Secret Service agent, is assigned to track down counterfeiters, who are flooding the country with bogus money. With Kay Drew (Evelyn Brent), another operator, he joins the gang under the name of Nick Farrel, posing as a desperate criminal.

He is present when the gang kidnaps Severn (Ray Parsons), chief engraver of the Treasury Department. Holt is separated from the rest of the crooks when the police start chasing them. The criminals continue to their mountain hideout, where Valden (Tristam Coffin) is their leader. He in turn takes orders from Lucky Arnold (John Ward), who filters the counterfeit currency out from his gambling ship.

Learning that one member of the gang, Crimp Evans (Joe McGuinn), is in a police hospital, Holt has himself checked in as a patient. Kay, posing as his wife, calls the next day with a plan for escape. Crimp begs to go along, telling Holt he will lead him to Valden's hideout. They escape. En route, Crimp discovers Holt's true identity. They start fighting in the canoe Crimp has provided. The canoe plunges over the rapids and is dashed to pieces. Holt escapes with Kay's help, but Crimp disappears. Holt and Kay stumble upon Valden's camp.

From that moment on, they try to get enough evidence to convict Valden and Lucky. Before this is accomplished, however, the detectives are trapped in flaming automobiles, poisoned with deadly gas, kidnapped aboard a gambling ship, and finally forced to battle for their lives against a tribe of savage natives in a wild jungle.

CAST

Nick Farrel.....Jack Holt
Kay.....Evelyn Brent
Malloy.....Montague Shaw
Valden.....Tristam Coffin
Arnold.....John Ward
Quist.....Ted Adams
Crimp.....Joe McGuinn
Jim.....Edward Hearn
Severn.....Ray Parsons
Frank.....Jack Cheatham

CHAPTER TITLES

Episode One—"The Chaotic Creek"
Episode Two—"Ramparts of Revenge"
Episode Three—"Illicit Wealth"
Episode Four—"Menaced by Fate"
Episode Five—"Exits to Terror"
Episode Six—"Deadly Doom"
Episode Seven—"Out of the Past"
Episode Eight—"Escape to Peril"
Episode Nine—"Sealed in Silence"
Episode Ten—"Named to Die"
Episode Eleven—"Ominous Warnings"
Episode Twelve—"The Stolen Signal"
Episode Thirteen—"Prison of Jeopardy"
Episode Fourteen—"Afire Afloat"
Episode Fifteen—"Yielded Hostage"

Release date, November 21, 1941

WHO'S ZOO IN HOLLYWOOD (Col.)
Color Rhapsody (3501)

This Columbia cartoon is a whimsical idea based on a trip to the zoo. An off-screen narrator describes the rare animals, each one resembling some well-known Hollywood personality.

Release date, November 15, 1941 7 *Minutes*

Synopses Indexed

Page numbers on short subject synopsis published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 398 and 399.

THE ART OF SKIING (RKO)
Disney Color Cartoon (14,113)

Goofy demonstrates the art of skiing while an off-stage narrator describes the action. It all begins in the snow country with Goofy having difficulties attiring himself in ski costume and skis. Then he travels the ski hoist to the top of the mountain where he attempts to illustrate all the ski stunts but always manages to get entangled somehow. Finally, the Goof sails through the air like a bird crashing through the Ski Lodge roof where he lands in his own bed and immediately goes to sleep.

Release date, November 14, 1941 8 *Minutes*

SHE'S OIL MINE (Col.)
Buster Keaton Comedy (3426)

Elsie, an oil heiress, is being wooed by Clemente, a phony foreign nobleman. Knowing he is after her money, Elsie attempts to evade him and takes refuge in a plumber's shop where Monty and Buster are working on a boiler. When Elsie gets out of the boiler, she tells Buster he has saved her life and offers him a job to fix the shower in her home. Clemente entering her home, gets into a scrap with Buster and challenges him to a duel. Buster chooses pistols and during the preliminaries gets into an argument with Clemente's second and the referee, all of them challenging Buster to duel. As the duelists walk away from each other. a hunter shoots at a rabbit and the foreigners leave in a hurry. Elsie hails Buster as her hero.

Release date, November 20, 1941 17 *Minutes*

GEORGETOWN, PRIDE OF PENANG (MGM)
FitzPatrick Traveltalk (Color) (T-313)

James FitzPatrick takes his color cameras to the little island of Penang, off the coast of Sumatra. At Georgetown, its capital, he shows the principal industry, fishing, and depicts the picturesque waterfront shacks in which the fishermen live. From there the action moves to Main Street which is similar to most small town main streets. Thence, to the better section of the city to show how customs of the natives, the Chinese and the English have become mixed through the years.

Release date, November 15, 1941 10 *Minutes*

THE GREAT CHEESE MYSTERY (Col.)
Fable Cartoon (3751)

Two mice plot the theft of a piece of cheese. In the kitchen a lazy cat is fast asleep guarding the ice box where the loot is kept. The mice sneak into the kitchen burdened with their burglar tools and go to work. Finally the cat is awakened. The mice run away with their big hunk of cheese, with the cat in hot pursuit. The cat gets back the cheese but the elusive mice escape.

Release date, November 1, 1941 8 *Minutes*

THE MIGHTY NAVY (Par.)
Popeye Cartoon (*E*1-2)

Popeye joins the U. S. Navy and finds that sailoring has changed considerably since he became a gob. Popeye, assigned to the controls of the gun turrets, is lost in the maze of modern machinery. Claiming he can fly a plane, Popeye takes off in a dive bomber, executes a swan dive, a jack-knife, a full twist and comes to rest in the water when the plane does a belly-flop. An enemy ship is sighted and when the outlook is bad, Popeye handles a giant gun like it was a machine gun. Swallowing his spinach, Popeye slides into a torpedo tube and is loosed in the direction of the enemy ship, sinking it.

Release date, November 14, 1941 7 *Minutes*

$21 A DAY ONCE A MONTH (Univ.)
Color Cartoon (6244)

It's night in a big department store. All the toys are asleep, including everyone in the toy army camp. The elephant wakes up and blows reveille. The army band plays the popular hit tune, "$21 a Day Once a Month," while the toys improvise many solo interpretations of the number. At this point the Andy Panda doll finds a bugle and blows the "pay call." What happens then is something like the rush at a bargain-basement counter.

Release date, December 1, 1941 7 *Minutes*

POLO CHAMPIONS (Col.)
World of Sports (3804)

This is a story of polo from the training of ponies to the playing of championship matches. George Oliver, an eight-goal player, sportsman and trainer, shows how the ponies are taught their part of the game. The mounts are first taught obedience and discipline, speed, fast turns and abrupt halts—it sometimes taking as long as five years to train one properly. Big-time players usually bring 15 to 20 ponies to each game. A national tournament game at Long Island's Meadowbrook Field rounds out the subject. Bill Stern is narrator.

Release date, November 11, 1941 10 *Minutes*

THE COPACABANA REVUE (Par.)
Headliner (*A*1-2)

Featured in this subject are Juanita Juarez, popular Latin-American song star; Pancho and his orchestra; the six Samba Sirens, from the New York cafe, the Copacabana; Don Loper and Maxine Barrat, artists of the dance, and Los Hermanos Williams, acrobatic aces. The musical score includes "Americonga," "Bim Bam Bum," "Jardinera" and "Aurora."

Release date, November 28, 1941 10 *Minutes*

THE FOX AND THE GRAPES (Col.)
Color Rhapsody (3502)

A crow attempts to steal Mr. Fox's lunch but the wary fox gives the crow a hot-foot. The crow decides to use strategy. He hangs a bunch of grapes on the branch and offers them to the fox in return for the lunch. The fox turns over his lunch to the crow but the crow holds on to the grapes. Late that night the fox comes back to the tree with a rocket tied to his back. He lights it and is catapulted into the tree. A battered and burned fox gets the grapes—but they're sour.

Release date, December 5, 1941 8 *Minutes*

SHORTS CHART

Production Numbers
Release Dates
Running Time

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1940-41 short subject releases prior to June, 1941, see page 227.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
	INTERNATIONAL FORUM		
	(Two Reels		
8451	Dorothy Thompson	2-22-41	142
3452	Will England Be Invaded?	5-27-41	199
3453	Will Democracy Survive?	10-17-41	365
	1941-42		
	RAYMOND GRAM SWING—HISTORICAL REELS		
3981	Broken Treaties	8-1-41	290
3982	How War Came	11-7-41	..
	ALL STAR COMEDIES		
	(Average 17 Min.)		
	1940-41		
2435	Yankee Doodle Andy (Clyde)	6-13-41	228
2436	French Fried Patootie (Mowbray)	6-27-41	226
2408	I'll Never Heil Again (Stooges)	7-4-41	190
2437	Love at First Fright (Brendel)	7-25-41	224
2438	Host to a Ghost (Clyde)	8-8-41	211
	1941-42		
3421	Love in Gloom (Youngman-Radio Rogues)	8-15-41	236
3401	An Ache in Every Stake (Stooges)	8-22-41	265
3422	Half Shot at Sunrise (Karns)	9-14-41	322
3423	General Nuisance (Keaton)	9-18-41	322
3424	The Blitzkiss (El Brendel)	10-2-41	333
3402	In the Sweet Pie and Pie (Stooges)	10-16-41	322
3425	Lovable Trouble (Clyde)	10-23-41	352
3409	Mitt Me Tonight (Glove Slingers)	11-6-41	375
3426	She's Oil Mine (Keaton)	11-20-41	397
3410	Some More of Samoa (Stooges)	12-4-41	..
	COLOR RHAPSODIES		
	(7 Minutes)		
	1940-41		
2509	Tom Thumb's Brother	8-12-41	187
2510	The Cuckoo I.Q.	7-3-41	211
	1941-42		
3501	Who's Zoo in Hollywood	11-15-41	397
3502	The Fox and the Grapes	12-5-41	397
3503	Red Riding Hood Rides Again	12-25-41	..
	PHANTASIES CARTOONS		
	(Average 8 Min.)		
	1940-41		
2708	The Wallflower	7-3-41	224
2707	The Merry Mouse Cafe	8-15-41	285
	1941-42		
8701	The Crystal Gazer	10-10-41	852
3702	Wild and Woozy West	1-2-42	..
	FABLES		
	(8 Minutes)		
	1940-41		
2756	Kitty Gets the Bird	6-13-41	187
2757	Dumb Like a Fox	7-18-41	224
2758	Playing the Pied Piper	8-8-41	226
	1941-42		
3751	The Great Cheese Mystery	11-1-41	397
3752	The Tangled Angler	12-26-41	..
	CINESCOPES		
	(Average 9 Min.)		
	1940-41		
2979	Fighter Pilot	8-13-41	187
	1941-42		
3971	Exploring Space	8-8-41	265
3972	From Nuts to Soup	9-5-41	290
3973	The World of Sound	10-3-41	352
3974	Women in Photography	11-7-41	377
3975	Strange Facts	12-6-41	..
	COMMUNITY SING (Series 6)		
	1941-42		
3651	No. 1 (Don Baker)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	309
3653	No. 3 (College Songs)	10-1-41	323
3654	No. 4 (Popular Songs)	12-1-41	..
3655	No. 5 (L. White)	12-19-41	..
	QUIZ REELS		
	(Average 10 Min.)		
	1941-42		
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	236
3602	Kitchen Quiz, No. 1	9-12-41	290
3603	Kitchen Quiz, No. 2	12-12-41	..
	1941-42		
	PANORAMICS		
3901	A City Within a City	8-8-41	265
3902	The Gallup Poll	10-17-41	352
3903	New York's Finest	12-11-41	..
	TOURS		
	(10 Minutes)		
	1941-42		
3551	Journey in Tunisia	8-15-41	264
3552	Buenos Aires Today	10-10-41	323
3553	Alaska Tour	11-7-41	375
	20TH ANNIVERSARY SNAPSHOTS		
	(10 Minutes)		
	1940-41		
2858	No. 8 (Jerry Colonna)	6-6-41	226
2859	No. 9 (Don Wilson)	7-11-41	225
	SERIES 21		
	1941-42		
3851	No. 1 (Murray Brewster Twins)	8-15-41	322
3852	No. 2	9-12-41	290
3853	No. 3	11-7-41	377
3854	No. 4	12-5-41	...
	WORLD OF SPORTS		
	(9 Minutes)		
	1940-41		
2808	Aquaplay	8-6-41	187
	1941-42		
3801	Tee Up	8-1-41	236
3802	Show Dogs	9-12-41	265
3803	Jungle Fishing	10-10-41	322
3604	Polo Champions	11-11-41	397
3805	Pocket Billiards	12-14-41	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	CRIME DOES NOT PAY		
	(Average 20 Min.)		
	1940-41		
P-205	Coffins on Wheels	8-7-41	163
P-206	Sucker List	9-27-41	224
	1941-42		
	TWO REEL SPECIALS		
A-301	The Tell-Tale Heart	10-25-41	352
	FITZPATRICK TRAVELTALKS (Color)		
	(9 Minutes)		
	1940-41		
T-221	Glimpses of Washington State	8-7-41	175
T-222	Haiti, Land of Oark Majesty	7-5-41	225
	1941-42		
T-311	Glimpses of Florida	9-8-41	353
T-312	The Inside Passage	10-4-41	333
T-313	Georgetown, Pride of Penang	11-15-41	397
T-314	Scenic Grandeur	12-13-41	..
	PETE SMITH SPECIALTIES		
	(10 Minutes)		
	1940-41		
S-269	Cuban Rhythm (Sepia)	6-14-41	175
S-270	Water Bugs	6-16-41	225
S-271	Football Thrills of 1940	9-20-41	323
S-272	Flicker Memories	10-4-41	333
	1941-42		
S-361	Army Champions	10-11-14	322
S-362	Fancy Answers	11-1-41	377
	PASSING PARADE		
	(10 Minutes)		
	1940-41		
K-287	Your Last Act	7-12-41	211
K-288	Of Pups and Puzzles	9-16-41	225
K-289	Hobbies	9-20-41	309
	1941-42		
K-381	Strange Testament	11-15-41	..
	MINIATURES		
	(10 Minutes)		
	1940-41		
M-236	Memories of Europe	6-14-41	178
M-237	The Man Who Changed the World	6-28-41	211
M-238	Ghost Treasure	8-2-41	225
M-239	Triumph Without Orums	10-18-41	333
M-240	Viva Mexico	11-1-41	377
	1941-42		
M-331	Changed Identity	11-8-41	365
	OUR GANG COMEDIES		
	(Average 11 Min.)		
	1940-41		
C-299	Robot Wrecks	7-12-41	211
	1941-42		
C-391	Helping Hands	9-27-41	322
C-392	Come Back Miss Pipps	10-25-41	352
	TECHNICOLOR CARTOONS		
	(9 Minutes)		
	1940-41		
W-248	Dance of the Weed	6-7-41	175
W-249	The Alley Cat	7-5-41	225
W-250	The Midnight Snack	7-19-41	226
W-251	Little Cesario	8-30-41	309
W-252	Officer Pooch	9-6-41	309
W-253	Flying Bear	11-1-41	377
	1941-42		
W-341	The Night Before Christmas	12-6-41	..

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	ANIMATED ANTICS		
	(7 Minutes)		
	1940-41		
HO-10	Twinkletoes—Where He Goes Nobody Knows	8-27-41	187
HO-11	Copy Cat	7-16-41	202
HO-12	The Wizard of Arts	8-8-41	226
HO-13	Twinkletoes in Hat Stuff	6-29-41	309
	UNUSUAL OCCUPATIONS (Color)		
	(11 Minutes)		
	1940-41		
LO-6	No. 8	8-1-41	225
	1941-42		
LI-1	No. 1	10-3-41	323
LI-2	No. 2	12-5-41	...
	BENCHLEY COMEDIES		
	(10 Minutes)		
	1941-42		
SI-1	How to Take a Vacation	10-10-41	323
	FASCINATING JOURNEYS (Color)		
	(10 Minutes)		
	1940-41		
MO-8	The Jungle	7-25-41	224
	1941-42		
MI-1	Road to India	10-24-41	377
	COLOR CARTOON		
	1941-42		
WI-1	Superman	9-26-41	251
WI-2	Superman in the Mechanical Monsters	11-21-41	..
	GABBY COLOR CARTOONS		
	(7 Minutes)		
	1940-41		
GO-6	Fire Cheese	6-20-41	187
GO-7	Gabby Goes Fishing	7-18-41	199
GO-8	It's Hap-Hap-Happy Day	8-15-41	224
	HEODA HOPPER'S HOLLYWOOD		
	(10 Minutes)		
ZI-1	No. 1	9-12-41	290
ZI-2	No. 2	12-5-41	..
	HEADLINERS		
	(10 Minutes)		
	1940-41		
AO-6	Your Favorite Program—Those We Love	6-8-41	151
AO-7	Hands of Destiny	7-11-41	199
	1941-42		
AI-1	Beauty and the Beach	9-26-41	322
AI-2	The Copacabana Revue	11-28-41	397
	COLOR CLASSIC CARTOON		
CO-1	Vitamin Hay	8-22-41	309
	MADCAP MODELS (Color)		
	(9 Minutes)		
	1940-41		
UO-3	Hoola Boola	8-27-41	187
UO-4	The Gay Knightles	8-29-41	290
	1941-42		
UI-1	Rhythm in the Ranks	12-26-41	..
	PARAGRAPHICS		
	(10 Minutes)		
	1940-41		
VO-5	Guardians of the Wild	8-29-41	290
	POPEYE THE SAILOR		
	(7 Minutes)		
	1940-41		
EO-10	Olive's Boithday Presink	6-13-41	163
EO-11	Child Psykolojiky	7-11-41	199
EO-12	Pest Pilot	8-8-41	226
	1941-42		
EI-1	I'll Never Crow Again	9-19-41	322
EI-2	The Mighty Navy	11-14-41	397
EI-3	Poopeye, Pipeye, Pupeye and Peepeye	12-19-41	..
	POPULAR SCIENCE (Color)		
	(10 Minutes)		
	1940-41		
JO-6	No. 6	7-4-41	199
	1941-42		
JI-1	No. 1	9-19-41	322
JI-2	No. 2	11-7-41	375
	SPEAKING OF ANIMALS		
	(8 Minutes)		
YI-1	In a Pet Shop	9-5-41	290
YI-2	In the Zoo	10-31-41	377
	SPORTLIGHTS		
	(9 Minutes)		
	1940-41		
RO-11	Lasso Wizards	6-20-41	190
RO-12	Snow Dogs	7-25-41	199
RO-13	What's Lacrosse?	8-15-41	225
	1941-42		
RI-1	Shooting Mermaids	9-5-41	290
RI-2	Meet the Chemps	10-3-41	323
RI-3	Sittin' Pretty	10-31-41	377
RI-4	Quick Returns	11-28-41	..
RI-5	Better Bowling	12-26-41	..
	QUIZ KIDS		
	(11 Minutes)		
QI-1	The Quiz Kids No. 1	9-12-41	290
QI-2	The Quiz Kids No. 2	12-5-41	..

PRODUCERS

Prod. No.	Title	Rel. Date	P.D. Page
	AMERICAN HISTORY		
	(22 Minutes)		
0.5	Our Louisiana Purchase	8-1-41	..
0.6	Our Freedom of the Seas	11-1-41	..
	SPECIAL FEATURETTES		
..	Man the Enigma	5-7-41	163
	(22 Minutes)		
..	Alive in the Deep	8-7-41	166
	(25 Minutes)		

RKO

MARCH OF TIME
(Averags 20 Min.)
1940-41

Prod. No.	Title	Rel. Date	P.D. Page
13,111	China Fights Back	6-6-41	163
13,112	New England's 8 Million Yankees	7-4-41	211
13,113	Peace—By Adolf Hitler	8-1-41	211
	1941-42		
23,101	Thumbs Up, Texas	8-29-41	265
23,102	Norway In Revolt	9-26-41	309
23,103	Sailors with Wings	10-24-41	331
23,104	Main Street, U.S.A.	11-22-41	375

WALT DISNEY CARTOONS (Color)
(8 Minutes)
1940-41

14,106	Nifty Nineties	6-20-41	163
14,107	Early to Bed	7-11-41	199
14,108	Truant Officer Donald	8-1-41	226
14,109	Orphan's Benefit	8-22-41	224
14,110	Old MacDonald Duck	9-12-41	290
14,111	Lend a Paw	10-3-41	323
14,112	Donald's Camera	10-24-31	352
14,113	The Art of Skiing	11-14-41	397
14,114	Chef Donald	12-5-41	..

INFORMATION PLEASE
(Average 11 Min.)
1948-41

14,211	No. 11 Jan Struther	6-13-41	187
14,212	No. 12 Boris Karloff	7-11-41	199
14,213	No. 13 Anna Neagle	8-8-41	224
	1941-42		
24,201	No. 1 John Gunther	9-19-41	333
24,202	No. 2 Howard Lindsay	10-17-41	352

SPORTSCOPE
(Average 9 Min.)
1940-41

14,311	Rolling Rhythm	6-6-41	187
14,312	Steeds and Steers	7-4-41	211
14,313	Craig Wood	8-1-41	225
	1941-42		
24,301	Pampas Paddock	9-5-41	309
24,302	Dog Obedience	10-3-41	333
24,303	Gaucho Sports	10-31-41	377
24,304	Crystal Flyers	11-28-41	..

PICTURE PEOPLE
(10 Minutes)
1941-42

24,401	No. 1 Stars in Defense.	9-12-41	322
24,402	No. 2 Hollywood Sports.	10-10-41	333
24,403	No. 3 Hobbies of the Stars	11-7-41	375

EDGAR KENNEDY
(Average 18 Mins.)
1940-41

13,406	Apple In His Eye	6-6-41	163
	1941-42		
23,401	Westward Ho-Hum	9-15-41	251
23,402	I'll Fix It	10-7-41	352
23,403	A Quiet Fourth	12-19-41	..

LEON ERROL
(Average 19 Min.)
1940-41

13,706	A Panic In the Parlor	6-27-41	166
	1941-42		
23,701	Man-I-Cured	9-26-41	322
23,702	Who's a Dummy	11-28-41	..

RAY WHITLEY
(Average 15 Min.)
1940-41

13,504	Musical Bandit	7-18-41	211
	1941-42		
23,501	California or Bust	11-11-41	365
23,502	Keep Shooting	1-30-42	...

REPUBLIC

MEET THE STARS
(10 Minutes)
1940-41

028-7	Meet Roy Rogers	6-24-41	175
028-8	Stars—Past and Present.	7-24-41	178

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)
1941-42

2201	Soldiers of the Sky	8-1-41	309
2202	Highway of Friendship	10-24-41	365
2203	Wonders of the Sea	11-21-41	..

FATHER HUBBARD ALASKAN ADVENTURES
(9 Minutes)
1940-41

1110	Winter In Eskimo Land	7-4-41	224

MAGIC CARPET
(9 Minutes)
1941-42

2101	Sagebrush and Silver	8-15-41	309
2102	Glacier Trails	9-26-41	352
2103	Call of Canada	12-5-41	..

SPORTS REVIEWS
(8 Minutes)
1940-41

1307	Fun on Rollers	6-6-41	226
	1941-42		
2301	Aristocrats of the Kennel.	9-12-41	352
2302	Life of a Thoroughbred.	11-7-41	..

TERRYTOONS (Color)
(7 Minutes)
1941-42

2551	The Old Oaken Bucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger	10-3-41	264
2554	Slap Happy Hunters	10-31-41	365
2555	The Bird Tower	11-28-41	375
2556	A Yarn About a Yarn	12-12-41	..

TERRYTOONS (Black & Whits)
(7 Minutes)
1940-41

1513	Horse Fly Opera	6-13-41	178
1514	Good Old Irish Tunes	6-27-41	175
1515	Bringing Home the Bacon.	7-11-41	178
1516	Twelve O'Clock and All Ain't Well	7-25-41	175
	1941-42		
2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town.	9-19-41	265
2503	The Frozen North	10-17-41	353
2504	Back to the Soil	11-14-41	375
2505	Flying Fever	12-26-41	..

THE WORLD TODAY
(9 Minutes)
1940-41

1704	Anzacs In Action	6-20-41	202
1702	War In the Desert	7-18-41	199
	1941-42		
2401	American Sea Power	8-29-41	309
2402	Uncle Sam's Iron Warriors	10-10-41	..
2403	Playtime In Hawaii	12-19-41	..

UNIVERSAL

SPECIAL
(19 Minutes)
1940-41

5110	Swing With Bing	9-4-41	..
	1941-42		
6110	Cavalcade of Aviation	12-17-41	..

COLOR CARTOON
(Average 7 Min.)
1940-41

5250	Salt Water Daffy	6-9-51	166
5251	Woody Woodpecker	7-7-41	225
5252	Andy Panda's Pop	7-28-41	226
5253	The Screwdriver	8-11-41	251
	1941-42		
6241	Boogie Woogie Bugle Boy of Co. B	9-1-41	251
6242	Man's Best Friend	10-20-41	333
6243	What's Cookin'	11-24-41	353
6244	$21 a Day Once a Month.	12-1-41	397
6245		1-12-42	..

STRANGER THAN FICTION
(9 Minutes)
1940-41

5382	No. 92	6-2-41	163
5383	No. 93	6-23-41	199
5384	No. 94	7-28-41	226
5385	No. 95	8-25-41	224
	1941-42		
6371	Shampoo Springs	9-8-41	265
6372	The Hermit of Oklahoma.	10-13-41	333
6373	The Candy Kid	10-27-41	333
6374	Junior Battle Fleet	11-17-41	353
6375	Blacksmith Dentist	12-15-41	..
6376	Barnyard Steam Buggy	1-19-42	..

GOING PLACES
(9 Minutes)
1940-41

5382	No. 92	8-18-41	199
5383	No. 93	6-30-41	202
5364	No. 94	7-21-41	226
5365	No. 95	8-18-41	225

VARIETY VIEWS
(9 Minutes)
1941-42

6351	Moby Dick's Home Town.	9-15-41	251
6352	Northern Neighbors	10-13-41	333
6353	George Washington, Country Gentleman	11-10-41	375
6354	Trail of the Buccaneers		..
6355	Annapolis Salutes the Navy	12-18-41	..
6356		1-5-42	..

MUSICALS
(Average 18 Min.)
1940-41

5230	Music a la King	6-18-41	199
5231	Once Upon a Summertime.	7-30-41	199
5232	Rhythm Revel	7-30-41	224
5233	Dizzy Doings	8-18-41	251
	1941-42		
6221	Is Everybody Happy?	9-3-41	251
6222	In the Groove	10-8-41	333
6223	Skyline Serenade	11-5-41	353
6224	Doin' the Town	11-26-41	365
6225	Jingle Belles	12-24-41	365
6226	Campus Capers	1-7-42	..

VITAPHONE

TECHNICOLOR SPECIALS
(Average 20 Min.)
1940-41

6005	Here Comes the Cavalry	6-28-41	175
6008	Carnival of Rhythm	8-23-41	265
	1941-42		
7001	The Tanks Are Coming	10-4-41	265
7003	Gay Parisian	1-10-42	..
7002	Soldiers in White	1-24-42	..

ELSA MAXWELL COMEDIES
(19 Minutes)
1940-41

6103	Throwing a Party	7-12-41	211

BROADWAY BREVITIES
(20 Minutes)
1940-41

6208	Hunting the Hard Way	6-17-41	151
6209	Happy Faces	7-26-41	211
	1941-42		
7101	Minstrel Days	9-6-41	265
7104	Perils of the Jungle	10-18-41	353
7103	At the Stroke of 12	11-15-41	352
7102	Monsters of the Deep	12-13-41	..

HOLLYWOOD NOVELTIES
(10 Minutes)
1940-41

6306	Trouble In Store	8-2-41	224
	1941-42		
7301	Polo with the Stars	9-20-41	265
7302	White Sails	11-8-41	365
7303	Points on Arrows	12-27-41	375
7304	Miracle Makers	2-21-42	..

THE SPORTS PARADE
(10 Minutes)
1940-41

6408	Sail Ho	6-14-41	178
6409	It Happens on Rollers	7-19-41	211
6410	Lions for Sale	8-9-41	264
	1941-42		
7401	Kings of the Turf	9-20-41	265
7403	Water Sports	11-1-41	365
7402	King Salmon (color)	12-20-41	..
7404	Rodeo Roundup (color)	1-31-42	..

MELODY MASTERS BANDS
(10 Minutes)
1940-41

6509	Hal Kemp & Orch.	8-14-41	154
6510	Those Good Old Days	8-16-41	225
	1941-42		
7501	U. S. Calif. Band and Glee Club	9-13-41	264
7502	Carioca Serenaders	10-25-41	365
7503	Forty Boys and a Song	12-8-41	375
7504	Carl Hoff and Band	1-3-42	..

LOONEY TUNES CARTOONS
(7 Minutes)
1940-41

6612	A Coy Decoy	6-7-41	175
6613	Porky's Prize Pony	6-21-41	226
6614	Meet John Doughboy	7-5-41	214
6615	We, the Animals, Squeak	8-9-41	226
6616	Henpecked Duck	8-30-41	265
	1941-42		
7601	Notes to You	9-20-41	333
7602	Robinson Crusoe, Jr.	10-25-41	365
7604	Porky's Midnight Matinee	11-22-41	..
7603	Porky's Pooch	12-27-41	..
7605	Porky's Pastry Pirate	1-17-42	..
7606	Who's Who in the Zoo	1-31-42	..

MERRIE MELODIES CARTOONS (Color)
(7 Minutes)
1940-41

6720	Hiawatha's Rabbit Hunt	6-7-41	175
6721	The Wacky Worm	6-21-41	226
6722	The Heckling Hare	7-5-41	214
6723	Inki and the Lion	7-19-41	214
6724	Aviation Vacation	8-2-41	225
6725	Sport Chumpions	8-16-41	225
6726	Snow Time for Comedy	8-30-41	264
	1941-42		
7701	All This and Rabbitt Stew.	9-13-41	285
7702	The Brave Little Bat	9-27-41	352
7703	The Bug Parade	10-11-41	352
7704	Rookie Revue	10-25-41	377
7705	Saddle Silly	11-8-41	..
7706	The Cagey Canary	11-22-41	..
7707	Rhapsody in Rivets	12-6-41	..
7708	Wabbit Twouble	12-20-41	..
7709	Hop, Skip and a Chump	1-3-42	..
7710	The Bird Came C.O.D.	1-17-42	..
7711	Aloha Hooey	1-24-42	..

SERIALS

COLUMBIA

	1940-41		
2140	The Iron Claw (15 Episodes)	8-15-41	225
	1941-42		
3120	Holt of the Secret Service. (15 Episodes)	11-21-41	397
3140	Captain Midnight (15 Episodes)	2-15-42	..

REPUBLIC

	1940-41		
083	Jungle Girl 15 Episodes	6-21-41	154
	1941-42		
181	King of the Texas Rangers (12 Episodes)	10-4-41	264
182	Dick Tracy vs. Crime, Inc. (15 Episodes)		377

UNIVERSAL

	1941-42		
6781-95	Riders of Death Valley 15 Episodes (Pre-released)	7-1-41	92
6881-92	Sea Raiders (12 Episodes)	10-14-41	264
6681-92	Don Winslow of the Navy (12 Episodes)	11-6-41	365
6581-93	Gang Busters (13 Episodes)	3-31-42	..

MISCELLANEOUS

	Movie Quiz No. 1 (R. U. McIntosh)		375

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 398-399.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 366.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED M. P. Herald Issue*	*REVIEWED Product Digest Section*	*Advance Synopsis*	*Service Data*
•ACCENT on Love	20th-Fox	148	George Montgomery-Osa Massen	July 11,'41	61m	July 5,'41	....	p137	p186
All American Co-Ed	U.A.	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28,'37	p330	....	....
All That Money Can Buy (formerly Here is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p386
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	105m	Dec. 6,'41	p394	p376	....
•Aloma of the South Seas (color)	Para.	4038	Dorothy Lamour-Jon Hall	Aug. 29,'41	77m	Aug. 30,'41	p233	p217	p367
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	....	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	....
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	.....	.....	p230	....
Atlantic Ferry (British)	WB	....	Michael Redgrave-Valerie Hobson	Not Set	108m	July 5,'41	....	....	....
BABES on Broadway	MGM	....	Mickey Rooney-Judy Garland	Not Set	118m	Dec. 6,'41	p393	p363	....
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p260
•Bad Men of Missouri	WB(FN)	557	Dennis Morgan-Jane Wyman-W. Morris	July 26,'41	74m	Aug. 2,'41	....	p159	p323
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5,'41	61m	Sept. 20,'41	p274	p277	....
Bahama Passage	Para.	....	Madeleine Carroll-Stirling Hayden	Not Set	...	.....	....	p320	....
Ball of Fire	RKO	....	Gary Cooper-Barbara Stanwyck	Not Set	111m	Dec. 6,'41	p393	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bed Time Story	Col.	....	Loretta Young-Fredric March	Dec. 18,'41	...	.....	....	p363	....
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
•Billy the Kid in Santa Fe	Prod.	162	Bob Steele	July 11,'41	66m	Oct. 18,'41	p319	p171	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe	Dec. 12,'41	58m	.....	....	p376	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	....
•Blonde Comet, The	Prod.	116	Virginia Vale-Barney Oldfield	Dec. 26,'41	...	.....	....	....	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	65m	Aug. 30,'41	p246	....	....
•Blondie in Society	Col.	2014	Penny Singleton-Arthur Lake	July 17,'41	77m	July 5,'41	....	p174	p186
•Blossoms in the Dust (color)	MGM	144	Greer Garson-Walter Pidgeon	July 25,'41	100m	June 28,'41	....	p133	p288
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	70m	Dec. 6,'41	p394	p376	....
Bombay Clipper	Univ.	...	William Gargan-Irene Hervey	Feb. 6,'42	...	.....	....	....	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	...	.....	....	p364	....
•Bowery Britzkrieg	Mono.	....	Leo Gorcey-Bobby Jordan	Aug. 1,'41	61m	Aug. 2,'41	....	p194	p210
•Bride Came C.O.D., The	WB	507	Bette Davis-James Cagney	July 12,'41	91m	July'5,'41	....	p61	p288
Bugle Sounds, The	MGM	....	Wallace Beery-Marjorie Main	Not Set	...	.....	....	p387	....
Bullets for Bandits	Col.	....	Bill Elliott-Tex Ritter	Not Set	...	.....	....	p364	....
•Bullets for O'Hara	WB	518	Joan Perry-Roger Pryor	July 19,'41	50m	Aug. 9,'41	....	p194	p220
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,'41	p374	p351	....
Captains of the Clouds	WB	....	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 12,'42	...	.....	....	p308	....
Carter Case	Rep.	...	James Ellison-Marjorie Weaver	Dec. 12,'41	...	.....	....	....	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
•Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41*	102m	Oct. 18,'41	p317	p289	p386
•Citadel of Crime (formerly Ten Nights in a Barroom)	Rep.	024	Robert Armstrong-Linda Hayes	July 24,'41	58m	Aug. 9,'41	....	p195	p220
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Come On, Danger	RKO	....	Tim Holt	Not Set	...	.....	....	p387	....
Common Touch, The (British)	Anglo-Amer.	....	Greta Gynt-Geoffrey Hibbert	.....	95m	Oct. 11,'41	p306	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Akim Tamiroff	Nov. 15,'41	...	.....	....	p299	....
Cottage to Let (British)	....	....	Leslie Banks	Not Set	90m	Aug. 23,'41	....	....	....
Country Gentlemen, The	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Oct. 31,'41	p330	....	....
•Cracked Nuts	Univ.	5039	Mischa Auer-Una Merkel	Aug. 1,'41	61m	July 26,'41	....	p160	p288

* *Release dates on MGM's 1941-42 Features vary by territory.*

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
•DANCE HALL	20th-Fox	149	Cesar Romero-Carole Landis	July 18,'41	74m	July 5,'41	....	p169	p220
•Dangerous Game, A	Univ.	5057	Richard Arlen-Andy Devine	Aug. 22,'41	60m	Sept. 27,'41	p286	p39	....
•Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Oct. 3,'41	64m	Oct. 11,'41	p307	p219	....
•Dangerous Moonlight (British)	RKO	....	Anton Walbrook	Not Set	101m	July 12,'41	....	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Day in Soviet Russia, A	Artkino	....	Documentary	Not Set	60m	Sept. 13,'41	p259	....	....
•Deadly Game, The	Mono.	....	Charles Farrell-June Lang	Aug. 8,'41	63m	Aug. 9,'41	....	p182	p220
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 26,'41	56m	Oct. 4,'41	p298	....	....
Design for Scandal	MGM	....	Walter Pidgeon-Rosalind Russell	Dec. '41*	82m	Nov. 15,'41	p361	p351	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
•Dive Bomber (Color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30,'41	133m	Aug. 16,'41	....	p145	p353
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	123m	July 26,'41	p248	p134	p367
Dr. Kildare's Victory	MGM	....	Lew Ayres-Lionel Barrymore	Not Set	92m	Dec. 6,'41	p394	p387	....
•Dr. Kildare's Wedding Day	MGM	145	Lew Ayres-Laraine Day	Aug. 22,'41	82m	Aug. 23,'41	. ..	p209	p367
•Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug. 27,'41	65m	Sept. 13,'41	p259	p221	....
Don't Get Personal	Univ.	....	Hugh Herbert-Anne Gywnne	Dec. 2,'41	....	.....	....	p343	....
•Double Cross	Prod.	112	Kane Richmond-Pauline Moore	June 27,'41	61m	Nov. 8,'41	p350	p160	....
Double Trouble	Mon.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,'41	p363	p332	....
•Down Mexico Way	Rep.	042	Gene Autry	Oct. 15,'41	78m	Oct. 18,'41	p319	p277	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41*	70m	Aug. 2,'41	p250	p207	p353
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
•Driftin' Kid	Mono.	....	Tom Keene	Oct. 17,'41	55m	Sept. 27,'41	p286	p277	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 10,'41	59m	Sept. 6,'41	p246	....	p260
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 16,'42	...	.....	....	....	....
•Dynamite Canyon	Mono.	....	Tom Keene-Evelyn Finley	Aug. 8,'41	58m	.....	....	p182	....
ELLERY Queen and Murder Ring	Col.	3030	Ralph Bellamy	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
•Ellery Queen Perfect Crime	Col.	2023	Ralph Bellamy-Margaret Lindsay	Aug. 14,'41	66	July 12,'41	....	p195	p198
FANTASIA (color)	RKO	292	Disney-Stokowski	Jan. 1,'42	135m	Nov. 16,'40	p262	p2	p386
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
•Father Steps Out. (formerly City Limits)	Mono.	....	Frank Albertson-Lorna Gray	July 19,'41	63m	Aug. 2,'41	....	p174	p210
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41*	95m	Sept. 13,'41	p275	p247	p386
Fiesta	UA	....	Armida-Antonio Moreno	Nov. 28,'41	...	.....	....	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Dec. 19,'41	..	.....	....	p364	....
Fly By Night	Para.	...	Nancy Kelly-Richard Carlson	Not Set	...	.....	....	p376	....
•Flying Blind	Para.	4037	RichardArlen-Jean Parker	Aug. 29,'41	70m	Aug. 23,'41	....	p219	p260
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	...	.....	....	p396	....
•Forced Landing	Para.	4033	Richard Arlen-Eva Gabor	July 11,'41	65m	July 5,'41	....	p183	p198
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
49th Parallel (British)	Col.	....	Howard-Massey-Olivier	Not Set	123m	Nov. 8,'41	p349	....	....
•40,000 Horsemen (Foreign)	Krellberg	....	Grant Taylor	Aug. 14,'41	87m	Aug. 23,'41	....	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,'41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	...	.....	....	p396	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
•Fugitive Valley	Mono.	....	Range Busters	July 30,'41	61m	Sept. 27,'41	p286	....	....
•GAMBLING Daughters	Prod.	124	Cecilia Parker-Roger Pryor	Aug. 1,'41	67m	Sept. 13,'41	p259	p183	....
•Gang's All Here	Mono.	....	Frankie Darro-Marcia Mae Jones	July 11,'41	61m	June 28,'41	....	p146	p186
•Gangs of Sonora	Rep.	068	Three Mesquiteers	July 10,'41	58m	July 19,'41	....	p171	p198
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
General Suvorov	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
•Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5,'41	63m	Sept. 13,'41	p259	p206	....
Ghost Train, The (British)	Gen. Film	....	Arthur Askey	Not Set	83m	Mar. 22,'41	....	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Gold Rush, The	UA	...	Chaplin—Words and Music	Not Set	...	.....	....	....	....
Go West, Young Lady	Col.	....	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	...	Barbara Stanwyck-Joel McCrea	Not Set	...	.....	....	p396	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 26,'41	62m	Oct. 18,'41	p319	p263	....
HARD GUY	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	....	Maxie Rosenbloom-Arlene Judge	Dec. 25,'41	...	.....	....	p376	....
He Found a Star (British)	Gen. Film	....	Vic Oliver-Sarah Churchill	.....	89m	Sept. 20,'41	p276	....	....
•Hello Sucker	Univ.	5038	Hugh Herbert-Peggy Moran	July 11,'41	61m	July 5,'41	....	p137	p186
Hellzapoppin	Univ.	....	Olsen & Johnson-Martha Raye	Dec. 26,'41	...	.....	....	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
•Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21,'41	93m	July 26,'41	....	p194	p367
Here Comes the Marines	Mono.	....	Wallace Ford-Toby Wing	Dec. 26,'41	...	.....	....	....	....
•Highway West	WB(FN)	565	Brenda Marshall-Olympe Bradna	Aug. 23,'41	63m	Aug. 9,'41	....	p170	p221
H. M. Pulham, Esq.	MGM	....	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41*	117m	Nov. 15,'41	p362	p351	....
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p367
•Hold That Ghost	Univ.	....	Abbott and Costello	Aug. 8,'41	86m	Aug. 2,'41	....	p169	p367
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41*	105m	Sept. 20,'41	p273	p235	p367
Honolulu Lu	Col.	....	Bruce Bennett-Lupe Velez	Dec. 11,'41	....	.....	....	p364	....

* *Release dates on MGM's 1941-42 Features vary by territory.*

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
How Green Was My Valley	20th-Fox	....	Roddy McDowall-Walter Pidgeon	Not Set	118m	Nov. 1,'41	p341	p320	p367
Huricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
•Hurry, Charlie, Hurry	RKO	129	Leon Errol-Mildred Coles	July 25,'41	65m	Aug. 2,'41	....	p194	p220
•ICE Capades	Rep.	004	Dorothy Lewis-Jerry Colonna	Aug. 20,'41	88m	Aug. 23,'41	....	p219	p323
International Lady	UA	....	Ilona Massey-George Brent	Oct. 17,'41	102m	Oct. 18,'41	p317	p277	p367
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p367
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p386
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Thank You (British)	General Film	....	Arthur Askey-Richard Murdock	.....	81m	Oct. 11,'41	p306	....	....
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	.....
JAIL House Blues	Univ.	...	Nat Pendelton-Anne Gwynne	Jan. 23,'42	...	.....	....	p396	....
Jeanne (British)	General Film	....	Barbara Mullen-Wilfrid Lawson	.....	101m	Aug. 23,'41	....	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Johnny Eager	MGM	126	Robert Taylor-Lana Turner	Not Set	...	.....	....	p363	....
Jungle Book, The	UA	...	Sabu	Jan. 30,'42	...	.....	....	p396	....
•Jungle Man	Prod.	126	Buster Crabbe	Oct. 10,'41	63m	Oct. 11,'41	p307	....	....
KATHLEEN	MGM	....	Shirley Temple-H. Marshall-Laraine Day	Dec. '41*	85m	Nov. 15,'41	p361	p351	....
Keep 'Em Flying	Univ.	....	Abbott and Costello	Nov. 28,'41	80m	Nov. 22,'41	p386	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6501	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	....	Ann Sheridan-Robert Cummings	Jan. 1,'42	...	.....	....	p320	....
Kipps (British)	20th-Fox	150	Diana Wynyard-Michael Redgrave	July 25,'41	112m	Apr. 12,'41	....	....	....
•Kiss the Boys Goodbye	Para.	4035	Mary Martin-Don Ameche	Aug. 1,'41	83m	June 28,'41	....	p145	p323
LABURNUM Grove (British)	Anglo Film	...	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3309	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41*	110m	July 19,'41	p248	p146	p386
Lady for a Night	Rep.	....	Joan Blondell-John Wayne	Not Set	...	.....	....	p351	....
Lady Is Willing, The	Col.	....	Marlene Dietrich-Fred MacMurray	Not Set	...	.....	....	p351	....
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land of the Open Range	RKO	....	Tim Holt	Not Set	...	.....	....	p387	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26,'41	57m	Sept. 13,'41	p260	p247	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	...	.....	....	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	78m	Sept. 6,'41	p245	p235	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
•Life Begins for Andy Hardy	MGM	146	Mickey Rooney-Judy Garland	Aug. 15,'41	100m	Aug. 16,'41	....	p193	p288
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29,'41	115m	Aug. 16,'41	....	p217	p367
•Lone Rider Ambushed	Prod.	167	George Houston	Aug. 29,'41	63m	Nov. 1,'41	p342	p230	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 9,'42	...	.....	....	....	....
•Lone Rider in Frontier Fury	Prod.	166	George Houston	Aug. 8,'41	62m	.....	....	p209	....
•Lone Rider Fights Back	Prod.	168	George Houston	Nov. 7,'41	64m	.....	....	p320	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	...	.....	....	p387	....
Lone Star Vigilantes, The	Col.	....	Bill Elliott-Tex Ritter	Dec. 26,'41	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	....
Louisiana Purchase (Color)	Para.	....	Bob Hope-Vera Zorina-Victor Moore	Jan., '42	98m	Nov. 29,'41	p385	p332	....
Love on the Dole (British)	UA	....	Clifford Evans	Not Set	100m	Apr. 19,'41	....	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p353
MAD Doctor of Market Street	Univ.	...	Una Merkel-Claire Dodd	Feb. 27,'42	...	.....	....	....	....
Major Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12,'41	115m	May 10,'41	....	p85	p353
Male Animal, The	WB	....	Henry Fonda-Olivia De Havilland	Feb. 22,'42	...	.....	....	....	....
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	....
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p353
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	....	Monty Woolley-Bette Davis	Dec. 25,'41	...	.....	....	p332	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
•Manpower	WB	505	George Raft-M. Dietrich-E. G. Robinson	Aug. 9,'41	105m	July 5,'41	....	p158	p186
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41*	81m	Sept. 13,'41	p258	p247	p367
Marry the Boss's Daughter	20th-Fox	221	Betty Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Dec. 19,'41	...	.....	....	p376	....
Men in Her Life	Col.	3005	Loretta Young-Dean Jagger	Nov. 20,'41	89m	Oct. 25,'41	p321	p277	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,41	p261	p247	....
Midnight Angel	Para.	....	Don "Red" Barry	Nov. 25,'41	58	Nov. 22,'41	p373	p364	....
Miracle Kid, The	Prod.	213	Robert Preston-Martha O'Driscoll	Not Set	...	.....	....	p364	....
Missouri Outlaw, A	Rep.	173	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	.....	....	p320	....
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	62m	Oct. 11,'41	p307	p289	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	61m	Oct. 11,'41	p305	p149	....
Moonlight Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
•Moon Over Miami (color)	20th-Fox	147	Don Ameche-Betty Grable	July 4,'41	91m	June 21,'41	....	p135	p288
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	....	Fleischer Feature Cartoon	Dec. 9,'41	...	.....	....	p376	....
•Mr. Celebrity	Prod.	114	Doris Day-Buzzy Henry	Oct. 31,'41	67m	Oct. 4,'41	p298	....	....
Mr. and Mrs. North	MGM	....	Gracie Allen-William Post, Jr.	Not Set	...	.....	....	p387	....
Musical Story, A	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,41	p331	....	....
•My Life with Caroline	RKO	135	Ronald Colman-Anna Lee	Aug. 1,'41	81m	July 19,'41	....	p146	p353
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220

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Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	REVIEWED Advance Synopsis	REVIEWED Service Data
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p386
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	....
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
New Wine	UA	...	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p210
Niagara Falls	UA	...	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Greater Sin	St. Rts.	...	Leon Ames	Not Set	63m	June 21,'41	....	....	....
No Hands on the Clock	Para.	...	Chester Morris-Jean Parker	Not Set	...	.....	....	p364	....
North to the Klondike	Univ.	...	Brod Crawford-Lon Chaney, Jr.	Jan. 9,'42	...	.....	....	p396	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p386
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
•Officer and the Lady	Col.	2039	Rochelle Hudson-Roger Pryor	July 24,'41	59m	July 12,'41	....	p158	p210
Old Mother Riley's Circus (British)	Anglo-Amer.		Arthur Lucan-Kitty McShane	Not Set	70m	Nov. 29,'41	p385	....	....
Once a Crook (British)	20th-Fox	...	Gordon Harker	Net Set	81m	June 28,'41	....	....	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	103m	Oct. 4,'41	p297	p206	p386
•Our Wife	Col.	2003	Melvyn Douglas-Ruth Hussey	Aug. 28,'41	95m	Aug. 23,'41	....	p157	p260
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	...	Bill Boyd-Andy Clyde	Not Set	66m	Sept. 27,'41	p287	....	....
PANAMA Hattie	MGM	...	Ann Sothern-Red Skelton	Not Set	...	.....	....	p396	....
Panama Kid, The	Univ.	...	Peggy Moran-Eddie Albert	Jan. 20,'42	...	.....	....	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p367
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Jan. 16,'42	...	.....	....	p320	....
•Parson of Panamint, The	Para.	4031	Ellen Drew-Charles Ruggles	Aug. 22,'41	84m	June 21,'41	....	p169	p288
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Pimpernel Smith (British)	UA	....	Leslie Howard	Not Set	122m	July 5,'41	....	....	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	....
•Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18,'41	58m	Sept. 6,'41	p245	p230	....
Prime Minister, The (British)	WB	...	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
•Professor Mamlock	Artkino	Reissue	Russian cast	July 7,'41	95m	July 12,'41	....	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	80m	Feb. 15,41	p386	....	....
•RAGS to Riches	Rep.	025	Alan Baxter-Mary Carlisle	July 31,'41	57m	.....	....	p209	p220
•Raiders of the Desert	Univ.	5056	Richard Arlen-Andy Devine	July 18,'41	66m	July 12,'41	....	p171	p198
•Rawhide Rangers	Univ.	5067	Johnny Mack Brown	July 18,'41	56m	Aug. 23,'41	....	p172	p260
Red River Valley	Rep.	...	Roy Rogers-George "Gabby" Hayes	Dec. 18,'41	...	.....	....	....	....
•Reg'lar Fellers	Prod.	125	Billy Lee-Alphalfa Switzer	Sept. 5,'41	65m	Aug. 30,'41	p234	p221	....
Remarkable Mr. Kipps (British)	20th-Fox	...	Michael Redgrave-Diana Wynward	Not Set	112m	Apr. 12,'41	....	....	....
Remember the Day	20th-Fox	...	Claudette Colbert-John Payne	Dec. 12,'41	...	.....	....	....	....
Ride 'Em Cowboy	Univ.	...	Abbott and Costello	Feb. 20,'42	...	.....	....	....	....
Riders of the Badlands	Col.	...	Charles Starrett-Russell Hayden	Dec. 18,'41	...	.....	....	p387	....
•Riding the Sunset Trail	Mono.	...	Tom Keene	Oct. 31,'41	56m	Dec. 6,'41	p395	p320	....
Riding the Wind	RKO	283	Tim Holt	Feb. 10,'42	60m	Sept. 6,'41	p246	....	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	Not Set	59m	Sept. 27,'41	p286	....	....
•Ringside Maizie	MGM	143	Ann Sothern-George Murphy	Aug. 1,'41	96m	July 26,'41	....	p182	p210
Riot Squad	Mono.	...	Richard Cromwell-Rita Quigley	Dec. 12,'41	...	.....	....	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	....
Road Agent	Univ.	...	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	...	.....	....	....	....
Road to Happiness	Mono.	...	John Boles-Mona Barrie	Dec. 19,'41	...	.....	....	p396	....
Roaring Frontiers	Col.	3210	Bill Elliott	Oct. 16,'41	60m	Aug. 30,'41	p234	....	....
Royal Mounted Patrol	Col.	...	Chas. Starrett-Russell Hayden	Nov. 13,'41	...	.....	....	p289	....
•Ruggles of Red Gap	Para.	Reissue	Charles Laughton-Mary Boland	July 18,'41	90m	Feb. 16,'35	....	p183	p220
SADDLE Mountain Roundup	Mono.	...	Range Busters	Aug. 29,'41	60m	.....	....	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 29,'41	71m	Oct. 11,'41	p305	p299	....
•Scattergood Meets Broadway	RKO	136	Guy Kibbee	Aug. 22,'41	70m	Aug. 30,'41	p234	p218	....
Sealed Lips	Univ.	...	Wm. Gargan-June Clyde-John Litel	Jan. 2,'42	62m	Dec. 6,'41	p395	....	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	...	Bill Boyd-Andy Clyde	Not Set	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p386
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41*	97m	Oct. 25,'41	p329	p308	....
Shanghai Gesture, The	UA	...	Gene Tierney-Walter Huston	Jan. 15,'42	...	.....	....	....	....
•Shepherd of the Hills (color)	Para.	4034	John Wayne-Betty Field	July 18,'41	95m	June 21,'41	....	p147	p288
Ships With Wings (British)	UA	...	John Clements-Leslie Banks	Not Set	...	.....	....	....	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	...	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Siren of the South Seas	Mono.	...	Movita-Warren Hull	Nov. 7,'41	73m	July 21,'37	p374	p364	....
•Six Gun Gold	RKO	186	Tim Holt	Aug. 8,'41	57m	.....	....	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p353
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41*	100m	Sept. 13,'41	p257	p247	p386
•Son of Davy Crockett	Col.	2216	Bill Elliott-Iris Meredith	July 15,'41	59m	July 12,'41	....	....	p198
South of Tahiti	Univ.	....	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spare a Copper (British)	....	...	George Formby	Not Set	77m	Apr. 5,'41	....	....	....
Spellbound (British)	UA	...	Laurie Baxter	Not Set	82m	Feb. 1,'41	....	....	....

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Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	...	.....	....	....	....
•Stars Look Down (British)	MGM	142	Margaret Lockwood-Michael Redgrave	July 18,'41	98m	Jan. 27,'40	....	p183	p186
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	Not Set	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 10,'41	62m	Oct. 19,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
•Story of the Vatican	RKO	172	Documentary	July 18,'41	54m	Aug. 16,'41	....	....	p220
Strangler, The	Prod.	214	Judy Campbell-Sebastian Shaw	Not Set	...	.....	....	....	....
Sullivan's Travels	Para.	....	Joel McCrea-Veronica Lake	Not Set	...	.....	....	p320	
Sundown	UA	...	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p386
•Sunset in Wyoming	Rep.	047	Gene Autry-Smiley Burnette	July 15,'41	65m	Aug. 2,'41	....	p181	p210
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	....
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Ann Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p386
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	.....	....	p331	....
Swing It Soldier	Univ.	...	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	....
TANKS a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	....
Tarzan's Secret Treasure	MGM	....	Johnny Weismuller-Maureen O'Sullivan	Dec. '41*	80m	Nov. 15,'41	p375	p289	p367
•Terror, The (British)	St. Rts.	...	Wilfred Lawson	July 29,'41	64m	Aug. 9,'41	....	....	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	....
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	...	.....	....	....	....
•Texas Marshal, The	Prod.	156	Tim McCoy-Kay Leslie	July 13,'41	62m	.....	....	....	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	137m	Nov. 22,'41	p373	p308	....
•They Meet Again	RKO	134	Jean Hersholt-Dorothy Lovett	July 11,'41	67m	Oct. 25,'41	p331	p181	....
This England (British)	World	....	Emlyn Williams-John Clements	Nov. 17,'41	80m	Mar. 8,'41	....	....	....
•This Woman Is Mine	Univ.	5044	Franchot Tone-Carol Bruce	Aug. 22,'41	92m	Aug. 23,'41	....	p171	p260
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
•Three Sons O'Guns	WB(FN)	574	Wayne Morris-Tom Brown	Aug. 2,'41	64m	Oct. 4,'41	p298	p193	....
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
•Thunder Over the Prairie	Col.	2207	Charles Starrett	July 30,'41	60m	Aug. 2,'41	....	p195	p210
Thunder River Feud	Mono.	...	Range Busters	Jan. 9,'42	...	.....	....	....	....
Thundering Hoofs	RKO	....	Tim Holt	Not Set	...	.....	....	p387	....
•Tillie the Toiler	Col.	2017	William Tracy-Kay Harris	Aug. 7,'41	65m	Aug. 9,'41	....	p195	p288
To Be or Not to Be	UA	...	Carole Lombard-Jack Benny	Feb. 15,'42	...	.....	....	....	....
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 23,'42	...	.....	....	....	....
•Tom, Dick and Harry	RKO	126	Ginger Rogers-George Murphy	July 4,'41	86m	July 19,'41	....	p121	p288
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12,'41	....	....	....
Tuxedo Junction	Rep.	...	Weaver Brothers	Nov. 25,'41	71m	Dec. 6,'41	p395	p343	....
Twilight on the Trail	Para.	....	Bill Boyd	Not Set	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Jan. 1,'42	...	.....	....	....	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melyvn Douglas	Nov. '41*	94m	Oct. 25,'41	p329	p299	p386
•Two in a Taxi	Col.	2042	Anita Louise-Russell Hayden	July 10,'41	62m	June 28,'41	....	p170	p198
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
•UNDER Fiesta Stars	Rep.	048	Gene Autry-Smiley Burnette	Aug. 25,'41	64m	Aug. 30,'41	p234	p218	p288
Underground Rustlers (formerly Bullets and Bullion)	Mono.	...	Range Busters	Nov. 21,'41	...	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	96m	Aug. 30,'41	p233	p172	p353
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41*	94m	Oct. 18,'41	p318	p289	p367
VANISHING Virginian, The	MGM	...	Frank Morgan-Kathryn Grayson	Not Set	97m	Dec. 6,'41	p394	p387	....
WEEKEND in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p353
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	....
West of Cimarron	Rep.	...	Tom Tyler-Bob Steele	Dec. 23,'41	...	.....	....	p396	....
•When Ladies Meet	MGM	148	Joan Crawford-Robert Taylor	Aug. 29,'41	105m	Aug. 30,'41	....	p219	p323
•Whistling in the Dark	MGM	147	"Red" Skelton-Ann Rutherford	Aug. 8,'41	77m	Aug. 2,'41	....	p205	p353
•Wide Open Town	Para.	4055	William Boyd-Russell Hayden	Aug. 8,'41	78m	Aug. 2,'41	....	p194	p210
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings of Victory	Artkino	...	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Woman of the Year, The	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	...	.....	....	p376	....
•World Premiere	Para.	4036	John Barrymore-Frances Farmer	Aug. 15,'41	70m	Aug. 30,'41	p234	p195	p288
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p367
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	....
•You'll Never Get Rich	Col.	2004	Fred Astaire-Rita Hayworth	Sept. 25,'41	88m	Sept. 27,'41	p285	....	p386
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

* *Release dates on MGM's 1941-42 Features vary by territory.*

Feature Product including Coming Attractions, listed Company by Company, in Order of Release, on page 366.

"RED HOT DRAMA—thrilling . . . epic . . . Forty thousand hell-roaring Anzacs charging savagely behind long, gleaming bayonets . . . magnificent direction . . . nothing more thrilling on any screen!" —Says the N. Y. SUN

Here They Come!

THE FIGHTING ANZACS

WITH

"Everything from genuine thrills to red-blooded romance — from mad, wild military charges to passionate love in the moonlight! Wildly dramatic!"
BOSTON DAILY GLOBE

"A genuinely exciting film—soul stirring . . . will send your heart right up into your mouth . . . makes Hollywood seem pale and listless by contrast . . . feel you are watching history in the making."
BOSTON HERALD

"Scenes of unparalleled valour and breathless excitement . . . fiery romance! Unequalled in its fierce combats. Will go down as one of the most exciting pictures of the year."
BOSTON TRAVELER

"Alive with all of the romance and excitement of which real motion pictures are made . . . wildly thrilling situations . . . amazing achievement!"
WASHINGTON POST



The Picture that has:-

"One thrill—one laugh after another . . . dialogue frank, lusty . . . has the sweet music of reality."
W. WARD MARSH

"STIRRING! Has fine combination of drama, romance and action."
CLEVELAND PRESS

"EXCITING! Demands attention . . . welcome addition to screen."
CLEVELAND NEWS

"BRILLIANT" offensive actions of Anzacs . . . theme has irresistible power!"
N. Y. HERALD TRIBUNE

"One of those rare and pleasant surprises . . . excelling its advance notices . . . should be seen by every news-conscious person. Dramatically woven!"
PHILA. DAILY NEWS

"Rip-roaring, hell-bent. Crammed full of action."
SPRINGFIELD NEWS

"YIPPEE — for a brawling boisterous entertainment."
NEW YORK TIMES

The Picture that will Skyrocket YOUR boxoffice to a NEW high!

WEEKS Warners Philadelphia • NOW in its 2nd WEEK Paramount Bklyn.
(Followed by entire circuit)

WEEKS in Washington • 2 WEEKS in Boston • 2 WEEKS in New York
2 WEEKS in Providence and HOLDOVERS everywhere!

Nationally Distributed by GOODWILL PICTURES, 630 Ninth Avenue, New York, N. Y.

Date it now through these local exchanges:—

RC POLITAN AREA, EASTERN PA. and SOUTHERN N. J.
Principal Film Exchange
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Equity Film Exchanges
ar. St., Buffalo 203 Eye St., Washington

CALIFORNIA
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Grand Ave., Los Angeles 816 Larkin St., San Francisco

NEW ENGLAND
Harry Asher, 12 Piedmont St., Boston

OHIO—INDIANA—KENTUCKY
Producers Releasing Corp.
Cleveland, Cincinnati, Indianapolis

ILLINOIS and WISCONSIN
Teitel Films, 831 South Wabash Avenue, Chicago, Ill.

MICHIGAN
Producers Releasing Corp.
2310 Cass Avenue, Detroit

ATLANTA—CHARLOTTE—NEW ORLEANS
Affiliated Producers
164 Walton Street, Atlanta, Ga.

TEXAS
Adams Film Exchanges
Film Exchange Building, Dallas

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Central Film Co.
108 S. Cross St., Little Rock

OKLAHOMA
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ADVERTISE

Make that your slogan and you'll profit handsomely . . .

Advertise . . . because the very word "Showmanship" means showing off and the best way to show off is with advertising.

Advertise . . . because advertising is news and people are hungry for news and information about entertainment.

Advertise . . . because advertising and business success go hand in hand.

Advertise . . . because motion pictures is a business of ideas, showmanship, glamour . . . and advertising is made up entirely of ideas, showmanship and glamour and that's what makes people stop, look, listen and buy.

Advertise . . . start with the Trailer and spread out in all directions with information about your show . . .



Advertise with Standard Accessories. Special Accessories and Trailers

because

NATIONAL SCREEN SERVICE

Sells More Seats!

The Film Industry Responds

Within days of Pearl Harbor, President Franklin Roosevelt commissioned Hollywood to "emotionalize" the conflict and mobilize public awareness by continuing to do what it did best--produce and sell motion pictures. The front page of the December 13, 1941, issue of the Motion Picture Herald left no doubt that the industry would stand foursquare behind the government's efforts. The reaction to September 11 was more muted and introspective, with most studios scrambling to delay the premiere of films and television programs featuring terrorism themes.

Motion Picture Herald (New York), December 13, 1941. *Variety* (Los Angeles), September 17-23, 2001Motion Picture, Broadcasting, and Recorded Sound Division

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MOTION PICTURE HERALD

REVIEWS:
(In Product Digest)

Sullivan's Travels
No Hands on the Clock
Mr. Bug Goes to Town
Midnight Angel
Johnny Eager
Land of the Open Range
Come on Danger
Confessions of Boston Blackie
Road Agent
Bedtime Story
Thundering Hoofs

LATE REVIEWS:
(In News Section)

Bahama Passage
Riot Squad
Wolf Man



TO THE PRESIDENT OF THE UNITED STATES

The Motion Picture Producers and Distributors of America hereby pledge our service and support to the President and the nation, and reiterate our resolve to maintain the continued flow of wholesome entertainment as an essential contribution to military and civilian morale and to national spirit.

WILL H. HAYS, *President*

The Motion Picture Committee Cooperating for National Defense, representing more than 12,000 theatre operators and the artists, producers, distributors, newsreels and trade press, reaffirms pledge of all possible service to you, the national Government and the people of the United States in this emergency.

GEORGE J. SCHAEFER, *Chairman*

VOL. 145, NO. 11 In Two Sections — Section One DECEMBER 13, 1941

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M-G-M NEWS IS GOOD NEWS!



"Vanishing Virginian" Surprise Triumph

More later! Take our tip now! Keep your eye on this "sleeper"! Rich with humanity, packed with power, it will enthrall every man, woman and child in the nation. Epic performances by Frank Morgan, Kathryn Grayson and a superb cast. Directed by Frank Borzage.

"H. M. Pulham, Esq." at Radio City Music Hall

While the sensational Boston World Premiere continues to pack them in, the announcement of "H. M. Pulham, Esq." at Radio City Music Hall opening December 18th, gives thrilling evidence of the importance of this widely acclaimed production. Hedy Lamarr, Robert Young, Ruth Hussey, Charles Coburn head a perfect cast. King Vidor, director.

"Shadow Of Thin Man" Business 172% Nationwide

Hold-overs are a habit! Mr. and Mrs. Paying Public agree that Mr. and Mrs. Thin Man are a happy national institution and that Bill Powell and Myrna Loy are just what the box-office craves. Major W. S. Van Dyke, II, directed.

"Johnnie Eager" Will Make Film History

It's in the air! When you see it, when you watch Robert Taylor and Lana Turner, your pounding pulse will tell you it's the most exciting drama that Mervyn LeRoy has directed since "Fugitive From A Chain Gang." Edward Arnold's in the powerful cast.

Raves For "Babes On Broadway," New Year's Hit

Now you *KNOW!* Now the trade has *SEEN* it! Wherever you go, whatever trade paper you read, the news is Mickey Rooney, Judy Garland in "Babes On Broadway" for a Happy New Year! 400 prints are ready to welcome 1942 with bulging bank-accounts! Director, Busby Berkeley.

DON'T BE FOOLED BY A HOLIDAY WRAPPING!



Right now, every company has "a great holiday show" for you. In every case, it's marked "Do Not Open Until Xmas!" In every case EXCEPT ONE . . .

That one is Warners' "They Died With Their Boots On" which opened in a limited number of spots Thanksgiving Day and has already earned

THREE SMASH WEEKS AT THE N. Y. STRAND!

HOLDOVERS IN PRACTICALLY EVERY SPOT!

BUSINESS WAY OVER "DIVE BOMBER" AND "DODGE CITY"!

We opened it early so that you could *know* what you were buying for the holidays.

Don't be fooled by a holiday wrapping...when you can get

"THEY DIED WITH THEIR BOOTS ON"

from WARNERS for New Years!

ERROL FLYNN
VIA DeHAVILLAND
in
EY DIED WITH THEIR BOOTS ON"
with
R KENNEDY • CHARLEY GRAPEWIN
GENE LOCKHART
Directed by RAOUL WALSH
inal Screen Play by Wally Kline and
eas MacKenzie • Music by Max Steiner

NEW SEASON! NEW BOXOFFICE HIGHS!

FOR YOUR XMAS SOCK!

and what a



DRAFTED
for Xmas by America's top showmen!

NEW SEASON! NEW BOXOFFICE HIGHS! WB WARNER BROS.

You're in the Army Now





JIMMY DURANTE · PHIL SILVERS

JANE WYMAN

"NAVY BLUES SEXTETTE" • MATTY MALNECK AND HIS ORCH.

Directed by LEWIS SEILER

Original Screen Play by Paul Gerard Smith and George Beatty

from WARNERS!

who are almost ready to serve you "DINNER"!



It's a 

Xmas with "How Green Was My Valley"

IT'S "BUSINESS AS USUAL" WITH 20TH!

7TH WEEK FOR HGWMV AT NEW YORK'S RIVOLI! AND IN SCRANTON AND WILKES-BARRE (FIRST ENGAGEMENTS OUTSIDE N. Y.) A GOLD MINE! ANNIHILATED, DOUBLED AND TREBLED BEST RECORDS OF BOTH SITUATIONS!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 145, No. 11 December 13, 1941

Motion Pictures and the War

FOR the second time in his career as a motion picture trade journalist the writer of these lines finds himself contemplating the prospect ahead as the nation enters upon a world war.

In the April 28, 1917, issue of *Exhibitors Herald*, an ancestor of *Motion Picture Herald*, the writer then being somewhat more youthful and therefore somewhat more practical, made this observation in an editorial, entitled "War and Films":

> **"There is every indication that the motion picture industry is on the eve of the greatest era of prosperity in its entire history. The nation at war will not only not tend to depress conditions within the business but it will have a contrary effect. . . . Because of the peculiar nature of the motion picture business, because it offers to the public first-rate amusement and diversion at a very low price, its popularity cannot be stilled by the extraordinary business and social conditions which will prevail with the United States actively engaged in the war.**
>
> **"People must have entertainment and diversion whatever may be the stress of the times and it is certain that they will turn to the motion picture theatres in greater numbers than ever before. The motion picture amuses, entertains and educates and the price is within the reach of all. It is therefore but natural that it should be the leading wartime amusement."**

This observation of 1917 has its application today, but the intervening years, and especially these recent years, have brought experiences to the nation and to the industry which cause to arise many new and many different considerations.

TWENTY-FOUR years ago the motion picture was far from its present institutional stature. While it was then, as now, the most popular form of amusement, it was during the ensuing period that it attained a maturity in its technical capacities and in its subject matter and treatment which eventually assured its present status as an incomparable influence in the life of the nation and a power of first rank in the field of public opinion and both public and private action.

The tragic events of last Sunday, growing out of the war lust of a militaristic power, have obviously accomplished certain things not contemplated in the aggressor's blueprints for conquest. At once they united and activated the spirit of the American people to the end that the whole of the American people, regardless of previous views and counter-views, are commonly dedicated to a single ideal, the service of which automatically embraces the devotion of every personal and material resource to the nation's defense and to the triumph of a decent international order.

This turn in the affairs of the nation, bringing as an accompaniment the traditional American spirit of unity, determination and whatever sacrifice the government needs or is willing to accept, instantly accomplished many things, including, for the industry of motion pictures, that desirable status under which it will no longer be plagued by parties of controversy and dispute, seeking to draw the motion picture into one partisan position or another. The motion picture is now the recorder and reflector of the American way about which there is no longer controversy or dispute.

The motion picture will establish in this war, as it did in the last, a record of patriotic devotion unsurpassed by any other agency in the life of the nation. This is preordained and predetermined because America is the homeland of the motion picture and the spirit of America has been an essential ingredient in its nurturing and in its eventual rise to dominance.

OUR cause in this war and in the total of all of the issues of the day that go with the war is, in the larger sense, an effort in behalf of the whole of humanity and of civilization. Therefore, it inevitably follows that we have particular occasion in this world of the motion picture to be concerned with making this art and industry, as completely as may be, a token of that civilization we are called upon to save.

Ships and tanks and guns can do no more than give us an opportunity to preserve and extend the civilization we are fighting for. Its preservation and its extension depends upon what we do with the opportunities that will be won upon the field of battle.

The motion picture has been a recent factor in determining the character of our civilization and it will be increasingly influential in the social stresses that will arise as the tide of war sweeps across America and around the world. Our civilization and our American way of life require that the motion picture be kept as an agency of free expression. But what is done with that freedom will be a determining factor upon the character of our civilization and our American way of life.

IF the motion picture is what we think it is and what we represent it to be it obviously has responsibilities beyond those which are inherent in merely a commercial operation—in all times and especially in times of national and international emergency. To serve the profit motive alone would be grave dereliction to high responsibility. To allow the powerful medium of the motion picture to be an influence in the direction of deterioration of the ideals of honor, justice, faith and decency for which the nation is fighting would be treachery. That will not be permitted to happen.

The present emergency only highlights the fact that in these times and in all times there is no way for the motion picture but the American way—that way which is the way of good intent and honor in all things—a record of and a reflection of the American way which is worth fighting for, at home and abroad.

—MARTIN QUIGLEY

This Week
in the News

Unity and War

A NEW spirit of unity for industry and country was rising imposingly at midweek in that spacious conference room of the Blackstone Hotel on Chicago's South Michigan, where many minds of both distribution and exhibition had assembled for the purpose of effecting better relations between them.

Called originally by exhibitors, and quickly winning the interest of distributors, Chicago's meeting started virtually in its very first hours, on Tuesday, to move toward a community of interests, for the first "all-out" roundtable to effect harmony in this industry in some 15 years. It moved so because terse flashes reaching the conference room told that at the very hour of the first gavel pounding air raid sirens were screeching in home towns of many a delegate on coasts both east and west. Many a delegate from opposite sides of this industry had common thought: the safety of family back home.

Many an anxious exhibitor and anxious distributor rushed to long line phones; many a delegate tried worriedly to make quick connection on distance circuits which had been jammed and on delayed schedules since the Japs so ruthlessly bombed our lands last Sunday. Those rumors of blackouts, of enemy plane invasions, of evacuations flew thick and fast—welding a common feeling unlike anything seen in this industry before. William F. Rodgers, general sales manager of Loew-Metro, was heard to remark he had not seen anything in his long career in this business like the interest of so many from frequently heretofore widely opposing forces. The meeting itself is reported on pages 15, 16 and 17.

"We are at War!" And the motion picture industry awaits its orders on its functions in war—see pages 12, 13 and 14.

Schaeferizing RKO

GEORGE J. SCHAEFER, RKO president, was given the green light last Wednesday in New York by the company's board of directors to set in motion realignment of activities, with full operating authority granted to him, and this week it would seem the treatment process under Mr. Schaefer is intended to coordinate all operations of RKO under his direct authority and supervision in order to effect a more closely knit organization. This is in line with Mr. Schaefer's new deal with the company.

Joseph I. Breen whose managerial rein over studio production had, until last week, been subject to RKO's directorate, will now have full authority over that phase of operations, it was said, subject, of course, to Mr. Schaefer's approval.

INDUSTRY "awaits orders" on its function in the war Pages 12, 13, 14

UNITY move makes progress at Chicago in "last chance" session Pages 15, 16

CONSENT DECREE bitterly attacked as total failure by MPTOA Page 18

AAA appeal board rules clearance may affect non-intervenors Page 21

PUBLICISTS GUILD takes contract fight to the public Page 24

TRADE associations classed as employers in labor court ruling Page 25

SCREEN and stage will fight any "war nerves", show head says Page 26

RUSSIA gains ground, Germany loses in U. S. film market Page 29

GOVERNMENT orders trial to start in Schine Buffalo case Page 34

THE EXHIBITOR has his say—and wants to know what next? Page 41

SERVICE DEPARTMENTS

Asides and Interludes Page 33

Hollywood Scene Page 36

Late Reviews Page 20

Managers' Round Table Page 49

Reviews (Product Digest) Page 59

What the Picture Did for Me Page 45

PRODUCT DIGEST, including Reviews and Release Chart Page 59

About Face

"TWO-FACED WOMAN" was again aboard an eastbound train from Hollywood this week, arriving in New York Wednesday night, after undergoing a face-lifting operation at the Metro-Goldwyn-Mayer studio over the weekend. Company doctors, who employed both amputating and grafting techniques in their ministrations, were hopeful of persuading the Legion of Decency, after an inspection of their work, to reclassify the condemned attraction as "unobjectionable for adults." The picture had been withdrawn from circulation by Metro.

The Legion had condemned the Garbo picture, and New York's Archbishop Spellman had then decreed it "an occasion of sin and dangerous to public morals . . ." Condemnation stirred nationwide attention from social and religious organizations and the press.

Amputations by MGM studio doctors included certain lines of dialogue and footage which had been indicated as offensive from the Legion's viewpoint.

The grafting process, which required recall of Greta Garbo and Melvyn Douglas for filming of added scenes, supplied the picture with a sequence in which the husband in the story is depicted as learning his masqerading wife's identity early in the picture and pretending thereafter to be tempted by her to the verge of illicit dalliance. He didn't detect the fraud until near the close of the original version.

Steps thus taken by the studio bring the story of "Two-Faced Woman" into parallel with the story of the company's "Chocolate Soldier" — which used the plot of "The Guardsman" — save for reversal of the husbandly and wifely roles. That film portrayed the husband as masquerading to test the wife's fidelity, but audiences were told early in the picture that the wife was aware of the attempted deception.

Studio opinion is that the changes made alter completely the attitude towards marriage expressed in the film. It is MGM's intention to effect these changes in all prints of the picture if the Legion of Decency authorities concur in this view and reclassify the production.

First War Orders

POLICE Commissioner Lewis J. Valentine of New York City on Wednesday summoned all exhibitors, circuit executives, theatre managers and their assistants to an emergency meeting on Friday morning. The meeting to be held at Loew's Ziegfield theatre at 10 A.M. was called to issue information and instructions on their duties in the event of an air attack during theatre hours. Blackout regulations were to be handed out.

Commissioner Valentine and police and fire officials were to outline the correct methods of handling audiences and to describe methods of dealing with bomb damage, incendiaries and other emergencies.

Also on Wednesday, as New York City experienced air raid alarms in the morning for the third time, Governor Herbert Lehman decreed test blackouts in all communities in the state. He ordered that the public be informed in advance, however. New York City, with its own air raid defense administration, was also considering an early test blackout of its bright lights.

Repercussions to "Pic"

SHARP rebuke for freelance Hollywood publicity and photographing stunts tending to reflect unfavorably on the industry was contained in a resolution passed by the Studio Publicity Directors Committee in Hollywood, last Thursday.

Subject of the extraordinary session of the studio publicity heads was a four-page layout purportedly showing a rather Rabelaisian "Hollywood bedtime party" in the December 9th issue of *Pic,* the Street and Smith fan magazine. As reported in Motion Picture Herald last week, the pictures were full of the antics of night gowned dancers, male and female, and the captions intimated that the photographs had been made at a film studio, that the participants were film personages. Such was not the case, the party actually having been a publicity stunt in behalf of a night club dance troupe managed as a sideline by Mitchell Leisen, Paramount director.

The publicity directors' resolution condemned "publicity practices in behalf of individuals without regard to effect upon industry goodwill." Direct reference to the *Pic* spread was omitted, but the resolution was generally accepted by Hollywood press agentry as a warning against the recurrence of free-lancer's stunts reflecting on the industry's good name.

Telecasters Hope

TOTAL suspension for the duration, the wartime fate that befell the British television industry does not immediately threaten American television, executives hope. On the contrary they express the belief that U. S. visual broadcasting will be utilized fully for defense instruction and as a news and morale medium.

Alfred H. Morton, NBC vice-president in charge of television on Monday recalled plans submitted to defense officials for television's part in civilian defense and expressed confidence that they would now be used. They were described in Motion Picture Herald's November 15th issue.

Television stations were close behind radio Sunday and through the week with special news programs and analyses. Augmenting radio bulletins they transmitted maps, personal interviews with the "war experts," pictures and much film. The latter included on NBC, March of Time material, films of the Pacific war area just brought back by Mrs. Carveth Wells and newsreel and library footage showing the battle area and the forces involved. CBS was on the air Sunday in a special broadcast arranged by Gilbert Seldes and map reports and news interviews are scheduled at regular intervals. Interviews with ace foreign newspaper correspondents were featured by WCBW.

Theatre television, however, is definitely tabled for the duration. Even before the outbreak of hostilities, Thomas F. Joyce, vice-president of the RCA manufacturing company, in a luncheon address to the St. Louis Managers Bureau admitted that the RCA large screen television system demonstrated at New York last spring had been called off indefinitely because of the demands of defense on RCA personnel and plant.

Entertaining the Army

FIVE times a year, the Academy of Motion Picture Arts and Sciences, in Hollywood, puts out a casting directory, in a program in which the studios cooperate. More than 2,000 pictures of players are used, and the books are distributed to studios on a non-profit basis. As each new edition is out, the old ones are collected, much on the same basis as the telephone books.

Last week, the Academy found a new use for the old casting directories.

More than a half ton of them was contributed to the Citizens Committee for the Army and Navy which will distribute them to the recreation rooms of military camps of the 12th Regional Area, which includes all the Pacific Coast. Plans are under way to distribute others to Eastern camps.

In Hollywood, it's a casting directory; in the encampments, it's a movie fan book of pretty gals.

Tilting the Scale

ADMISSIONS continue to rise. Theatres in Milwaukee and St. Louis, and in other cities, have advanced them to eliminate handling of pennies, under the Federal tax, joining exhibitors in scores of cities who had previously acted similarly.

Other news of generally increased admissions comes from Seattle, where for the first time a first run theatre, John Danz's Palomar, is charging a higher rate weekends.

PICTURES ADVERTISED THIS WEEK

"Vanishing Virginian," MGM 2nd cover.
"H. M. Pulham, Esq.," MGM, 2nd cover.
"Shadow of the Thin Man," 2nd cover.
"Johnnie Eager," MGM, 2nd cover.
"Babes on Broadway," MGM, 2nd cover.
"They Died with Their Boots On," Warners, Page 3.
"You're in the Army Now," Warners, Pages 4 and 5.
"How Green Was My Valley," 20th-Fox, Page 6.
"Holt of the Secret Service," Columbia, Pages 22, 23.
"The Wolf Man," Universal, Page 27.
"Shanghai Gesture," United Artists, Page 31.
"Bedtime Story," Columbia, 4th cover.

An Oscar for Charlie

ELEANOR Roosevelt thinks Charles Pettijohn rates an "Oscar" all for himself.

Mr. Pettijohn, prominent Democrat, and general counsel for the Motion Picture Producers and Distributors of America," has been preaching all over the country freedom of expression—and, therefore, freedom of production for the stage and screen," Mrs. Roosevelt remarked Saturday in her syndicated column "My Day"; and she agrees with a friend's suggestion that the Academy of Motion Picture Arts and Sciences award the Hoosier diplomat one of the bronze figures handed each year to actors.

Moreover, the panegyric continued, "He has emphasized as well, that all freedom brings responsibility; that, if the stage and screen are not to be censored then they must not abuse the privilege, and must use their mediums for better education, and for a general raising of standards, and moral values."

Who's Buying What

THE large circuits are winding up their purchases of the early new season product. Thus, the Paramount and Loew chains this week bought Paramount's first two blocks. So did the Fanchon and Marco circuit, in St. Louis, and the Griffith circuit, Texas, Kansas, Missouri, Arizona, and New Mexico.

The Minnesota Amusement Company, Paramount circuit affiliate, has bought Republic's 1941-42 output. So has the M. A. Lightman circuit in Washington, D. C., and Virginia.

United Artists' Minneapolis branch reports deals with the Minnesota Amusement Company, the Franklin Amusement Company, E. R. Ruben's theatres, the Berger Amusement Company, the Baehr Brothers, Henry Greene, Ben Friedman, and the Miner Amusement Company.

War's Grim Pictures

NAZI film propagandists are losing the cock-sure tone of their early blitzkrieg "terror films," John Grierson, Canada's film commissioner, has told the Canadian Press Association.

The latest German films seized by the Allies and studied by Mr. Grierson, he said, no longer conceal the agony of war as did the German screen documents of the French and Norwegian campaigns. The new films are evidence of an important change in Nazi thinking, according to Mr. Grierson, who last week signed a three-year contract to head Canadian film propaganda.

"In the early pictures they showed no dead . . . and tried to glamorize the German soldier, making him appear a man engaged in a crusade," Mr. Grierson said.

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THIS WEEK
the Camera observes



PLAUDITS for the Albany career of M. A. Silver and his recent promotion to Pittsburgh zone manager for Warner theatres are heard at a farewell fete in his honor Monday at the Ten Eyck hotel. Si Fabian is at the mike; listening, left to right, are: Carl Leserman, Joseph Vogel, George Schaefer, Jack Cohn, James J. Walker and Mr. Silver.



HERALDING the March of Dimes, Harry Brandt, second from right, represented Nicholas M. Schenck, film industry chairman for the drive, at the meeting of 48 state general chairmen at a Washington meeting at which plans for the campaign were made. With him are Keith Morgan, national chairman; George E. Allen, national vice-chairman, and Oscar Doob, national public relations advisor.



PARTY. Gus Eyssell of Radio City Music Hall; Robert Young, star of MGM's "H. M. Pulham, Esq."; and H. M. Richey, MGM exhibitor contact, at a reception for Mr. Young on the 64th floor of the RCA Building.

COVERING THE WAR for the newsreels. Edouard Paul Genock, Paramount cameraman with the British tank forces in Libya, rests behind a palm tree during the desert battle, which he compared to a naval engagement.





DOROTHY BROOMHAM, British fashion expert, functioning even in these times, presently is designing costumes for UA's "Ships with Wings" at the Ealing Studios in London.

A LEAVE OF ABSENCE with her *Life-Time* photographer-husband, William Vandivert, is being enjoyed in New York by Rita Andre, British manager for March of Time. On her first American visit, Miss Andre reported British authorities were cooperating closely with MOT's crew of four based in London.



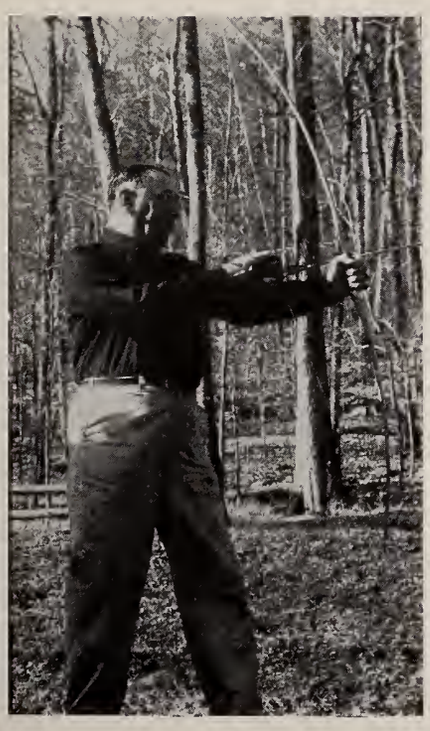
By Staff Photographer



By Staff Photographer

SAMUEL S. PERRY, left, above, former eastern regional director of the film arbitration tribunals, turns over his docket to James J. Murphy, new assistant to J. Noble Braden, executive director of the AAA. Mr. Perry takes charge of defense and commercial arbitration in the field.





CHARLES H. MOSES, New York exhibitor, learns the ancient art of bow and arrow, certainly not the most appropriate weapon of the week, at Fred J. Schwartz's lodge at Lake Placid, N. Y.



PREMIERE IN LONDON. "49th Parallel", directed by Michael Powell, above, was shown to the British trade and press last week at the Odeon, Leicester Square. The screening was followed by a luncheon at Claridge's, at which, left, are shown Miss Daphne Raglan, press representative, and Robert Kane, managing director of 20th Century Pictures.

FAREWELL luncheon to Cresson E. Smith, former western division manager for RKO, at Toots Shor's in New York. At the speaker's table are George Schaefer, the guest of honor, and Ned E. Depinet. Mr. Smith has been named Los Angeles manager for United Artists.



By Metropolitan

INDUSTRY 'AWAITS ORDERS' ON ITS FUNCTION IN WAR

Early Excitement Cuts Grosses Up to 70 Per Cent as Nation Clears for Action; Leaders Pledge Cooperation in Effort

War, bursting forth in mid-Pacific on Sunday without preliminary warning this week gripped the motion picture industry as it did all life, all business in the United States. All plans, business and personal became suddenly contingent on the grim problem of a quick national readjustment.

In the west coast production center, in exhibition and distribution the industry concentrated at once on rendering national service and adapting its routines to new wartime problems.

The probable effect of hostilities on attendance, censorship and government control of newsreels and other branches of the screen, blackouts, power shortages, the fate of Far-Eastern representatives and a score of other questions remained unanswered. The industry, like many others, awaited orders. But there was general certainty among executives, in New York and elsewhere, that the screen would be called upon to make important contributions, through entertainment and instruction, to the national morale.

Newsreels were the branch of the industry most immediately affected by the outbreak of hostilities. The story was big. Staffs gathered hurriedly at New York Sunday afternoon and by Monday afternoon war extras were on their way to theatres from all five companies.

Pledges of full cooperation and reports that the industry was at the instant ready were flashed to the President on Monday by Will H. Hays, president of the Motion Picture producers and Distributors of America and by George J. Schaefer chairman of the committee cooperating for national defense. Many other screen organizations volunteered their talents, and energies too.

Attendance Slumps Amid First Alarms

Attendance dropped first on the Pacific Coast, and then through the rest of the nation as film patrons remained at home to follow a constant succession of alarms and bulletins on their radios. Only among the newsreel theatres was patronage maintained, and some of them, too, reported attendance much less than anticipated.

Estimates on the percentage of decline placed it as high as 70 per cent of normal in some instances. It was certain that the President's message to Congress on Monday and his radio report Tuesday evening reached the largest number of listeners ever to gather around American radio receivers.

Officials in Washington who had observed the behavior in other countries under war conditions expressed the belief that for a few days the motion picture theatres would feel the effects of our entry into the war and of any blackout programs that might be instituted but that thereafter the people would return to their normal way of life.

SHELVE FILM PROBE AMID SENATE UNITY

One immediate example of the unifying effect of the Japanese attack was the abandonment of Senate film hearings launched in September to investigate "war propaganda in motion pictures and radio." The political unity was manifested at Washington with isolationist, interventionist, labor, conservative and all other political groups amalgamating in a solid war front almost as soon as word of the attack had been published.

Senator D. Worth Clark of Idaho, chairman of the subcommittee which in September and October made a Roman holiday out of its hearings of film industry witnesses said that his first interest, and that of all other committeemen, was America's victory. He said they had no time to think of the investigation and indicated it was permanently shelved.

Until the situation shakes down the country will follow developments as they occur; after things shake down the routine will reassert itself, as it has in England, modified only by the exigencies of war and, as in England, motion pictures will become an outstanding medium for recreation and, momentarily, forgetfulness of a strife-torn world, they predicted.

Dropped Sunday Night

Metropolitan areas along the nation's two seaboards suffered the largest decline in theatre patronage starting on Sunday evening. Declines were registered in the midwest and in rural areas, but, generally were slighter and behind the dip in New York, Los Angeles, San Francisco, Seattle, Boston, Philadelphia, Washington and other major cities. Blackouts were an important factor in keeping people at home.

New York's business was said to have dropped almost 30 per cent by Tuesday evening with first run and neighborhood houses reporting dropoffs. Air raid warning tests on Tuesday also hit film attendance. Only theatres to hold up to normal were the newsreel houses.

Broadway business returned to a more normal state Wednesday with good matinee attendance reported following depletion on Tuesday night as people listened to the President. Wednesday evening managers said they saw indications that the big city public was resuming its entertainment habits.

In New York most first-run theatres maintained news ticker or radio wires in their lobbies and lounges, but managers had generally agreed not to interrupt programs with bulletins unless they involved local safety or were of the utmost importance.

Theatres in Hartford and other New England industrial centers reported that Sunday, Monday and Tuesday were among the worst days in their business history. Matinee attendance held up fairly well, however.

From San Francisco on Tuesday came the reports that marquee, exit and front lights in motion picture theatres were out during two hours of blackouts on Monday night, and that grosses were down at least 60 per cent during the blackouts. The local radio stations were off the air from six to nine o'clock that night and again at two o'clock Tuesday morning and at noon.

In Seattle and in the entire Pacific Northwest territory, theatre business hit its lowest point in many months, it was reported, as a result of the Monday night blackout. It was expected that box offices would suffer similar drops on Tuesday and Wednesday. All theatres and public places closed at 10:30 P. M., complying with Army and Navy requirements. Radio stations in the territory with the exception of IRO, the 50,000 watt Columbia Broadcasting station in Seattle, were off the air from 7:00 P. M. Monday until 7:00 A. M. Tuesday. Station IRO was chosen by Army officials as the official station for dissemination of news. All nightly commercial broadcasts were banned until further notice.

Canadian Precautions

Canada took air raid precautions on Monday, including total blackouts, affecting motion picture theatres in the Pacific West Coast territory of the Dominion Government.

Vancouver, Victoria and other cities on the lower British Columbia mainland have undergone complete blackouts from dusk to dawn since the Japanese attacks on the U. S. on Sunday. There was no indication of what the exhibitors' position is in this new situation, but business undoubtedly will be adversely affected, it was said.

Latest statistics issued by the Canadian government indicate that of the 116 theatres in the province of British Columbia, 37 are in the Vancouver district and five in adjoining New Westminster. A total of 45 theatres are currently being affected by the blackout in that district.

In Oakland, theatre grosses for Sunday and Monday were off about 15 per cent. Oakland had a partial blackout when rumors spread that an attacking force was in the vicinity of San Francisco harbor.

In Los Angeles, theatre attendance remained below normal on Sunday with many patrons fearing an air attack or sabotage at aircraft plants.

Reaction to war news in Detroit brought a drop of 33⅓ to 50 per cent in theatre busias patrons turned to the radio for news instead. Exhibitors in that city believe that actual war will result in immediately increasing employment and steady business as workers turn to film theatres for relaxation. It is expected that many houses will adopt matinees or unusual hours to meet the demands of workers on different shifts in defense plants.

Chicago Loop theatres reported business off seven per cent on Sunday, with the exception of the Oriental, which said it had one of its biggest Sundays in history.

Less in Midwest

Cincinnati, Dayton and Columbus motion picture theatres suffered only a slight decrease, reported on Sunday. St. Louis first-run house receipts dropped 15 to 20 per cent. Bulletins of the Japanese attack were announced to matinee audiences on Sunday.

Tri-State's circuit headquarters in Des Moines reported grosses off about 33 per cent on Sunday. First run houses broadcast spot news bulletins. Most suburban theatres reported business at average levels.

Box office receipts on Sunday night and Monday in downtown Atlanta theatres slumped

Studios, Theatres Plan for Wartime Operation and Aid

(*Continued from opposite page*

because patrons remained at their radios. Dallas reported no noticeable change either day. Managers of Indianapolis theatres said business was not affected. A few houses reported that attendance dropped slightly.

Minneapolis houses' Sunday business was moderately off with many managers attributing the slight decrease to a heavy snow and sleet storm in addition to war news reaction.

Theatres in Washington, D. C., experienced a marked setback on Sunday with business continued slack until late Monday afternoon. The city was placed on war footing with partial blackouts, military guards on all war offices and augmented working schedules.

In Providence, only one theatre reported business off, and from Utica, word came that first reaction to the war brought a holiday spirit in restaurants and theatres.

Hollywood Studies Wartime Routine

War conditions, which came to Southern California with a shock accentuated by the region's long held belief that this area, with its concentration of aircraft plants, would be the first attacked, had been rationalized and adjusted to by midweek so far as picture making was concerned.

Plans to coordinate the efforts of studios to cooperate with the government and local officials in any and all possible way, were to be discussed by studio managers on Thursday at a meeting called by Fred W. Beetson, vice-president of the Association of Motion Picture Producers. Cooperative police and fire protection, air raid precautions training for employes and other matters of community protection were to be discussed.

First physical manifestation of war's impingement on industry came four hours after the first radio flash of hostilities when the army requested a loan of 20 studio trucks, was furnished 35 and was told 100 more, with drivers, were on 24-hour availability.

The psychological effect of news of the war was to clarify attitudes of diversified groups towards the immediate future and long-range objectives as reservists, potential selectees, individuals in all branches of industry found certain obligation and procedure abruptly established for them. Company as well as personal plans which had been hanging fire, conditioned on developments, became definite to general satisfaction and relief of tension.

Led by Will H. Hays, who telegraphed an industry pledge of cooperation and service to the President, executives of studios and organizations put Hollywood on record in a succession of messages to White House.

Labor organizations promptly adopted a no-strike policy to be observed throughout the emergency. Guilds did likewise.

An anticipated rush of studios to announce plans for pictures pointed at the enemy had not materialized at midweek, although there were scattered reports of intention to revise some scripts in preparation, which had previously assigned no national identification to spies, saboteurs and foreign agents in their plots.

Some studios were also believed registering titles for possible use, which is a customary procedure for taking advantage of news-trends.

No overnight scripts of anti-Japanese character had been submitted to the Production Code Administration for approval up to midweek. Inquiry as to the stand PCA would take with regard to this type of material elicited a reply that each would be considered on its merits, checked against the text of the Code and dealt with accordingly. The preliminary attitude is that filming of war material is a policy matter rather than a code matter. No expression as to the organized industry's position with respect to this type of film has been enunciated and no government wish has been heard.

Direct cooperation with military authorities included the turning over of studio machine guns, side arms and rifles to the army, which collected them in trucks. Studio technicians promptly assured producers they would be able to provide ersatz weapons to satisfy camera requirements and sound track to accompany non-exploding firearms with realistic reverberations.

Schedules Rearranged

Shooting schedules have been rearranged to avoid night location work. Sea exteriors have also been curtailed as the navy restricted harbor and coastwise shipping.

The only location crew reported at work in the war area is a 20th Century-Fox group of five headed by James Havens which was photographing background for "To the Shores of Tripoli." The studio had not heard from them at midweek.

The grounding of private planes caused some shifting of exterior production schedules and inconvenienced some units on location. Authorities assured studios special permits for necessary flights would be forthcoming in the near future.

Tightening of guards around studio premises and intensified credential inspection was a normal result of new conditions.

A survey of studio technicians made by military authorities a year ago was expected to be the basis of a possible draft of specialized mechanics, machinists and other personnel. Unions have been operating on a spread-the-work policy, and are in position to cope with any immediate drain upon this type of manpower.

Augmentation of the army training film program was seen as Lieutenant Colonel Richard Schlosberg and Captain Sy Bartlett arrived from Washington Tuesday. Colonel Schlosberg said plans were under way to commission top Hollywood talent.

The Academy Research Council currently has 10 army pictures in work, at various studios. Secrecy has surrounded all of them and only citizens are permitted to work on them. The productions and those handling them are subject to the Espionage and Military Secrets Act.

Ten IATSE business representatives began an immediate survey of the technical talents of their members to determine special qualifications for civilian defense. Many thousands of studio employes have already joined Los Angeles warden units.

RKO this week moved forward the starting date for "Bombadier," high budget army air corps picture, from January 15th to December 15th. 20th Century-Fox became the first company to announce a war title when it reported that "Secret Agent of Japan," an original screenplay by John Larkin, would go before the cameras on January 2nd. Sol Wurtzel is producer.

Representatives of Japanese press agencies were dropped from the accredited lists of studio correspondents Monday. Many members of the coast Japanese colony were detained by officials. Paramount, followed by several other film studios, discharged Japanese janitors and maintenance employes. A number of film personalities were reported to have lost their Japanese household servants when police confined all Japanese to their homes.

Newsreel, Radio Controls In Effect

Censorship of newsreels and radio became effective almost at once. The 1917 Espionage Act was invoked Sunday night and the army and navy censorship of news pictures and radio news in effect semi-officially for some time was implemented by law.

All newsreel companies reported that their Hawaii correspondents had filmed the Jap raids on Honolulu and that they had films ready for shipment to the statements. Transportation of the reels was still impossible late Tuesday, however, with clipper service suspended. Newsreel companies sought permission to charter a plane. Pictures were to be submitted to army and navy censors at Washington before release and none of the newsreel executives would even guess at how soon the pictures would be available for theatres.

The first newsreels on the war rushed to theatres Monday showed the last visit of Japanese envoys to the State Department on Sunday,

(*Continued on following page*)

Hays, for Organized Industry, Schaefer, for War Committee, Pledge FDR Support

Immediate response from the industry followed the U. S. declaration of war on Monday.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, acting for the organized industry, wired the president a resolution passed Monday by the association's board of directors, the heads of all major companies, pledging their support and service. They said:

"The Motion Picture Producers and Distributors of America hereby pledge our service and support to the President and the Nation, and reiterate our resolve to maintain the continued flow of wholesome entertainment as an essential contribution to military and civilian morale and to national spirit."

The board of directors participating include: Barney Balaban, Paramount; Nate J. Blumberg, Universal; Jack Cohn, Columbia; Cecil B. deMille, deMille Productions; E. W. Hammons, Educational; E. B. Hatrick, Cosmopolitan; Arthur W. Kelly, United Artists; Sidney R. Kent, Twentieth Century-Fox; Hal E. Roach, Roach Studios; George J. Schaefer, RKO Radio; Nicholas M. Schenck, Loew's; Walter F. Wanger, Wanger Productions, and Harry M. Warner, Warner Bros. Pictures.

George J. Schaefer, chairman of the all-industry committee which has been cooperating in defense plans, on Monday also wired the President, as follows:

"The Motion Picture Committee Cooperating for National Defense, representing more than 12,000 theatre operators and the artists, producers, distributors, newsreels and trade press, reaffirms pledges of all possible service to you, the national government and the people of the United States in this emergency."

OFFICIAL FILM OFFICE EXPECTED

(*Continued from preceding page*)

the burning of papers in the Jap embassy yard, scenes in the White House press room as first war bulletins were released, the roundup of Japanese residents here, first enlistments in the armed forces after war started and the presidential message to Congress.

Pictures of the Hawaiian islands, Philippines, the Japanese forces, United States army and navy and air corps and defense activities here and overseas were combined in special footage from recent news film and library material. Several of the reels traced the history of the development of the Pacific crisis. The March of Time announced release on Thursday of a special edition to be titled "Your America at War."

There was no immediate indication of what plans the government might have for control of films during wartime. Among the government agencies seen as potential administrators of a wartime film program are Office of Information headed by Colonel William Donovan, the film sections of the army and navy signal corps, and John Hay Whitney's films section of the Office of Latin-American Affairs were seen as possible nuclei for the foundation of a wartime official film office. It was also considered probable that the activities of the Academy of Motion Picture Arts and Sciences, which has been supervising production of government training films in Hollywood, would be greatly augmented.

There was no indication at Washington that the censorship proposals now under consideration would go further than to control military news—already under the strict hand of the War and Navy Departments. There is a possibility, however, that the military departments will ask for the shutting down or transfer of any coastal radio stations which are operating on frequencies interfering with military or naval traffic, particularly over the Pacific.

Navy control of international communications was evident after 5 p.m., Sunday, when the department completed its job of taking over the consorship of military news from the Pacific possessions. While up to that time there was considerable information coming in to the United States from Hawaii, thereafter there was a marked diminution in the volume.

See Government Films

Some newsreel men also foresaw government news films, although not immediately. They pointed out that there are a number of specially trained camera crews in the various signal corps, including units which were stationed at Hawaii. Their pictures may be edited for public consumption, it was said. Army, Navy, and Marine officers and men have studied newsreel techniques with the commercial companies recently.

Control of radio broadcasting was more immediate.

The Defense Communications Board swung into action Monday, and the Federal Communications Commission immediately accepted a recommendation to cancel all monitoring schedules which have heretofore been maintained by broadcasting stations after midnight so that frequencies could be monitored. This action was taken in order that full use may be made of broadcast stations for defense purposes.

Wednesday the President gave the Defense Communications Board full control over radio. Its defense orders will be administered through the FCC.

Radio stations along the entire Pacific Coast were silenced Monday night and Tuesday by reports of approaching enemy aircraft and eastern seaboard stations were also notified that they faced similar measures at any moment.

The Navy, however, already had taken over control of international communications, including stations in the Philippines, Hawaii and other Pacific possessions, and "several agencies," Chairman James L. Fly reported, were discussing censorship, the FCC standing on the sidelines with no censorship recommendations of its own but ready to place its information and facilities at the disposition of any agency which took over the work.

The Navy also is expected to need some communications properties, Mr. Fly said, but is understood to have worked out arrangements with the owning companies. There is no present indication that the Navy or any other Government agency will need broadcasting properties, which the President is empowered by the Communications Act to take over in war-time.

Machinery for the prompt silencing of broadcasting in areas threatened with air raids was set up Tuesday by the FCC whose field inspectors will act as liaison between the interceptor commands of the Army and radio stations. Silence orders of the Army will be transmitted through the inspectors and, it was warned, such an order "carries with it the authority of the FCC."

The set-up placed inspectors at the interceptor command headquarters at Michell Field, New York; Seattle, Tampa, Fla., and Riverside, Cal. Arrangements will be made for a method of signaling all stations in an area at one time. Additional inspectors will be placed on duty in 19 more cities.

Orient Film Business Ends for Duration

The war with Japan virtually closes American film distribution in the Far East, with the exception of the Philippines, Australia, New Zealand and India, in the opinion of foreign department officials of major home offices. In Japan itself, most of the majors have withdrawn their representatives over a period of a year, following governmental monetary and quota restrictions. The Far East market, exclusive of Australia and New Zealand, is estimated to represent an annual revenue of $5,000,000 to the industry. Approximately 10,000,000 yen due American film companies is frozen in Japan.

Foreign managers, however, foresaw no immediate loss of the large markets in Australia, New Zealand, Java, Burma and the Dutch East Indies. It was expected that even Manila theatres would remain in operation barring actual invasion of the Philippine capital. The Massee-Barnett Company, film shippers at New York, reported yesterday that they were still handling films for many far east cities. They foresaw delay in shippings, but doubted that trade routes would be closed down completely.

Outbreak of the war found few film representatives in Japan, but a great many in the war danger zones of the Far East. Lewis Pepperman, United Artist manager in Tokyo, was in communication with his home office last Friday from that Japanese city. Harold Dunn and M. Shathin of Warner Bros. were last heard from in Tokyo.

Other Far East foreign department representatives are concentrated mostly in Manila, including I. Cohen, MGM; Charles Core, United Artists; Dan Lederman, 20th Century-Fox; Cliff Almy, Warner Bros.; George Kollman, RKO; Ed Goldman, Columbia; Floyd Henry, Paramount and L. DePrida, Universal. Others, last heard from in Shanghai, are J. D. Berman, MGM; Floyd Crowder, RKO; A. L. Kaplan, Warner Bros., and Robert Perkins, Universal. Al Daff of Universal and Sidney Albright of Fox are in Batavia, Java. James McIlhenny of Fox and Robert Lury of Universal are in Singapore. Fox's Far Eastern supervisor, Arthur G. Doyle, is believed to be en route to the United States. A. Swemmelaar of Warner Bros. is in Hong Kong. Others reported to be in the Singapore zone are Max Baker, United Artists; E. Moses, Warner Bros.; A. C. McIver, RKO; J. A. Groves, Paramount; K. H. Tann, Universal, and Nonee Sen, Columbia.

Some concern for the safety of Maurice Silverstein, heading Metro's South Seas division with headquarters in Singapore, was expressed at Loew's early this week. Mr. Silverstein, a native of Syracuse, sailed from San Francisco on the S. S. Mariposa on November 14th, with his bride.

Morey Marcus of United Artists and Charley Mayer of 20th Century-Fox sailed for the Far East on the President Polk from San Francisco last Saturday. The ship was called back to port on Sunday and arrived there safely the following day.

Will Tighten Priority Curbs

Because of the fact that the government for more than 15 months has been moving steadily toward a war economy, it is expected in Washington that there will be few major changes in the immediate future.

Already, control had been exercised over vital materials and plans had been put under way to continuously expand the military production of the country. Priorities already were applicable to the film industry, as exampled by the restrictions on the use of steel and certain other commodities and the ban on non-essential construction which had practically halted all theatre building.

The first indication of a wartime policy of theatre operation appeared from Philadelphia on Tuesday when the Warner circuit management announced that there would be no change in its Philadelphia zone policy of presenting entertainment only at all its theatres.

A meeting of circuit officials decided that newsbroadcasts or press wires will not be announced inside theatres and only the regular newsreels and scheduled feature films and shorts will be shown. While news flashes may bring extra patronage to the theatres, circuit officials said, they feel that their houses can do much to bolster public morale "by providing uninterrupted entertainment."

Many Screen Groups Offer Their Services

Theatre, production and distribution organizations in every section of the country responded to the war emergency with almost immediate offers of assistance in any way, shape or form to the Unted States.

In Hollywood studio unions and guilds, including the writers, actors and publicity groups, offered their talents to industry defense committees and to the President and military and naval officials.

The Screen Publicists in New York on Monday notified Washington that it was ready to apply in any way requested the radio screen publicity and advertising talents of its members.

At Chicago the MPTOA offered the government the use of its theatres and screens in any manner which will aid defense or morale.

From the National Association of Broadcasters came a telegram signed by Neville Miller, president, that "the broadcasters of the United States place their services at your command. We stand ready to serve in every way possible."

EXHIBITORS AND DISTRIBUTORS WRITE A PROGRAM FOR UNITY AT CHICAGO

"Coordination of Policy, Action" on Five Points in Industry Relations, Including Trade Practices, Taxation, Priorities

by MARTIN QUIGLEY, JR.
in Chicago

Five prongs pointing to industry unity and a solid front to outsiders were formed Wednesday, at the all-industry meeting in Chicago, disturbed, but united, by the war.

Wielder of the prongs will be the Motion Picture Industry Conference Committee, which held its first meeting Wednesday under the chairmanship of Jack Hirsch, after approval of the new united film industry program.

That program, in brief, provides for unified action on taxation; for the same, to protect the industry's good name; for manifold good-will activities; for obtainment of priority ratings; for a program to adjust or modify policies objectionable to any sector of the industry.

Organizations represented at the Chicago Unity meeting will now call meetings to ratify action taken. Reports will be made to Jack Kirsch in Chicago. After approval is received the MPICC and its five subcommittees will begin to function officially.

The meeting adjourned at 3:20 P.M. Wednesday with many of the delegates hurrying to catch trains.

The executive committee of the MPTOA approved the unity resolution.

Thus, came results from the first all-industry meeting in over a decade and a half. Delegates, at the Blackstone Hotel, Chicago, had struggled desperately and with apparent sincerity, to achieve "unity," that word so long used with but small meaning.

The fact that almost everyone had a different idea of exactly what "unity" should mean was overshadowed by the determination of the delegates to take steps which would improve relations between exhibitors and distributors and which would promote cooperation on general subjects.

The blackouts on the West and East Coasts naturally turned exhibitor organization officers and company executives repeatedly away from industry problems to the welfare of families in the threatened areas. But the international situation tended to reemphasize the need for cooperation in the motion picture industry.

"For Peace, Not Disarmament"

The keynote of the meeting, from the exhibitors' point of view, was expressed in the words of Abram F. Myers, chairman of National Allied, "this is a peace parley—not a disarmament conference."

William F. Rodgers, vice-president of Metro-Goldwyn-Mayer and one of the chief distributor spokesmen, commented: "In all my 32 years in the business no other meeting compared with this one in importance and in number of industry leaders present."

The meeting is a "last chance to regain lost ground before we get more legislation and more lawsuits," Sidney Kent, Twentieth Century-Fox president, warned, in a letter read by Mr. Myers.

Although the conference had been announced for Tuesday only, preliminary steps were taken then. Tuesday afternoon, following shorts talks by many on unity and cooperation, a committee was formed to plan an organization to consider the various concrete proposals submitted by individuals, and exhibitor organizations. The members of this committee were: for the exhibitors, Col. H. A. Cole and Sidney Samuelson, Allied; Ed. Kuykendall and Max A. Cohen, Motion Picture Theatre Owners of America; Robert H. Poole and Leo F. Wolcott, the exhibitor groups without national affiliation (the Pacific Coast Conference of Independent Theatre Owners, several of its members'; the Intermountain Theatre Owners Association, Allied of Iowa and the Independent Theatre Owners of New York. And for the distributors, Steve Broidy, the non-consenting companies; Tom Connors and Neil F. Agnew, the consenting companies.

A five-point program of some specifications was presented to the Wednesday session, by Mr. Connors, for the committee, which spent most of Tuesday night in discussion, and also reported through Mr. Connors that of "unique importance" was the prevalence of "complete harmony" and that "in all its discussions and debates, it found a complete understanding in every direction."

With "unanimous approval," echoed immediately by the delegates, the committee presented, for Wednesday consideration, the following program:

"1. Co-ordination of policy and action in reference to taxation.

"2. Co-ordination of policy and action in protecting the good name and integrity of the industry as a whole.

"3. Formulation of plans for institutional advertising and other goodwill activities.

"4. Protecting the necessary supplies of the industry by securing proper priority ratings.

"5. Formulation of a program providing, if possible, for the adjustment, or modification of the policies or practices of one branch or member thereof which are opposed by any other branch or a substantial portion thereof.

"It is the recommendation of this committee," it added, "that the forming of a Motion Picture Conference Committee shall be constituted as follows: five members of Allied States Association; five members of M. P. T. O. A.; five members of independent exhibitor groups; distributor companies—Columbia, MGM, Paramount, Producers Releasing Corp., RKO, Republic, Monogram, Twentieth Century-Fox, Warner Bros., United Artists Corp. and Universal Pictures.

"Further, it is the recommendation of this committee that inasmuch as the MPICC is a designated body drawn from the entire industry it may proceed to set up such rules of conduct as it may deem proper and further, it may appoint such subcommittees as it feels may be necessary to carry out to fulfillment this industry's unity program. In the forming of MPICC (Motion Picture Industry Conference Committee) your committee took into consideration the all-embracing inter-industry program and recommends that voting power therein be excluded. Unity must be the aim and purpose of the MPICC for the benefit of all."

Members Named

Immediate members of the MPICC are: for the MTOA, Fred Wehrenberg, H. V. Harvey, Max A. Cohen, Lewen Pizor, Edward Kuykendall; for the Allied, Colonel H. A. Cole, Roy Harrold, Sidney Samuelson, Martin G. Smith, Jack Kirsch; for the "independents," Robert Poole, Bob White, John Rugar, Leo Wolcott, Harry Brandt; for the distributors, William F. Rodgers, Tom Connors, Neil Agnew, Abe Montague, James R. Grainger, Steve Broidy.

Permanent members will be named after delegates have reported to parent organizations.

Mr. Kirsch was named chairman of the main conference committee. The subcommittees to work on each of the five points in the resolution adopted at the unity meeting were:

Point 1—Messrs. Cole, Kuykendall, Brandt, Vogel, Spyros Skouras, Schaefer and Kalmine.

Point 2—Messrs. Kent, Schaefer, Balaban, Poole, Kuykendall, Cole and Brandt.

Point 3—Heads of advertising and publicity departments of all distributors; Leo Brecher, Lionel Wasson, Fred Wehrenberg, Lewen Pizor, Leonard Goldenson, Pete Wood, Don Rossiter and Moe Rosenberg.

Point 4—Joseph Bernhard and members of

(*Continued on following page*)

"LAST CHANCE," KENT PREDICTS

"This is our last chance to regain lost ground before we get more legislation and more lawsuits," warned Sidney Kent, president of Twentieth Century Fox, in a long and pregnant plea for cooperation, read to the Chicago "unity" assembly by Abram F. Myers, National Allied general counsel. Mr. Kent's letter also introduced Thomas F. Connors, formerly of MGM, now Mr. Kent's executive assistant, and his representative at Chicago.

Labor was in public favor for many years, but now it faces "the most drastic laws against any class, ever intended in our country," said Mr. Kent, drawing a parallel with the film industry. "We face the same thing if we continue our internal agitations—we will earn just what we get," he warned.

Mr. Kent reminded that although exhibitors typically have asserted they faced ruin—"We have all survived, and gone ahead." He also asked the distributors to realize that the independent exhibitor "is an economic necessity, not a hardship."

He deplored the agitation of recent years—"taking the place of good-will, and cooperation"; and he noted that, before then, "while the results which we obtained in the past were not always perfect, we kept together."

William F. Rodgers, general sales manager of MGM, was praised by Mr. Kent, as an exemplar of cooperation, adding that if others had done as much to preserve cooperation, the industry would already have unity.

WAR HELPS PROGRESS TO 'UNITY'

(*Continued from preceding page*)

his priorities committee: Sidney Samuelson, Carter Barron and William Crockett.

Point 5—The entire MPICC of 15 exhibitor representatives and 11 distributors.

First detailed consideration of unity plans and proposals began with the arrival of the first delegation in Chicago. Sunday afternoon, members of the Allied Committee, including Mr. Myers, Mr. Cole, Mr. Samuelson, Roy Harrold, Martin G. Smith, and Jack Kirsch, of Illinois Allied chairman of the conference, met to form plans. The session lasted into the night; but, as Col. Cole remarked, "almost as much time was spent listening to the radio war news as was spent considering plans for the meeting."

Monday, the exhibitor groups to be represented at the meeting, held separate discussions on positions they could adopt on unity proposals.

Although special groups held small meetings the chief business was transacted at the Congress Hotel by the Allied Committee, and by the various non-affiliated groups at a round table discussion in the Drake Hotel, sponsored by Harry Brandt of the ITO of New York.

Individuals Confer

The PCCITO delegates reported planning to press their 11-point program included Mr. Poole, executive secretary; L. O. Lukan, Jack Y. Berman, H. V. Harvey, Robert White. The PCCITO men also conferred at length with Mr. Brandt and members of other exhibitor groups not affiliated with National Allied or the MPTOA.

E. L. Feaslee leader of the Northwest Allied, discussed with the whole Allied Committee the product difficulties in Minnesota following the anti-decree bill. They persuaded the group to appeal to MGM, for the Minnesota theatres not able to obtain that company's product since the state law was signed.

In addition to the PCCITO group those present at the meeting Monday called by Harry Brandt included Leo F. Wolcott, William F. Crockett, Harry C. Arthur, Jr., John Harris, John Rugar, Myron Blank, Robert Barton.

Tuesday morning several exhibitor organizations held last-minute conferences to further their plans for the main unity meeting. The Allied committee again met at the Congress and the MPTOA delegates talked at the Blackstone. H. M. Richey, MGM exhibitor contact, was liaison between exhibitor groups and the distributors.

Shortly after 1:30 P.M. Mr. Kirsch called the unity meeting to order in the Crystal Ballroom of the Blackstone where about 75 delegates and 25 local exhibitors were assembled. The chairman introduced Mr. Myers, principal speaker.

Harmony is "Necessity"

Mr. Myers said, commenting on the war: "the dislocations of production and labor, the calling of millions of men to the colors, the mounting public debt and the ever-increasing demands for higher taxes, the need for still closer cooperation with the Government—all these will gravely affect an industry even so far removed from the manufacture of guns and tanks and ships as is the motion picture industry. There is no person too great or too small to escape the impact of world events. Harmony among persons having a common interest is desirable at all times; it is a necessity in times like these.

"It seems inevitable," he continued, "that there will be increasing pressure for stricter regulation of industries by the Government. The motion picture industry, always in an exposed position, may again feel the heavy hand of an inept bureaucracy on its shoulders. Possibly there is nothing we can do to prevent this. The most certain way to invite burdensome regulation is for the industry continually to demonstrate its inability to govern itself. I am convinced that the assembled trustees of the motion picture industry realize as fully as I do the need for putting its house in order."

"ABANDON DECREE FOR CODE": LEO WOLCOTT

One of the first resolutions at Chicago, Tuesday, came from Leo Wolcott, president of the Iowa-Nebraska Allied. He proposed the industry abandon the decree, and operate under a fair trade practice code. He also asserted the decree's arbitration system was inordinately expensive, and had failed to give exhibitors satisfaction. His resolution was tabled.

The Allied position was explained by Mr. Myers. He noted that it was not offering a concrete plan and called attention to the policy declaration of the board, October 22, 1941, outlining a seven-point program for an all-industry group, covering taxation, industry goodwill, competitive forms of entertainment, institutional advertising, priority ratings, plans for post consent decree operation and discussion of mutual problems and objectionable practices.

Mr. Myers asserted the Allied board was unwilling to sponsor a complete program now because: 1) the industry has too little experience with voluntary cooperation; 2) the organization refuses to lose its identity now; 3) it cannot assume the new organization's financial burden.

The delegates were mildly amused by the remark: "Exhibitors, like cows, function best when they are contented."

Recalls 5-5-5 Meeting

A letter from Sidney Kent, president of Twentieth Century-Fox, was then read by Mr. Myers. Mr. Kent was sorry he was unable to make a direct contribution to the meeting but pointed out that Tom Connors represented him.

Three questions were put by Mr. Kent:

"Does any man claim that bickering has led to anything but further trouble?

"Does any man not admit that the old system was better than the new?

"Has each of you come to this meeting for personal gain or for the welfare of the industry and seeking his reward only out of the improved situation?"

The 5-5-5 program drawn up in Atlantic City in 1931 was, "killed by our own people—we were accused of giving away the distributors' shirts," Mr. Kent said. He continued, "Let's look a great mistake squarely in the face. Until that time the industry had kept together. But then each went his own selfish way and agitation replaced cooperation."

Mr. Kent urged the delegates to act before it was too late. The consent decree is generally "distasteful," he said. But, he pointed out, "the majority of us have done better in this industry than we could in any other."

Mr. Kent warned that if steps towards industry unity were not taken unfavorable legislation might result. He remarked that labor had stumbled into trouble by "refusing to clean house."

Mr. Rodgers introduced the first definite note to the meeting by announcing that, despite MGM's belief there was a principle at stake, nevertheless, in the cause of unity, the company acceded to the requests of the Allied Committee that it resume selling in Minnesota. He said that the legal steps to make this possible would be taken.

"With the war overshadowing everything," Mr. Rodgers said, "it is more important now, than ever before, that the industry work together for now, above all, the eyes of the nation and the world are on the motion picture industry." He reminded the delegates that show business was always called in national crises.

"There is nothing that can not be ironed out at a round table," he concluded, adding, "if we don't straighten out our own problems, someone else will in a way which will not be to our liking."

Mr. Poole read a resolution pledging cooperation to the President. Copies of the resolution of "wholehearted, patriotic and loyal support" were sent to the President and to the Secretaries of War and the Navy.

Nicholas Schenck Speaker

Nicholas M. Schenck spoke briefly. He said: "the exhibitors and the distributors should adjust all problems amongst themselves. All problems should be met by unity. Out of that unity will result strength, security and friendship in our industry."

A long succession of well-known industry leaders next briefly expressed approval of unity. Speakers were Mr. Kuykendall, Barney Balaban, president, Paramount; George J. Schaefer, president, RKO; J. Robert Rubin, vice-president, MGM; Austin Keough, vice-president, Paramount; Felix Jenkins, general counsel, Twentieth Century-Fox; Tom Connors, assistant to the president of Twentieth Century-Fox; Neil Agnew, Claude Lee, Paramount; John Balaban, Balaban and Katz; Jack Cohn, vice-president, Columbia; Abe Montague, its general sales manager; James R. Grainger, president, Republic; Steve Broidy, sales manager, Monogram; Mr. Brandt, ITOA; Joseph Bernhard, vice-president, Warner Brothers; Ned Depinet, vice-president, RKO; Charles Reagan, Paramount; Mr. Poole, Eddie Reubens, Max A. Cohen, Sidney Samuelson, Col. H. A. Cole, Harry Arthur, others.

Mr. Kuykendall asked the industry leaders to "stop acting like schoolboys."

Mr. Bernhard suggested that a demonstration of unity recently was the cooperation of 11,000 theatres in national defense effort.

"Public Relations Planning"

Barney Balaban commented that, with the country at war, "we can contribute to national unity by achieving unity within the industry."

Maurice Bergman, representing the Associated Motion Picture Advertisers, proposed that the meeting appoint a committee to plan public relations. AMPA's support was pledged for an industry public relations program.

Several other resolutions were submitted, and at this point the delegates decided further action could not be taken until a committee reported on organization to study the unity proposals, and to recommend action.

Late Tuesday afternoon all distributor representatives met with Mr. Connors, Mr. Agnew and Mr. Broidy, committee members, to formulate their position. In the evening the whole committee met, and the exhibitor and distributor delegates exchanged views on a plan for establishing an all-industry group to explore unity and cooperation.

Others at the meeting included Nathan D. Golden, U. S. Department of Commerce; O. C. Lam; Ben Berger; Arthur Lockwood; Pete Wood, secretary of Independent Theatre Owners of Ohio.

Exhibitors and Distributors Meet for Unity at Chicago



George Schaefer, RKO President, and Nat Depinet, vice-president RKO.



■ Allied's National Committee, left to right: Sidney Samuelson, Abram F. Myers, Roy Harrold, Martin G. Smith, Col. H. A. Cole, and Jack Kirsch.



Claude Lee, Neil Agnew and Charles M. Reagan, all of Paramount.



Left to right: Exhibitors, Lewen Pizor, Jack Heywood, Robert H. Poole, E. Peaslee and Jack Y. Berman.



W. F. Rodgers, MGM, who said "of my 32 years in the motion picture business, no meeting can compare with this meeting in importance and in number of executives present."

Henderson M. Richey, MGM, unofficial liaison contact between the various exhibitors groups and the distributors.





Tom Connor and Felix Jenkins, 20th Century-Fox.

Jack Cohn and Abe Montague, Columbia Pictures.





■ Some more exhibitors, left to right: Joseph Stern, Stern Circuit, Chicago; Sidney Volk, Nile Theatre, Minneapolis; Verne Langdon, Hub Theatre, Chicago; Carl Goodman, Goodman & Harrison Circuit, Chicago; Richard Salkin, Jackson Park Theatre, Chicago; Basil Charuhas, Montclare Theatre, Chicago.

REVISE THE DECREE OR DROP IT, KUYKENDALL SAYS IN NEW BLAST

Charges No Benefits Have Accrued to Exhibitors from Present "Mess"; Asks New Selective Contracts, Cancellation

On the eve of industry unity discussions at Chicago the most bitter and specific denunciation of the consent decree voiced to date was issued Monday by the Motion Picture Theatre Owners of America. Ed Kuykendall, president, lashed out at almost every aspect of the consent decree. The MPTOA called for its revision or suspension.

"The consent decree is a mess," Mr. Kuykendall clarioned. Exhibitors in every section have told him of its failure, he said, adding "The benefits promised to exhibitors have completely failed to materialize; the hardships and disadvantages to exhibitors that we predicted are now only too apparent."

The decree selling system, blocks-of-five, short subject sales, arbitration and the additional costs of operating under the decree are analyzed in the letter to the MPTOA membership. Additional copies of the message were rushed to Chicago for distribution to other exhibitor groups and distribution leaders assembled there for unity discussions.

"No noticeable improvement in product or box-office has resulted. The industry is carrying the burden of the decree on its back and will realize more and more the blunders and mistakes imposed by it. The war boom makes it easier to carry now, but look out for the crash when business sags again," Mr. Kuykendall warned. Distributors, he added, "may benefit by the increased film rentals they can squeeze out under the new system, but this is entirely at the expense of exhibitors."

Selective Contract Sought

Proposed to the industry in the bulletin was a plan to substitute a selective contract for blocks-of-five selling. Mr. Kuykendall urged that a 20 per cent cancellation contract be tried voluntarily rather than through legislation similar to the Minnesota law. Big circuits, he pointed out, now have this privilege. He asked an equal right for the small exhibitor.

"The pictures we don't want are tied up tighter than ever with the ones we must have to stay in business," Mr. Kuykendall said, in discussing decree solutions to the block booking. He attacked the blocks-of-five provision as giving "less selection to the theatre owner than he had before on the meagre and highly conditional cancellation clauses plus his ability to trade out pictures on a season contract."

Blind selling was eliminated by the trade show. It never was an important problem, nothing more than a political issue for a noisy faction of professional organizers. "Now that they have it they don't like it," he observed.

Predictions that the decree would improve the quality and boxoffice value of pictures have not been borne out, the bulletin continued. "If you refuse to buy a poor picture you don't get the good one," Mr. Kuykendall charged.

Costs have mounted sharply, the MPTOA was told. The exact amount, Mr. Kuykendall said, is not known to anyone. "We do know that the extra costs are a dead expense. They don't improve the product, increase its advertising or pay dividends," he continued.

WHAT CAN BE DONE ABOUT THE DECREE?

Exhibitors are anxious for a change in the consent decree, according to a bulletin from Ed Kuykendall, MPTOA president. In his discussion of possible changes, and methods of making them he said:

"There is reason to believe that agitation leading to the government's lawsuit which produced the consent decree has dragged the motion picture industry into government regulation so far already that it will have great difficulty in extricating itself. Even if the cooperation and backing heretofore withheld can now be secured, it is a question whether self-regulation and self-discipline can be undertaken by the organized industry at this time.

"Whether the consent decree can be rewritten during its three-year period, how long it would take to get it modified (even if everybody agreed upon the desired changes), and whether legislation (such as the Minnesota law) is the only way it can be changed, are questions that require careful examination.

"In the meantime, the number of exhibitors who would like to see the consent decree busted up, for a variety of reasons of their own, is steadily growing."

He further charged that the new release system delayed availability of pictures, reducing their novelty and early release values. Subsequent exhibitors are experiencing great delay in getting product in many cases, he asserted.

Mr. Kuykendall's proposed remedy is a selective contract. He said:

"All of this grief could have been avoided by a simple and honest option to cancel a reasonable minimum number of pictures in every contract, without impossible conditions and restrictions on the exercise of the option by exhibitors as in the past.

"This proposal has never been given a fair trial by the distributors, although it has been urged by exhibitors for years. Such a trial may be forced upon the distributors by law in Minnesota. The big circuits who can compel the use of selective contracts through buying power seem to find it solves their problem, but small theatres can't get such selection by bargaining for it, as they are too weak in buying power."

Denies 20 Per Cent Loss

Mr. Kuykendall rejected arguments that the 20 per cent cancellation clause meant a 20 per cent loss to distributors. He asserted that the option would seldom be used either in full, or in substantial part by the majority of exhibitors.

"The same number of pictures will be exhibited and paid for by the same theatres, the same gross film rentals (or more) will go to the same distributors from the same exhibitors. If it results in an unbearable loss of revenue, why do the big theatres who pay big film rentals get selective buys and an option to reject pictures without paying for them?" he asked.

Such a system would further provide the "hoped for incentive to Hollywood to turn out more good pictures and less 'B' pictures of inferior quality," the bulletin asserted.

Forcing of short subjects has not been solved by the decree, Mr. Kuykendall continued. He expressed doubt that it could ever be settled by regulation so long as picture sales remained a matter of bargaining between each theatre and distributor. "There is no substitute to careful and shrewd buying" to combat forcing tactics, Mr. Kuykendall told his fellow theatremen.

The arbitration system was assailed by Mr. Kuykendall as complex, too costly, and affording scant relief to exhibitors. He said that the relatively small number of complaints filed bore out his predicions that exhibitors would have scant confidence in the method of settling disputes before non-industry arbitrators. He said exhibitors were becoming more and more critical of arbitrations and asserted that while the AAA complaints declined in November there was an increase in law suits against the distributors.

The method of airing film disputes before arbitrators who are not familiar with the business was attacked in particular by Mr. Kuykendall. "Highly technical and restricted decree arbitration before outsiders (frequently lawyers) . . . removed one of the principal advantages of commercial arbitration over litigation," he charged.

Arbitration Attacked

The ignorance of arbitrators about film trade practices, employment of counsel at hearings and the appeals to New York for final decision were hit by Mr. Kuykendall. He suggested the need for an organized system to conciliate complaints before they enter the formal hearing stages.

The cost of arbitration is large, he declared, calculating a total of $2,413.45 per complaint. The figure was obtained by dividing the $300,000 administration fund of distributors on a per case basis, plus a filing cost of $87.87 per case to exhibitors, exclusive of attorneys fees.

He said the average time for an award was 86 days. On seven appealed cases the average time was 176 days.

Theatre acquisition by unaffiliated or partly affiliated circuits has not been affected by the decree, Mr. Kuykendall said. Further, he expressed doubt on whether it had curbed the theatre expansion of the distributors. The fact that no large scale acquisition has taken place for a number of years "reduces the importance of the issue in most localities," the MPTOA president observed.

Careful examination of means of supplanting or revising the decree was urged in the bulletin. Whether self regulation can supplant the legislation and court rule started by the U. S. antitrust actions remains problematical, Mr. Kuykendall observed. Nevertheless he said it was a problem the industry should consider.

"Through all our trials and tribulations, however, the inherent strength and vitality of the American motion picture industry" stand out, Mr. Kuykendall concluded. He cited the need for good entertainment and expressed conviction that the industry could survive all onslaughts.

"Organized effort can improve the business by establishing fair and just standards of business conduct. Such efforts deserve the personal backing of every responsible theatre owner," the MPTOA president wrote.

Widenor on Leave

Altec Service Corporation has given W. R. Widenor, Philadelphia supervisor, a leave of absence to do specialized defense work for the Western Electric Company.

Legal Notice of Trade Showings of WARNER BROS. PICTURES



CITY	PLACE OF SHOWING	ADDRESS	"DANGEROUSLY THEY LIVE"		"THE MAN WHO CAME TO DINNER"		"SONS OF THE SEA"		"WILD BILL HICKOK RIDES"		"KINGS ROW"	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Warner Scr. Rm.	79 No. Pearl St.	Mon. 12/22	12:00 noon	Mon. 12/22	1:30 P.M.	Tue. 12/23	12:00 noon	Tue. 12/23	1:45 P.M.	Tue. 12/23	3:00 P.
Atlanta	20th Cent.-Fox Scr. Rm.	197 Walton St. N.W.	Mon. 12/22	10:30 A.M.	Mon. 12/22	2:30 P.M.	Tue. 12/23	9:30 A.M.	Tue. 12/23	11:00 A.M.	Tue. 12/23	2:30 P.
Boston	RKO Screening Rm.	122 Arlington St.	Mon. 12/22	2:00 P.M.	Mon. 12/22	3:30 P.M.	Tue. 12/23	10:30 A.M.	Tue. 12/23	1:45 P.M.	Tue. 12/23	3:30 P.
Buffalo	Paramount Sc. Rm.	464 Franklin St.	Mon. 12/22	10:30 A.M.	Mon. 12/22	2:30 P.M.	Tue. 12/23	10:00 A.M.	Tue. 12/23	11:40 A.M.	Tue. 12/23	2:30 P.
Charlotte	Paramount Proj. Rm.	307 S. Church St.	Mon. 12/22	10:00 A.M.	Mon. 12/22	2:00 P.M.	Tue. 12/23	9:30 A.M.	Tue. 12/23	11:05 A.M.	Tue. 12/23	2:00 P.
Chicago	Warner Scr. Rm.	1307 S. Wabash	Mon. 12/22	11:00 A.M.	Mon. 12/22	2:00 P.M.	Tue. 12/23	11:00 A.M.	Tue. 12/23	2:00 P.M.	Tue. 12/23	3:30 P
Cincinnati	RKO Scr. Rm.	Palace Th. Bldg. E. 6 St.	Mon. 12/22	7:00 P.M.	Mon. 12/22	8:15 P.M.	Tue. 12/23	4:00 P.M.	Tue. 12/23	7:00 P.M.	Tue. 12/23	8:15 P.
Cleveland	Warner Scr. Rm.	2300 Payne Ave.	Mon. 12/22	11:00 A.M.	Mon. 12/22	2:00 P.M.	Tue. 12/23	10:00 A.M.	Tue. 12/23	11:30 A.M.	Tue. 12/23	2:30 P.
Dallas	Fox Scr. Rm.	1803 Wood St.	Mon. 12/22	10:30 A.M.	Mon. 12/22	1:30 P.M.	Mon. 12/22	4:00 P.M.	Tue. 12/23	9:30 A.M.	Tue. 12/23	11:00 A.
Denver	Paramount Scr. Rm.	21st & Stout Sts.	Mon. 12/22	3:00 P.M.	Mon. 12/22	4:30 P.M.	Tue. 12/23	7:00 P.M.	Tue. 12/23	8:30 P.M.	Tue. 12/23	10:00 P.
Des Moines	20th Cent.-Fox Scr. Rm.	1300 High St.	Tue. 12/23	11:00 A.M.	Tue. 12/23	8:00 P.M.	Mon. 12/22	12:30 P.M.	Mon. 12/22	2:00 P.M.	Mon. 12/22	8:00 P.
Detroit	Film Exch. Bldg.	2310 Cass Ave.	Mon. 12/22	9:30 A.M.	Mon. 12/22	11:00 A.M.	Tue. 12/23	9:30 A.M.	Tue. 12/23	11:00 A.M.	Tue. 12/23	2:00 P.
Indianapolis	Paramount Scr. Rm.	116 W. Michigan	Mon. 12/22	10:30 A.M.	Mon. 12/22	1:30 P.M.	Mon. 12/22	3:20 P.M.	Tue. 12/23	1:30 P.M.	Tue. 12/23	3:00 P.
Kansas City	20th Cent.-Fox Scr. Rm.	1701 Wyandotte	Tue. 12/23	1:30 P.M.	Mon. 12/22	1:30 P.M.	Mon. 12/22	10:30 A.M.	Tue. 12/23	10:30 A.M.	Tue. 12/23	3:00 P.
Los Angeles	Warner Exch. Scr. Rm.	2025 S. Vermont Ave.	Mon. 12/22	10:30 A.M.	Mon. 12/22	2:00 P.M.	Mon. 12/22	3:30 P.M.	Tue. 12/23	10:30 A.M.	Tue. 12/23	2:00 P.
Memphis	Paramount Ex. Scr. Rm.	362 S. Second St.	Mon. 12/22	10:00 A.M.	Mon. 12/22	11:15 A.M.	Tue. 12/23	10:00 A.M.	Tue. 12/23	11:30 A.M.	Tue. 12/23	2:00 P.
Milwaukee	Warner Thea. Dept.	212 W. Wisconsin Ave.	Mon. 12/22	9:00 A.M.	Mon. 12/22	10:30 A.M.	Mon. 12/22	1:00 P.M.	Mon. 12/22	2:30 P.M.	Mon. 12/22	4:00 P.
Minneapolis	Warner Scr. Rm.	1104 Currie Ave.	Mon. 12/22	10:30 A.M.	Mon. 12/22	12:00 noon	Mon. 12/22	1:00 P.M.	Mon. 12/22	2:30 P.M.	Tue. 12/23	10:30 A.
New Haven	Warner Thea. Proj. Rm.	70 College St.	Mon. 12/22	9:30 A.M.	Mon. 12/22	11:00 A.M.	Tue. 12/23	9:30 A.M.	Tue. 12/23	11:00 A.M.	Tue. 12/23	2:00 P.
New Orleans	20th Cent.-Fox Proj. Rm.	200 S. Liberty St.	Mon. 12/22	10:00 A.M.	Mon. 12/22	1:00 P.M.	*Tue. 12/23	10:00 A.M.	*Tue. 12/23	12:30 P.M.	*Tue. 12/23	2:00 P.
New York	Home Office	321 W. 44th St.	Mon. 12/22	10:00 A.M.	Mon. 12/22	2:30 P.M.	Tue. 12/23	10:00 A.M.	Tue. 12/23	12:00 noon	Tue. 12/23	3:00 P.
Oklahoma	20th Cent.-Fox Scr. Rm.	10 North Lee Ave.	Mon. 12/22	10:00 A.M.	Mon. 12/22	1:00 P.M.	Mon. 12/22	3:00 P.M.	Tue. 12/23	1:30 P.M.	Tue. 12/23	3:00 P.
Omaha	20th Cent.-Fox Scr. Rm.	1503 Davenport St.	Mon. 12/22	10:00 A.M.	Mon. 12/22	2:00 P.M.	Mon. 12/22	11:30 A.M.	Tue. 12/23	1:00 P.M.	Tue. 12/23	2:30 P.
Philadelphia	Vine St. Scr. Rm.	1220 Vine St.	Mon. 12/22	10:30 A.M.	Mon. 12/22	2:30 P.M.	Tue. 12/23	10:00 A.M.	Tue. 12/23	11:15 A.M.	Tue. 12/23	2:30 P.
Pittsburgh	20th Cent.-Fox Scr. Rm.	1715 Blvd. of Allies	Mon. 12/22	1:00 P.M.	Mon. 12/22	2:30 P.M.	Tue. 12/23	10:00 A.M.	Tue. 12/23	1:00 P.M.	Tue. 12/23	2:30 P.
Portland	Star Preview Rm.	925 N.W. 19th Ave.	Mon. 12/22	9:15 A.M.	Mon. 12/22	11:00 A.M.	Tue. 12/23	2:00 P.M.	Tue. 12/23	3:30 P.M.	Tue. 12/23	5:00 P.
Salt Lake	20th Cent.-Fox Scr. Rm.	216 E. First So.	Mon. 12/22	1:00 P.M.	Mon. 12/22	2:30 P.M.	Tue. 12/23	10:00 A.M.	Tue. 12/23	2:30 P.M.	Tue. 12/23	4:00 P.
San Francisco	Republic Scr. Rm.	221 Golden Gate Ave.	Mon. 12/22	1:00 P.M.	Mon. 12/22	2:30 P.M.	Tue. 12/23	10:00 A.M.	Tue. 12/23	11:30 A.M.	Tue. 12/23	2:00 P.
Seattle	Little Victor Thea.	2422 Second Ave.	Tue. 12/23	1:00 P.M.	Mon. 12/22	3:00 P.M.	Mon. 12/22	9:30 A.M.	Mon. 12/22	1:30 P.M.	Tue. 12/23	2:45 P.
St. Louis	S'renco Scr. Rm.	3143 Olive St.	Mon. 12/22	1:30 P.M.	Mon. 12/22	3:00 P.M.	Tue. 12/23	9:00 A.M.	Tue. 12/23	10:30 A.M.	Tue. 12/23	3:00 P.
Washington	Earle Thea. Bldg.	13th & E Sts. N.W.	Mon. 12/22	9:45 A.M.	Mon. 12/22	10:15 A.M.	Mon. 12/22	1:15 P.M.	Mon. 12/22	3:00 P.M.	Mon. 12/22	5:00 P.

*Paramount Pictures Proj. Rm. 215 S. Liberty St.

LATE REVIEWS

For other Showmen's Reviews see Product Digest Section, Page 59

Wolf Man

(Universal)

Werewolf Again

That tale about the werewolf, filmed every now and again as a contribution to the chiller-diller school of entertainment and sometimes to the box-offices of the nation, is told again here without much change.

Strength of the attraction is in the names of the cast, which add up to promise more than the picture supplies in satisfaction.

Weaknesses are familiarity of the subject and inadequacy of dialogue. Photography, settings and some performances worthy of distinguished purpose fail to cope with these.

Producer-director George Waggner owes more to his players than to Curt Siodmak's script, which falls far short of the Universal standard of effectiveness in the field of the horror film. The picture is for the inveterates in the audience sector to which it is pointed, and the wolfman's makeup is something to test the credulity of the willing addict.

Previewed at the studio for a press and professional audience which displayed no enthusiasm for the enterprise.—WILLIAM R. WEAVER.

Release date, not set. Running time, 70 minutes. P. C. A No. 7874. General audience classification.

CAST

Sir John Talbot.....Claude Rains
Dr. Lloyd.....Warren William
Capt. Paul Montford.....Ralph Bellamy
Frank Andrews.....Patric Knowles
Bela.....Bela Lugosi
Maleva.....Maria Ouspenskaya
Gwen Conliff.....Evelyn Ankers
Larry Talbot.....Lon Chaney

Bahama Passage

(Paramount)

Carroll and Hayden in Technicolor

One thing for showmen to do by way of promoting attendance for "Bahama Passage" may be to stress the presence of Madeleine Carroll and Stirling Hayden in the leading roles, by way of reminding the customers of the news-reports of a Carroll-Hayden romance.

Another thing to do might be to mention that much of the footage was shot in the Bahamas, which also have had a lot of newspaper publicity lately, and in Technicolor.

A thing not to do, on grounds of audience satisfaction, would be to link the picture with Producer-director Edward H. Griffith's several previous productions starring Miss Carroll, for that proceeding would engender expectations of entertainment which this film does not fulfill.

The story told is about a "girl who has been around," to quote the introductory title, who arrives with her father to take over business management of an island in the Bahamas owned by a young man, descendent of many ancestors who have handled it to the satisfaction of its 250 native residents, married to a wife who stays away from the place because she's lonely when there. He doesn't want her or her father there, and they don't want to be there, but proximity breeds mutual attraction for the young folks and, when his wife conveniently divorces him and their respective parents conveniently die, they decide to get married and stay.

Not much happens on the screen. Four or five episodes of violence and tragedy which figure in the narrative occur offstage and register only in dialogue. Many, many scenes between Miss Carroll and Mr. Hayden which the dialogue suggests are intended to depict his scrupulous resistance to her desire lack conviction to such an extent that the preview audience haw-hawed them. Some individual stretches of dialogue which seem to have been intended to leave hearers their option of extracting a clean interpretation or the other kind miss both ways and impede such progress as the story is making at the time. The script belies the credit line attributing it to the experienced Virgina Van Upp, who based it on a story by Nelson Hayes which may have been better reading than seeing.

Scenes of the Bahamas are pictorially fascinating.

Tradeshown at the Ambassador Hotel theatre at Los Angeles to a representative group of exhibitors, their families, and the press, the picture got laughed at in some spots not designed to be funny.—WILLIAM R. WEAVER.

Release date, not set. Running time, 82 min. P. C. A. No. 7469. Adult audience classification.

CAST

Carol.....Madeleine Carroll
Adrian.....Sterling Hayden
Mrs. Ainsworth.....Flora Robson
Delbridge.....Leo G. Carroll
Mary Anderson, Cecil Kellaway, Leigh Whipper, Dorothy Dandridge.

Riot Squad

(Monogram)

Melodrama

Monogram's "Riot Squad" starts out with a well founded promise and premise, but fall far short in both screenplay and thespian departments. The dialogue is stilted and unnatural; the actors show visibly their struggle with it.

Richard Cromwell as the young doctor who plays along with a gang in order to trap them for the police, Rita Quigley as his sweetheart and hospital nurse, John Miljan as the head of the gangsters, and Mary Ruth as a youngster who supplies some of the motivation of the plot but whose part is not made indispensable, head the cast which in addition consists of Herbert Rawlinson, Mary Gordon, Donald Kerr, Jack C. Smith, Richard Clarke, Novel Cravat, Arthur Space and Sparky, the dog.

Ed Finney produced and directed the film, which had good melodramatic potentialities, but his work, too, is hampered by the inept script. Al Herman was associate producer.

The story, the title of which has no apparent connection, has a young doctor joining the forces of the gang in order to bring them to justice. Sworn to secrecy, his romantic attentions to his fiancee, a nurse, are misunderstood by her. However, all turns out right in the end.

Seen in a studio projection room in Hollywood by a press and professional audience which raised its eyebrows.—V. K.

Release date, Dec. 12, 1941. Running time, 60 minutes. P. C. A. No. 7851. General audience classification.

CAST

Doctor Tom.....Richard Cromwell
Mary.....Rita Quigley
Grosso.....John Miljan
Betty.....Mary Ruth
Herbert Rawlinson, Mary Gordon, Donald Kerr, Jack C. Smith, Richard Clarke, Noel Cravat, Arthur Space.

Iowa Fire Marshal Scores Portables

Fire Marshal John Stohm of Iowa, issued a warning last Thursday in Des Moines, that Iowa theatre exhibitors would be faced with a licensing law for fire regulations unless the situation is "cleaned" up before the state legislature meets in 1943.

Mr. Strohm emphasized that newer and larger theatres were not guilty of fire violations, but that smaller houses and portable circuits offered a serious problem because fire prevention methods were lacking.

Mr. Strohm included distributors in his charges, saying they were as much to blame as exhibitors; that they could control the rental of films to portable circuits and see to it that operators with fire hazards were not allowed to function. He also discussed the situation with some of the "jack rabbit" operators themselves and pointed out the necessity of eliminating hazardous houses.

The fire marshal has been advocating stricter fire regulations for Iowa theatres because of the serious fires during the past two years. A bill was introduced in the last legislature to set up definite regulations but was defeated.

Warners Make Changes In Philadelphia

In line with his policy of making promotions from within the ranks, Ted Schlanger, Warner Theatres zone manager in Philadelphia, announced the following managerial changes effected in the territory: George Kemble, formerly manager of the Orient theatre, Philadelphia, transferred to the Levoy theatre, Millville, N. J., replacing Harry Orlow, who shifted to the Clementon theatre, Clementon, N. J., who filled the post held temporarily by assistant manager John Wolf. Harold Brason, returned from Army service, resumed his former post as manager of the Diamond theatre, Philadelphia, with Gerald Weissler moving to the Columbia theatre to fill the spot left vacant by John Sassenroth's move into the managerial post at the Orient theatre.

Fred Montgomery, former manager of the Clementon theatre, Clementon, N. J., went to Red Lion, Pa., to manage the Lion theatre. In York, Pa., Nickie Gentile was advanced as assistant to manager Gil Fradeneck at the Rialto theatre, replacing Mike Althoff, who left the service for a job in the defense industries.

Seckler to San Juan

Ned S. Seckler, RKO Radio's manager for Puerto Rico, has left New York City for San Juan, Puerto Rico, after closing a deal with Rafael Ramos Cobian, president of the Cobian Theatres. The deal includes the exhibition of 1941-42 product in the first-run Paramount theatre and in eighteen other houses owned by the Cobian firm.

Lewis Resigns Morris Agency

E. Henry Lewis has resigned from the William Morris Agency's legitimate theatre department in New York and plans to enter the motion picture talent field. He will leave for Hollywood shortly.

Chapman with RKO

Sid Chapman, salesman for Warners with Headquarters in Detroit, is now affiliated with RKO, covering the West Side of Michigan.

ARBITRATION MAY CURB CLEARANCE OF ANY THEATRE, APPEAL BOARD SAYS

Apply Award to Non-Intervenors, Modify Squire Clearance Cuts; Ellis Wins Phila. Case; 2 New Actions in N. Y.

Any theatre may find its clearance changed by an arbitration award, whether or not it intervened in or was party to the action, the Appeal Board ruled at New York on Friday. It passed on the status of non-intervening theatres in the same competitive area as a complainant for the first time.

The board's 12th decision amended the arbitrator's award in New York's second case, the complaint of the Squire theatre, Great Neck, N. Y., against the Big Five and the Skouras and Great Northern circuits.

Following its own precedent in the Garbose (Boston No. 2) case the "supreme court" of arbitration again held that an arbitrator does not have the power to entirely eliminate clearance between theatres competing with each other. George A. Spiegelberg, New York lawyer who arbitrated the case, cut the 30 days held by Skouras Playhouse in Great Neck over the Squire to seven days and eliminated clearance held by the Little Neck theatre, a Great Northern house.

The Appeal Board raised the clearance of the Playhouse to 14 days, granted the Little Neck theatre one day and ordered that the Beacon theatre, Port Washington, and the Manhasset theatre, Manhasset, be given maximum clearance of seven and four days respectively over the Squire. The Beacon and Manhasset, although mentioned as possibly interested parties by the complaint, did not intervene and were not considered in the arbitrator's award.

The board held that: "It is quite true that inasmuch as these two theatres did not intervene and did not submit themselves to the jurisdiction of the Arbitration Tribunal, there can be no direct award against them or in their favor. On the other hand there can be no doubt that, even though they did not intervene, they can be indirectly affected by an award against the five distributor defendants."

All the theatres are in the same competitive area and an award between any two would affect the others, the board ruled. In practice the non-intervening theatres enjoy clearance over the Squire, it said.

"Actual clearance against complainant's theatre is clearance applicable to its theatre and specifically made the subject of arbitration by Section VIII. An award may properly be made fixing the maximum clearance which the distributor defendants may in licenses thereafter entered into grant to such a theatre against the complainant.

"Such an award can be enforced against the distributor defendants and so, as to future licenses, indirectly against the theatres involved which, though duly notified, did not intervene. They have had their opportunity to appear and present their case and if they chose not to do so they cannot afterward complain of the award. Otherwise the Decree could be nullified (except as to theatres owned by, or affiliated with, the defendant distributors and so bound by the Decree) by any theatre complained against which chose to ignore the arbitration. Such a result is not one contemplated by the Decree."

The board also defended the submission of appeal briefs by all five distributors, although they did not initiate the appeal action, and pay filing fees. The decree says any party "may" appeal but directs that all parties to the original action "shall" be notified, the Appeal Board said.

Examining the merits of the case the board praised the arbitrator's conduct and findings and agreed that the present 30 day margin is unreasonable.

The existing Paramount contracts which give the Squire pictures 14 days after the Playhouse were cited by the Appeal Board as criterion for its amended award setting a 14 day margin from all five distributors. The contracts with Paramount, the three judges said, were arrived at by negotiation, and were deemed a reasonable clearance.

Philadelphia Theatre Wins

Clearances against A. M. Ellis' Broad theatre in Philadelphia were altered by a decision from Calvin H. Rankin, arbitrator, on Saturday in the city's ninth case, one of three filed by Mr. Ellis.

The award maintaincd the 28 day margin of the Warner Logan over the Broad but reduced from 21 to 14 days the margin of Hunt's Rockland theatre and from 14 days to seven the clearance held by Warner's Bromley. Clearance of Warners Grange was maintained at seven days. Although the complaint was directed only against Warners, RKO and Paramount, the clearance fixed by the arbitrator is to apply to all distributors bound by the consent decree, excepting Warners', insofar as its own theatres are concerned.

Two More in New York

Two new clearance cases filed at New York this week increased the total number listed at the tribunal, the most active in the nation, to 29.

On Friday the Central theatre, Cedarhurst, Long Island, operated by the Drake Amusement Corporation, filed a clearance demand naming all five consenting distributors. The operating company asked that the Central clearance after Rockaway and Lynbrook first run theatres be reduced from seven days to one to three days. The complaint also contained a request that the arbitrator order distributors to license both its Cedarhurst and Lynbrook theatres on the same contract. It did not specify under what section of the decree the order should be granted.

Thte 29th New York complaint, filed Monday for the New Paltz theatre, Loren Theatre Company, in New Paltz, N. Y., names the Big Five in a clearance demand. It asks that the margin of Kingston and Poughkeepsie theatres over New Paltz be reduced, and cites 1936 contracts as precedent. Loew's Bardavon theatre, Poughkeepsie, and the Broadway in Kingston are cited in the demand.

Philadelphia

Saturday, George P. Aarons, counsel for Columbus Stamper, disclosed that his client's clearance complaint in behalf of the Rivoli theatre, Case No. 13, was withdrawn as of December 5th. A satisfactory settlement was made out of court, according to Mr. Aarons. Filed on October 1st, the complaint was scheduled to be heard November 6th before Rupert C. Schaeffer, Jr. The complaint against all five distributors involved a Warner circuit and independent theatres in West Philadelphia. It was Mr. Stamper's second clearance complaint. His first was also withdrawn.

The sixth day of hearing in Case No. 11, clearance complaint of A. M. Ellis in behalf of his Parkside theatre, Camden, N. J., was postponed for a third time last Friday to December 12th. Postponement was sought by Joseph J. Varbolow, intervenor.

Mr. Ellis' third clearance complaint, Case No. 10, in behalf of his Liberty theatre, Camden, N. J., will follow the conclusion of the Parkside complaint. Robert J. Callaghan, Jr., is arbitrator for both complaints.

Chicago

The first hearing of the clearance case filed by the Alcyon theatre, Highland Park., Ill., against 20th Century-Fox, Paramount and RKO, was held December 5th. The case, Chicago No. 9, was continued until further notice. Arbitrator Drennan J. Slater ordered that briefs be filed in dismissal motions by Aaron Stein's, attorney for the Teatro Del Lago, Wilmette, Ill., and Glencoe theatre, Glencoe, Ill., intervenors. They contended that no clearance exists and that the arbitrator lacks jurisdiction to grant an award under sections VIII and X of the decree. Paramount was dismissed from the proceedings by request of the complainants.

Pittsburgh

Pittsburgh's second case, the clearance complaint of David Green, operator of the Beacon theatre, will come to a hearing on December 16th before Samuel W. Pringle. The case, filed last April 25th, was postponed several times last spring at complainant's request. Hearings were then set ahead until December in the hope of a settlement under the new selling practices effective September 1st. The Big Five and the Squirrel Hill theatre are named.

Washington

Scheduled to open on Thursday after several postponements, was the arbitration hearing in Washington of the clearance complaint of Bayne Roland Corp., of Virginia Beach, Va., against Warners. Intervenors are the Newport theatre, Norfolk, Va., and the W. W. V. Co., Inc., operators of the Granby and Norva theaters in Norfolk. According to the complaint, which was to be heard by John E. Laskey, Sr., Warners extends unreasonable clearance to the Newport over the Bayne.

Minneapolis

The fourth Minncapolis complaint, some run action against Paramount filed by Ben Berger, Duluth Allied leader will be heard on December 22nd. Oscar G. Haughland has been selected as abitrator.

ARBITRATION CASES FILED TO DATE

The following is a summary of the

FILED THIS WEEK:
arbitration cases filed to date:

New York—Two on Clearance	
Clearance	115
Some Run	32
Specific Run	2
Combination (Clearance, Specific or Some Run)	2
Total to December 10th	153

SETTLED THIS WEEK:
New York—Case No. 2 (Appeal)
Philadelphia——Case No. 9


MOST POPULAR ACT
JACK HOLT
SECRET

...ON STAR OF ALL TIME!

...IN HIS FIRST

ADVENTURE-ROARING SERIAL!



...Master detective tracking down desperate counterfeiters... filling every chapter with thrills ...every scene with suspense... every heart with excitement!

HOLT OF THE SERVICE



with **EVELYN BRENT**

Original Screen Play by Basil Dickey, George Plympton, Wyndham Gittens · Directed by JAMES W. HORNE

COLUMBIA PICTURES

A COLUMBIA CHAPTER PLAY

SCREEN PUBLICISTS TAKING THEIR FIGHT TO OTHER UNIONS AND PUBLIC

Guild Announces Plans for "Forcing" Action by Companies on Negotiations for Contracts; Sound Technicians Ask Revision

Its course a matter of speculation in New York industry circles for some weeks, the Screen Publicists Guild, which, two weeks ago, broke contract negotiations with the majors, and threatened "action," this week disclosed, with specification, what that action would be.

According to a Guild bulletin, the advertising and publicity workers' union will now proceed to:

1. Laying of a publicity base for all pressure operations.

2. Immediate institution of efforts leading to pressure from other trade unions, organizations and individuals.

3. Commencement of exploitation and advertising efforts.

4. Boycott action, including group support for boycott and picketing of theatres.

5. Continuous fund raising.

6. Intensification of organizing.

The approach to other unions is complicated somewhat by the Guild's rejection of affiliation with the CIO's United Professional Office Workers of America Local 109, which has chapters in majors' officers, and affiliation of the Screen Readers Guild. Cooperation is seen; but it is not as close as expected prior to the vote of three weeks ago.

The Guild has asked the CIO to clarify screen union jurisdiction, because the CIO's United Retail, Wholesale, and Department Store Employees union is also seeking organization of film company employees in New York City, and has approached the Guild.

Guild committees, to prosecute the types of action delineated above, have been formed, and are headed thus:

Publicity, advertising and exploitation, Charles Cohen; ways and means, Carl Rigrod; organization, Steve Freeland; union and group mobilization, Mort Frankel.

Noting the majors' alleged pleas of "inability to pay" the increases demanded by the Guild for its closed shop contract, the *SPG News* remarked especially the profits scored lately by the film companies. It said:

"Warner Bros. reports a net operating profit of $5,429,302 for the fiscal year ended August 31—a tidy 100% over the previous like period. Paramount's 1941 profits will be more than $8,500,000, according to a *Variety* estimate, with a net of $3.30 per common share compared with $1.07 per common share in 1939—without taking into account $1,000,000 of frozen funds received from England this year.

"And Columbia reports a September quarterly net of $261,705, compared with $153,878 last year—a 70% profit increase.

"Meanwhile, *Motion Picture Daily* quotes a report by analyst Leo C. Rosten, based on recent SEC surveys, in which Dr. Rosten shows that the film industry ranks second among all American industries in the proportion of net profits paid to its executives. In 1937, considered a representative year, film executives received 18.96% of the industry's net profits, compared with much lower percentages in the automobile, tobacco, steel, chemical, and many other industries.

"The film industry has grudgingly offered its underpaid publicists a 10% increase. The publicists refuse to accept it."

Meanwhile, in the same city, the Columbia home office chapter of Local 109, of the CIO Screen Office and Professional Employees Guild, met this week with officials of National Labor Relations Board, and of Columbia, to determine classification, and representation for forthcoming bargaining.

In Hoolywood, the Screen Writers Guild continues negotiating with the producers. Final points before establishment of a contract, are expected to be cleared shortly.

Impatient over length delays in the complete rewriting of their contract, members of Sound Technicians Local 695, IATSE, were reported to be ready to call a strike meeting if an ultimatum reportedly delivered to the producers is not answered to their satisfaction. The new contract calls from a complete re-writing of the classifications of sound men, a considerable upward boost of their wage scales, and other conditions.

"PROBE" UNION, THEATRES ASK

Investigation of a union demand that scene painter be employed continuously during the run of a play, at a minimum of $90 per week—is being asked of the New York State Attorney General, by the League of New York Theatres. The union, the United Scenic Artists, claims such work is being done now by members of other unions, and thus is infringement of its rights.

Locals' Contracts Revised

Seven locals of the IATSE—two of them, laboratory Technicians Local 683 and Projectionists Local 165, already having obtained their contract revisions—are looking toward the sound men's local for guidance in their future dealings with the producers. One of them, the Studio Photographers Local 659, is stymied in its negotiations because of its insistence that something be done about its jurisdictional fight with the American Society of Cinematographers.

The expected help from the new international alliance officers had not arrived and the condition of cinematographers having to carry two cards—an ASC card while working on major lots and an IATSE card while on location and on independent productions—still exists. The studios are carrying on their established custom of not interfering with jurisdictional fights and of asking the unions to settle them between themselves, pointing out, however, that the ASC collective bargaining agreement has still some years to go.

Negotiations are under way by the Screen Office Employes Guild, now a local of the Painters' brotherhood, with Technicolor and Republic. The parleys have reached a strike threat at the color plant, due to the workers' insistence that the company grant increases retroactive to July 15 whereas the company is reported willing to grant the increases from October. The SOEG is seeking to obtain a contract at Republic, one of the five studios at which it has been certified by the NLRB as bargaining agency for office workers.

The office workers have voted to join the Conference of Studio Unions, federation of film locals prime mover in which is Moving Picture Painters Local 644 of which Herbert K. Sorrell is business representative. Five other locals already have joined.

In New Haven, projectionists' Local 273 won a three-year contract with the Fishman circuit. It contains pay increases.

The stagehands' Local 74, of the same city, will elect officers next Wednesday.

With exchange employees' locals approaching majors' executives in every key city, for new two year contracts, it became known this week that the Chicago local is asking a 30 per cent general wage increase, as well as changed working conditions.

Negotiators in that city are Sam Lamansky, for the union; Allen Usher, for the exchanges.

Picketing Laboratories

In New York, Laboratory Technicians Local 702, striking against Movielab Film Laboratories, this week began secondary picketing against Commonwealth Pictures and Guaranteed Pictures, Movielab clients. John Rugge, union president, said Monday picketing would also extend to Institutional Pictures.

The Philadelphia Film Exchange Employees' Union, Local B-7, on Friday was to elect its officers for the coming year. Harry Bache, Metro booker, and Fred Fortunate, Universal booker, were candidates for the presidency. Nominations for other offices included: vice president—Edward Reckafus; secretary—James McWilliams; treasurer—Marie Hause, Marie Tracey; business agent—Harry O. Cohan, James Flynn; sergeant-at-arms—Harry Appell, and board of trustees—Mae Radigan, John Wagman. For the executive board: shipping department—Harry Dressler, James Keating, Fred Kraiker, Ralph Kirson, Nathan Leon, Charles Smith; poster department—Anthony Blase, Edward Freyburger; inspection department—Lillian Boehmer, Margaret Brickley, Ella F. Rue, Mae Smith, and booking department—Leo Hannan, Charles Donahue.

Two hundred members of the Chicago Theatrical Protective union, IATSE, local No. 2, met Friday, December 5th and by a roll call vote elected Frank C. Olsen as acting business manager. Election was merely a formality because Mr. Olsen has been acting business manager of the local since George E. Browne, late incumbent of the office, found it necessary to confine his time and efforts to being the union's international president.

Mr. Olsen, who has long been associated with Browne, recently convicted of extortion, holds the office of secretary-treasurer of the local and it is generally conceded that he will be elected as permanent business agent at the regular election to be held in May.

Raise Asked in St. Louis

The St. Louis film exchange employees Local, B-51, asking for a new two year contract, under the orders for individual negotiation issued at a meeting of the exchange locals' delegates two months ago in Kansas City, is reported asking for a blanket pay increase of $8 per week.

In the same city, unionization of office workers in the majors' businesses there, has proceeded so that only four have employees not 100 per cent with the AFL Local, 17,707, conducting the drive. The local belongs to the Stenographers, Typists, Bookkeepers, and Assistants union.

The dispute in Hollywood, between Republic and the Studio Utility Workers Local 727 was settled last week, the union abandoning plans for picket lines.

Frank J. Pappa last week was renominated

(Continued on opposite page, column 3)

TRADE ASSOCIATION GROUPS RULED EMPLOYERS UNDER THE WAGNER ACT

Decision in "Tent and Awning" Case Important to Groups Like MPPDA and AMPP; Citations to NLRB Seen

by VANCE KING
Hollywood Bureau

Holding the interest of motion picture union and producers' attorneys this week was the precedent-establishing ruling by the National Labor Relations Board in a Los Angeles case, not directly involving the studios but eventually one upon which future NLRB cases concerning film workers might be based.

The ruling was to the effect that employer organizations may be regarded as "employers," within the meaning of the Wagner Act, in board cases when and if the group acts directly or indirectly for an employer in employe-employer relations. Such a group, the board also held, may be found guilty of unfair labor practices and an employer may be forbidden by the board from contributing to the group or from soliciting the group's assistance.

May Be Cited to NLRB

Future film cases may find the board's attorneys and the unions and/or workers insisting that the Association of Motion Picture Producers and Motion Picture Producers and Distributors of America, Inc., be named respondents in labor board cases. Heretofore named in almost all film cases as respondents, the two organizations have been dismissed, either by stipulation or by ruling of the trial examiners, because of the insistence that they are not employers in the meaning of the Wagner Act.

The new edict, evolved in the lengthy "tent and awning" case before the Los Angeles regional board, cites specifically as "employers" the Merchants and Manufacturers Association, Southern Californians, Inc., The Neutral Thousands, the Employees' Advisory Service, as they were found by the board to have existed prior to June, 1940, the period in question in the NLRB case. The M. and M. association has been drastically reorganized since the board began its case in September, 1939; the other groups have ceased to exist.

The named respondents and "the respective officers, directors partners, agents, successors and assigns of each of them, when acting severally, jointly or in concert with the canvas companies, or any other employer, as agent for or in the interest of the canvas companies or any such employer" were ordered to cease and desist from:

"Dominating or interfering with the administration of the Independent Canvas Workers Union, Inc., or with the formation or administration of any other labor organization of the employees of the canvas companies, or any other employer, and from contributing financial and other support to said Independent Canvas Workers Union, or to any other labor organization of the employes of the canvas companies, or of any other employer;

"Soliciting and collecting funds from the canvas companies or any other employer to be used in whole or in part for the purpose of interfering with the rights guaranteed in Section VII of the act;

"In any other manner interfering with, restraining or coercing the employes of the canvas companies, or of any other employes in the exercise of the right to self-organization, to form, join, or assist labor organizations, to bargain collectively through representatives of their own choosing, and to engage in concerted activities for the purpose of collective bargaining or other mutual aid and protection, as guaranteed in Section VII of this act."

The organizations named were ordered to send notices to all members, contributors, supporters and those carried on their mailing list, including the convas companies, stating that each of them will not engage in the conduct from which it was ordered to cease and desist.

By far the most widespread decision ever handed down by the board in regard to employer groups, the order may be appealed to the United States Circuit Court of Appeals. Ten days were given the respondents in which to notify William R. Walsh, regional NLRB director, of their compliance.

Under one interpretation of the order, in case of the federal courts' upholding it, the producers' association and the producer-distributor organization could be included as respondents in all future cases brought in the industry by the NLRB.

Practice Traced

How, it has been the rigidly adhered to practice of the members of the producers' association to sign union and guild contracts individually, although negotiations might have been carried on concertedly. The practice dates at least to the days when the Academy of Motion Picture Arts and Sciences functioned economically on behalf of the talent branches. In these instances, notably in the signing of the contracts governing conditions of writers and actors' employment, the studios signed individually.

Wage scales and working conditions obtained by the unions through negotiations with the major studios are followed by the independent production outfits, except in the case of the Screen Actors Guild contract where a minor concession has been granted the independents for atmosphere player calls at $5.50 per day.

This "follow through" condition prevails even to the extent of scales and conditions obtained by the internationals signatory to the studio labor basic agreement negotiated in meetings with eastern company heads.

Under a broad interpretation of the ruling, the positions of Pat Casey and Fred Pelton, producer labor contacts, might be described as "employers."

APPROVES PROTEST AGAINST PICKETING

In New York last week, a Supreme Court justice, Richard Koch, ruled that a theatre owner had reason to seek an injunction against a union, when that union picketed his house merely in retaliation for the picketing by another union, of another theatre. Complainant was the Delancey Theatre, Manhattan; the defendant, Local 306, projectionists. The Delancey charged the local with picketing in reply to the Empire State projectionists' union. Judge Koch denied the motion for temporary injunction, but nevertheless refused dismissal of the complaint.

Union Head Pays Fine for Extortion

(*Continued from page 24*)

for the presidency of the Central Labor Union, Wilmington, Delaware. He is business agent for the city's stagehands' local. Al Williams, a projectionist, is expected to be given a trusteeship on the Central Labor Union.

In Providence, the Capitol, of the E. M. Loew chain, is seeking an injunction against picketing by an AFL union.

George E. Browne convicted ex-IATSE head, paid his $20,000 fine for extortion, Monday, in New York Federal Court, and Willie Bioff, convicted with him November 6th, was expected to do the same. Browne, given eight years, and Bioff, ten, for gouging $550,000 from four film companies, thus are assuring they will not serve an additional ten years in prison—the penalties for not paying their fines. Meanwhile, Nick Circella, their asserted accomplice, freed himself with $25,000 bail, from the New York Federal House of Detention, Thursday, December 4th. Circella, known as "Nickelodeon" will stand trial January 6th, with Louis Kaufman, IATSE Newark business agent, for allegedly extorting "more than $1,000,000" from the film companies, in association with Browne and Bioff. At the same time, ten stockholders' suits against Warners, and eight against Loew's, in New York Supreme Court, have been ordered consolidated, in two actions. The suits result from major executives' disclosure of monies they paid Browne and Bioff, the stockholders charging the monies misspent, and asking accountings.

Nick, Weston Ask Rehearing

From St. Louis this week came the report that John P. Nick and Clyde Weston, deposed officers of the city's projectionists' local, 143, and convicted racketeers, would ask the United States Supreme Court for rehearing of its action recently, which denied review of the conviction. The men surrender January 1st for five year sentences.

Paramount this week asked consolidation of five stockholders' suits resultant from the Browne-Bioff trial.

The two men on Tuesday were granted until February 10th to file execeptions and notations of errors, in their appeal from conviction.

Louis Kaufman, mentioned as under indictment for extortion, on Tuesday was reelected buiness agent of the Newark local.

Photoplay Committee Named

Mrs. Robert Fleming of Fort Wayne, president of the Indiana Indorsers of Photoplays, has announced the society's committees for the coming year: Mrs. E. L. Burnett of Indianapolis, chairman, and Mrs. Mabel West of Indianapolis, co-chairman, extension; Mrs. David Ross of Indianapolis, historian; Mrs. E. W. Cowley of Indianapolis, hospitality; Mrs. Paul H. New of Greenfield and Mrs. T. C. Tilden of Greencastle, film chairmen; Mrs. W. C. Allen of Fort Wayne, and Mrs. W. A. Alexander of Bloomington, speakers bureau; Mrs. John Hauck of Fort Wayne, publicity; Miss Emma May of Terre Haute, membership, and Mrs. Maude Bruce of Anderson, ways and means.

SCREEN AND STAGE WILL FIGHT ANY 'WAR NERVES', SAYS SHOW HEAD

Hollywood, Chicago and New York Film, Stage Groups Plan Shows for Civilians, Armed Forces to Keep Up Morale

Hollywood motion picture interests and Broadway stage producers, with the radio industry, are set to launch "an all-out fight against low morale" in both U. S. military and civilian population. This statement came last week from Walter Hoving, chairman of the United States Service Organization, following a meeting of entertainment industry leaders in the New York headquarters of USO-Camp Shows, Inc. It came but a few days before Japan's surprise war declaration and blitzkrieg attack on the United States.

Members of the United States armed forces and civilians will never face a "war of nerves," he said, in the present national emergency, if the combined entertainment resources of the amusement world can prevent it. Mr. Hoving asserted that "the presentation of stirring, morale-building stage shows in Army camps and Naval stations throughout the United States is only the beginning."

He stressed that he did not want to indicate there was any presence of "war nerves," and added that as a business man and merchant, he had been impressed and delighted with the enthusiasm and forcefulness expressed by motion picture, stage and radio representatives who met recently in New York to speed entertainment plans to keep the country's "fighting spirit alive."

Productions Planned

Through Camp Shows, Inc., the United Service Organization is launching 11 stage productions by mid-December, with more to come after January 1st; four opened last week, four more debut this week and three additional shows will open next week. Eddie Dowling, producer-actor, is president of Camp Shows, Inc., and Edward Arnold, president of the Screen Actors Guild, is vice president. It is planned that these shows in addition to Red, White and Blue circuit featuring smaller presentations, of the stage-screen combine will tour 206 Army camps and Naval stations.

"Sunshine Review," the first west coast unit of USO-Camp Shows, Inc., left Hollywood on Tuesday for a four-month nationwide tour of Army camps and Naval stations. The show was produced by Marco of Fanchon and Marco.

One of the legitimate stage productions slated for Army camps, "My Sister Eileen," which was produced on Broadway by Max Gordon, was already in rehearsal in New York when Camp Shows, Inc., cancelled the production last week, announcing that lack of technical equipment was the reason for cancellation. It was reported, however, that either Camp Shows or Army morale officers, finally decided to pull the show on "moral grounds."

Last week-end Mr. Dowling announced that arrangements were "practically completed" for another legitimate show to replace "Eileen," and that he expected to get clearance on the new play in time to start casting this week. He hopes to have the show on the road within two weeks.

Concerning the general "moral tone" of Camp Show production, over the week-end, Brig. General Frederick Osborn, Chief of the Morale Branch of the United States Army, put his stamp of approval upon the "character and cleanliness," plus the enterment value of the productions opening at various Army bases during the past week.

General Osborn said, "The combined forces of America's entertainment industry, including the screen, stage and radio, have accomplished a tremendous task which will go far to keep morale high. The shows which opened last week have met with the enthusiastic appoval of soldiers and their officers."

"Funzafire" for Army

"Funzafire," one of the first shows produced by USO-Camp Shows to take to the road on the Army camp circuit, opened Monday night in the post theatre at Camp Lee, Petersburg, Virginia, to an audience of 2,400 servicemen. The show was a hit, according to reports. Each soldier paid 20 cents admission; ten per cent of the admission price went to the camp fund and the rest toward the theatre program. The premiere was in duplicate, one show given at 7 P.M. and the second at 9 P.M. "Funzafire" played Camp Lee three nights this week, two shows nightly, then played at Camp Davis, Wilmington, N. C., on Thursday.

Camp Lee took on the atmosphere of a Hollywood on an opening night, it was reported, with searchlights, a guard of honor, music and general fanfare.

Other shows which opened last week were "Follow the Crowd," a musical comedy, at Camp Clairborne, Alexandria, La., and Camp Polk, Leesville, La.; "Beachcombers of 1942," musical revue, at Bremerton Naval Yard, Bremerton, Wash., and Camp Lewis, Tacoma, and "Ada Leonard and Her All-American Girl Revue," featuring a girl band and comedy acts, at Pine Camp, Watertown, N. Y., and Fort Devens, Ayer, Mass.

Included in Camp Show productions opening this week are "Razzle Dazzle" at Jefferson Barracks, St. Louis, Mo., Tuesday night; "Happy Go Lucky," opened at Fort Custer, Battle Creek, Mich., Wednesday night; "Thumbs Up," at Fort Bliss, El Paso, Texas, Thursday night, and "The Laugh Parade," at Camp Forrest, Tullahoma, Tenn., Thursday night.

On Wednesday, "Harlem on Parade," an all-Negro show, will open at Camp Grant, Rockford, Ill.

Free Films

Plans have already been completed by the Amusement and Recreational division of the Chicago Commission on National Defense, to admit 1,000 members of the armed forces free of charge to many amusement places in the Loop each night beginning last Tuesday.

All the downtown motion picture houses are co-operating in the venture. These are the Chicago, State-Lake, Roosevelt, United Artists, Garrick and Apollo theatres, operated by Balaban & Katz; the RKO Palace, Oriental, Woods, Clark, Monroe, Astor, Telenews and Today theatres, the latter two newsreel houses.

James E. Coston, Warner theatre head in Chicago, is chairman of the amusement division which also includes John Balaban, Jack Kirsch and Edward Silverman. The commission is hopeful that neighborhood houses also will volunteer to co-operate.

A Gilbert and Sullivan theatrical troupe in New York's Greenwich Village, the Savoy Opera Guild, reacted immediately to news of Japan's attack against the United States. The acting troupe pulled "The Mikado," the Gilbert and Sullivan operetta, from its repertory "in view of the national situation." It had been scheduled to run this Thursday, Friday and Saturday nights, at the Cherry Lane Theatre.

Five thousand theatre tickets were contributed last week to the New York City Defense Recreation Committee which provides social and recreational activities for the servicemen visiting the city by 18 Broadway shows, it was announced at committee headquarters on Monday. Since the organization has been operating, a total of 55,000 tickets to legitimate shows were donated by Broadway producers.

NAVY USES FILMS TO BUILD MORALE

Motion pictures are a "major element" in the United States Navy's welfare and recreation program designed to maintain high morale, it was disclosed Tuesday by Rear Admiral C. W. Nimitz, chief of the Bureau of Navigation in Washington, D. C. All vessels of sufficient size to provide the space necessary for the projection of films are equipped to show sound motion pictures, as are all naval stations and marine posts, it was revealed.

Submitting his annual report to Secretary of the Navy Frank Knox, Admiral Nimitz showed that the total cost of motion pictures during the fiscal years ended June 30, last, was $447,000, of which $197,000 was provided by the Government and the remainder was taken from the profits of ships' stores and post exchanges.

Provision has already been made for film service for the new Atlantic bases. The shows, both ashore and afloat, are run on an admission-free basis, but attendance is limited to Navy personnel and such civilians as may be employed at the shore stations.

"Bolivar" Completed

"Simon Bolivar," a story of the Liberator of Venezuela, has been completed in Mexico by Miguel Contreras Torres, producer and director and Jesus Grovas, president of Grovas & Co., former Paramount manager in that city. This is the longest picture ever made in Mexico, running 25 reels.

LISTEN TO THAT BOX OFFICE HOWL!

He's ready to outscream "Frankenstein" and "Dracula" in that Pre-Christmas date!

Here it is all set for you to sell hard . . . that horror magic that brings you hot profits out of cold shivers!



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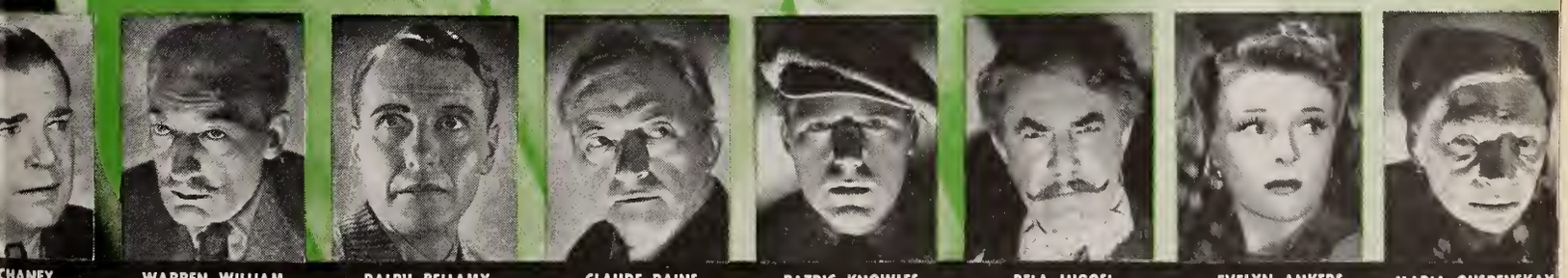
CLAUDE RAINS
WARREN WILLIAM
RALPH BELLAMY
PATRIC KNOWLES
BELA LUGOSI
MARIA OUSPENSKAYA
EVELYN ANKERS

and the new master character creator

LON CHANEY

as "The Wolf Man"

Directed by GEORGE WAGGNER
Associate Producer, GEORGE WAGGNER



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OUR UNIVERSAL DATE! READY NOW!

Proposes War Use for Polio Drive

C. C. Moskowitz, co-chairman with Nicholas M. Schenck, president of Loew's, Inc., in the 1942 March of Dimes drive, announced on Tuesday that the nationwide organization among theatre men being built up in connection with the infantile paralysis campaign, would provide "a handy, active mechanism" by which the country's motion picture theatres could cooperate in the many war drives that are sure to come, now that the nation is embattled.

The industry's defense committee, formed some time ago, has created a nationwide organization of theatres to be called upon when the government needs them. The March of Dimes film industry group should be helpful and can provide quick help to the defense organization when needed in the future, it was said.

Mr. Schenck sent out the first letters of acknowledgments and instructions to the newly appointed state chairman for the motion picture theatres' collection drive, January 22nd to 29th. Leading showmen have volunteered their services. Collections will be held in lobbies in most cases. Already a number of circuits have agreed to cooperate, it was reported.

Mr. Moskowitz announced this would be the first time theatres had really organized on a national basis for the polio drive. "With a chairman in every state, we will soon have 48 state committees," he said. "The next step will be the appointment by state chairman of county chairmen covering every county in the U. S. These county chairmen will name community or key-city chairmen and committees." With that "thorough set-up," Mr. Moskowitz declared, "we will have the plan and the manpower to cooperate with the theatre defense committees and to carry out almost any sort of drive the government might want during the war crisis." He added, "we can show the world a unity of action such as the picture business never had before so far as public service is concerned."

AMPA Relief Fund Total Announced

The Association of Motion Picture Advertisers, Inc., in New York, reported last week that $2,304 was collected for its relief fund during the first six months of its existence. Because of the need of those being aided, the committee recommended that preference be given present and past members of the association.

Disney Short Reissued

Walt Disney's "The Three Little Pigs," which was released by United Artists in 1933 and won the Academy Award in 1934, has been added to the program at the Broadway theatre in New York where "Dumbo" is playing.

Amityville Fire

Fire last week damaged the Amityville Theatre, Amityville, Long Island. No one was injured. The fire started in the basement, spread to the main floor before it could be stopped. Damage, not computed last week, was reported considerable.

SUGGESTS "MOVIE APPRECIATION"

The Milwaukee Better Films Council has received a suggestion from school official Harry B. Nash, of West Allis, for a "movie appreciation" course, to help pupils acquire good taste in films, as they are now helped to acquire such taste in literature.

Canadian Film Board Reorganized

As a result of the appointment of John Grierson as National Film Commissioner of the National Film Board in Canada for a term of three years, there has been a reorganization, necessitated by the absorption of the Motion Picture Bureau, formerly part of the Department of Trade and Commerce.

Ross McLean, who has been Mr. Grierson's assistant, is now Assistant National Film Commissioner. Allen McLean, formerly in another branch of the Department of National War Service, of which the Film Board is now a part, has been appointed controller and secretary of the board. There has been no change in other officers in their transfer to the Film Board.

Warner Sales Drive Opens December 21st

The Warner annual sales drive will open on December 21st and extend for 16 weeks, ending April 11th, it was announced this week. The campaign will be titled "Vitagraph's Drive of Champions."

Benjamin Kalmenson, Warners sales chief, in a telegram to all district and branch managers, advised that $25,000 in prize money will be distributed among the four winning district managers and the ten branch managers making the best showing for the full 16-week period.

Sunday Films Approved

Motion pictures on Sundays for Salisbury, N. C., are within the law, according to the City Council, which, by unanimous vote, passed an ordinance November 21st to allow theatres to operate Sundays from 1:45 P.M. to 6 P.M., and from 8:45 P.M. to midnight. While church dignitaries opposed the plan, proponents of Sunday movies reported to the Council that 15,000 persons had attended Sunday movies during the past six weeks in hours prescribed by the Council

Maplewood's Sunday Shows

A petition that Sunday films be banned from Maplewood was turned down last week by the Township Committee. A group of residents presented the petition, asserting such shows contravened the town's "traditions." They were reminded of a referendum of some years ago, establishing Sunday shows, and which, perhaps, cannot be repealed.

Milliken to Appear

Carl E. Milliken, of the Motion Picture Producers and Distributors of America, will represent the industry, at hearings Monday, in Washington, before the Committee of Reciprocity Information, on a proposed trade agreement with Iceland.

Quota Percentages Cut by Parliament

by AUBREY FLANAGAN
in London

A two and one-half per cent reduction in both exhibitor and distributor quotas for England was approved by Parliament in London this week. It will become operative April 1, 1942, for distributors, and October 1, 1942, for exhibitors. The Board of Trade recommended the change.

The new quota regulation for exhibitors is 15 per cent, as compared with the present 17½ percent, and the new distributors' quota is 20 per cent, compared with the existing 22½ per cent.

American distributors and others had hoped for a complete waiver of the quota for the war period, because of the difficulties of maintaining production, due mainly to the shortage of technicians and other workers.

However, production groups and some labor representatives opposed any reduction in the quotas, and had gone on record as favoring maintenance of the existing quota percentages for the next three years.

The Board of Trade's new percentages return the quota to the status it had in 1938 when the quota law went into effect. The 10-year law provides for graduated increases in the exhibitor and distributor percentages up to a maximum of 22½ per cent for exhibitors and 27½ per cent for distributors.

Disney Realigns Feature Plans

Walt Disney Productions has realigned its production plans on feature pictures, scheduling "Peter Pan" to follow "Bambi," now nearing completion, instead of the previously announced "Wind in the Willows," work on which has been halted.

About 150 employes will be temporarily laid off because of the change leaving about 530 on the payroll. Production will continue on two other features, "Bongo" and "Cinderella." No letdown in short subject production is contemplated.

Shirley Temple Cast Set

Warner Baxter, Robert Young, Lionel Barrymore and Humphrey Bogart will be heard with Shirley Temple in her series of four Christmas plays on Friday nights over the Columbia Broadcasting System. The schedule for the programs follows: December 5th, "A Bonnet for Joan" with Warner Baxter; December 12th, "Mr. Ideal," with Robert Young; December 19th, "Christmas For Two" with Lionel Barrymore, and December 26th, an unnamed play with Humphrey Bogart.

Waldo Destroyed

Causing a loss of $15,000, fire on November 28th destroyed the Waldo Theatre, Magnolia, Arkansas. The loss was partly covered by insurance. The fire's cause is unknown.

Fire at Century

Fire at the rear of the Century Theatre, Jackson, Mississippi, caused small damage recently. A matinee audience escaped without injury.

RUSSIA GAINS GROUND, GERMANY LOSES IN THE U. S. FILM MARKET

Ufa Representative in New York Held by FBI in Round-up of Aliens; Artkino President Reports Increase in His Bookings

Increased distribution throughout the United States of Soviet-made motion pictures which are "making money" is one result of the German invasion of Russia on June 22nd which made Russia an ally, according to Artkino Pictures, Inc., New York, headed by Nicola Napoli, Artkino has exclusive distribution rights to Russian-produced films. Since June, 12 features, some of which already have been released and others to be released soon, 16 shorts and 40,000 feet of newsreels have been sent from Russia to the U. S.

The situation for Germany is a different story. The U. S. Customs Office in New York is still holding 16 Nazi pictures sent here during the late spring and early summer for distribution through Ufa Films, Inc., New York distributors of German productions and it is understood no new films have arrived since the summer.

Old Nazi Films Booked

Ufa had to book old films, some made in 1936 and 1937, to the few theatres in the country which play to German-language audiences. George Nitze, president of Ufa, was asked on Monday whether the probability that Germany might declare war on the United States would automatically put Ufa out of business and whether he had made any plans for that contingency. To this query Mr. Nitze replied that "I have made no plans."

Mr. Nitze was interviewed on Monday morning. His plans were suddenly changed Monday night when the FBI seized him as the first alleged German alien, at his home in New York in the general alien roundup conducted by the Federal Bureau of Investigation.

At the Ufa office Tuesday afternoon, an employee said that Mr. Nitze was not in. When asked when he would be in, the employe admitted that the Ufa chief had been "taken by the authorities." It was learned that Ernst Eisele took charge of the office, immediately following seizure of Mr. Nitze.

Mr. Nitze has always contended that Ufa here had no connection with Nazi Germany other than the fact that it had made a "business contract" to distribute films in America. Nitze, however, was registered as a foreign agent with the Sstate Department in 1939. He has been in this country since 1926 and became an American citizen.

Mr. Napoli, meanwhile, reported that Soviet pictures were playing to audiences in the South and in other sections of the country where Russian-made screen tales had never before received attention and consequently had not been booked by exhibitors. "The type of pictures we have been getting from Russian since June 22nd are acceptable to American audiences. They are entertainment films and have patriotic and war-defense themes which are of interest to Americans at this time," he said.

The distributor cited "One Day in Soviet Russia," the feature-length documentary for which Quentin Reynolds was narrator, as an example of the "success" of USSR pictures. He reported that it played three weeks at the Esquire theatre in Los Angeles. He also pointed out that Russian pictures which opened in New York since June 22nd, usually remained three weeks.

Of the 12 features which arrived from Russia since Germany's invasion of the communist Soviets, "General Suvorov," "Musical Story," "Wings of Victory," "One Day in Soviet Russia" already have been released. "Cinderella," "Girl from Leningrad," which is a story of the first Finnish campaign, will be released later this month. "Horsemen," a tale of the German occupation of the Ukraine in 1918-1919, and "Tankists," a story of an imaginery battle with an enemy, will be released later. The latter two films were made in 1939, just before Russia signed the peace-pact with Hitler. It is interesting to note that neither film was released for distribution by the Soviet Government until after Hitler's blitzkrieg tactics began late in June.

"Kino Concert," a film featuring Russian opera stars and constituting Soviet "culture" in the form of a concert, will be released shortly with other educational films, shorts on art, ballet, music and a four-reeler called "Puppetland."

"According to the Artkino head, who would not disclose the names of theatres which were playing Soviet pictures, the following are cities in which at least one house buy Russian films: New York, Boston, Baltimore, Washington, Detroit, Cleveland, Chicago, Atlanta, Milwaukee, Los Angeles, San Francisco, Portland, and New Orleans, and some cities in Texas and Florida.

Recent reports from Russia, said Mr. Napoli, indicate that film production is continuing. Features are being made in Soviet Armenia and Georgia and the studios in Moscow and Leningrad which are still operating are turning out newsreels and timely documentaries. He disclosed that 15 to 20-day shooting schedules, an "unheard of time schedule for film production in Russia," are determining feature-length production. The last batch of pictures arrived at Artkino offices one month ago. They came by way of the Pacific. No shipments have been lost due to the war, he said, and pointed out that no newsreels have arrived for the last month.

Negotiating With Milestone

Concerning Soviet newsreels, the Artkino president reported that on a recent trip to Hollywood, he conferred with Lewis Milestone and Joris Ivens, on distribution rights to the film they now have in production. Mr. Milestone is supervising production. The picture comprises part of the 40,000 feet of newsreels of the Soviet-Nazi war which arrived in America during the last few months, after cutting and editing. Newsreels prior to the German invasion will not be used. Eliot Paul wrote the commentary for the film which will be a "report" on Russia for the first four months of the war and shows the Red Army at the front lines and the civilian population building defenses behind the lines. Walter Huston will be the narrator and William Averell Harriman, who represented the United States at the Moscow conferences recently, will give an introduction to the film. It will run 105 minutes and is seven reels in length.

Artkino has full distribution rights to the film in North and South America, and Russian War Relief is expected to share in the income of the picture. First run bookings will be an a percentage basis and subsequent runs on flat rental. Mr. Napoli expressed his opinion that "England may want" the film.

"There has been much activity with Soviet pictures in England since the war," he said. "They dubbed in English voices for 'Alexander Nevsky' and for 'Rear of the Enemy,' a story of the Finnish campaign. If the voices are not too English and the material is acceptable for American audiences, Artkino probably will release these films here," he said.

The distributor also reported that the British Ministry of Information had been cooperating with the USSR and had been issuing a series of Russian playlets, or shorts, for national distribution. These 11-minute films show Soviet activity in aviation, Red Army at the front and defense efforts in the rear and in Russia's vast interior.

Commission Still Here

At Amtorg, the official Soviet trading company in America, it could not be learned this week whether or not the Soviet film commission which came to America last summer had returned to Russia. Other sources reported, however, that the commission, headed by Gregor Irsky, was still in the United States, obtaining technical equipment and information from other industries. The commission is said to have purchased more than $100,000 worth of laboratory and film equipment, including a large order of Mitchell cameras. It was also learned that the commission is still dickering for the purchase of "The Great Dictator," which picture Soviet officials believe will be a great "morale" builder in Russia during the war with Germany.

Meanwhile, the U. S. Customs officials are continuing to withhold the 16 Nazi-produced films which in all likelihood, will never be released for distribution in America, now that the country is engaged in a war with an Axis partner. Nine of the pictures are: "Herz er Koenigin," or "Queen's Heart"; "Zwischen Hankig und Haiti," "Between Hamburg and Haiti"; "Die Keusche Geliebte," "Virtue's Beloved"; "Sommer, Sonne and Erika," "Summer, Sun and Erika"; "Unzer Fraeulin Doktur," "Our Miss Doktor"; "Bismarck"; "Das Suendige Dorf," "The Village of Sin"; "Das Himmelblaue Abendkleie," "Sky-Blue Evening Gown"; and "Ein Laben Lang," "Our Life Long."

FIVE VARIETY CLUBS ELECT; SILVER HONORED

400 at Dinner to Retiring Chief Barker; AMPA Host to Club's National Leaders

Special tribute was paid by the Albany Variety Club, Tent Nine, to its first chief barker, Moe Silver, at a testimonial dinner held on Monday night at the Ten Eyck Hotel. More than 400 film people honored Mr. Silver at a testimonial banquet on his promotion to the Pittsburgh zone managership for Warner Theatres.

Earlier in the day, Tent Nine Variety Club's first officers were installed at a luncheon at the Ten Eyck where 150 guests participated in the completion of the reorganization procedure. John H. Harris, national chief barker, and James G. Balmer, chief dough guy (treasurer), both of Pittsburgh, handed over the charter and installed officers. Mr. Silver, formerly Warner Theatres' zone manager in Albany, and instrumental in the tent's reorganization there, was honored by his installation as chief barker. However, he immediately turned over the reins to first assistant chief barker Louis Golding, Fabian divisional manager, explaining that his duties in Pittsburgh would prevent his occupying the office in Albany.

Admiral Stirling Speaker

Among the prominent speakers at the Silver testimonial dinner were Admiral Yates Stirling, an old friend of the Pittsburgh Warner zone manager and the man who built the Pearl Harbor fortifications near Honolulu. James J. Walker was master of ceremonies, and Walter T. Brown, secretary to and representing Governor Herbert H. Lehman; Attorney General John J. Bennett; Mayor Herman Hoogkamp of Albany; Harry Kalmine, Mr. Harris, Mr. Balmer, Herman Robbins, Joseph Vogel, E. K. O'Shea, Si Fabian, chairman of the dinner; C. J. Latta, Mr. Silver's successor as zone manager in Albany; and Myer and Louis Schine completed the roster of speakers.

Mr. Fabian presented Mr. Silver with a desk set, scroll and motion pictures of the affair.

Present during the early part of the evening, but forced to entrain for Chicago for the all-industry unity meeting before the speaking began, were George J. Schaefer and Ned E. Depinet of RKO; Joseph Bernahard of Warner Bros. and Jack Cohn of Columbia.

The home office groups from New York came to the dinner on a special Silver section of the Commodore Vanderbilt, while delegations from Pittsburgh, Cleveland and Buffalo arrived in special sections.

Proceeds of the dinner were turned over to Mr. Silver, who in turn contributed the sums to the Variety Club in Albany to start its charitable fund.

Among those who were on hand to honor Mr. Silver were the following, from New York:

Clayton Bond, Frank Phelps, Sam Morris, Leonard Schlessinger, Harry Goldberg, Jules Girden, Harry Kaplowitz, Roy Haines, Arthur Saxon, Ben Worth, Max Brockman, E. J. Ullberg, Louis Kaufman, W. Stewart McDonald, Harry Mayer, Harold Rodner, Frank Damis, Mort Blumenstock, Joseph Feldman, Jack Shea.

Also, Jay Bernison, Ben Amsterdam, Edward Goldstein, Al Reid, Clarence Hill, Charles O'Reilly, Ben Sherman, E. C. Grainger, Al Manheim, John Turtletaub, Abe Raehlin, Joe Vogel, Herman Robbins and Harry Seed.

Among the out-of-towners were:

Joseph Feldman, Ira Cohen, Pete Dana, Jim Balmer, Buck Stone, Herb Greenblatt, Jack Maloney, Harry Yund, Pittsburgh; Jack Berkson, Phil Fox, A. C. Hayman, Ralph Crabill, Sid Samoson, Elmer Lux, Ralph Maw, Buffalo; Bob McDonald, Dallas; I. F. Hoffman, George Lynch, Bernie Mills, Seymour Morris, Ralph Pielow, Budd Rogers, William Smalley, Joe Unger, Myron and Sid Kallet, Bernie Granze, Jules Levy, Morris Wolf.

Officers installed by Chief Barker Harris earlier in the day, in addition to Mr. Silver, were:

Clayton G. Eastman, Paramount branch manager, assistant barker; Herman Ripps, MGM branch manager, property master; Charles A. Smakwitz, Warner Theatres district manager, dough guy; and Si. H. Fabian, Fabian Theatres; J. Meyer Schine, Schine Circuit; Gloversville; Moe Grassgreen, 20th Century-Fox branch manager; William Smalley, Smalley Circuit, Cooperstown; Sam E. Arnowitz, Albany film attorney, and Fred I. Archibald, publisher, Albany Times-Union, as canvassmen.

AMPA Host to Clubs

General William McGraw of the Dallas Variety Club, was to be master of ceremonies at the AMPA testimonial luncheon on Thursday to the Variety Clubs of America, at the Hotel Edison in New York. Former attorney general of Texas, General McGraw, is now on active duty with the Office of Production Management in Washington.

Variety Club's national leaders, John H. Harris of Pittsburgh, founder and National Chief Barker of Variety Clubs, and Robert J. O'Donnell of Dallas, Texas, first assistant national chief barker, will be the guests of honor at the luncheon for which Paul Benjamin heads the AMPA committee on arrangements, appointed by Vincent Trotta, president.

Invitations have been sent to:

Earle Sweigert, Tent No. 13, Philadelphia, Pa.; Syd Lehman, Tent No. 7, Buffalo, N. Y.; Marty Mullin, Tent No. 23, Boston, Mass.; C. C. Kellenberg, Tent No. 1, Pittsburgh, Pa.; Virgil Jackson, Tent No. 2, Columbus, Ohio; Harry Arthur, Tent No. 4, St. Louis, Mo.; Bert M. Stearn, Tent No. 6, Cleveland, Ohio; William Onie, Tent No. 3, Cincinnati, Ohio; John Howard, Tent No. 5, Detroit, Mich.; Jerry Zigmund, Tent No. 8, Kansas City, Mo.; Kenneth Collins, Tent No. 10, Indianapolis, Ind.; Benjamin Blotcky, Minneapolis, Minn.; M. A. Silver, Tent No. 9, Albany, N. Y.; Hardie Meakin, Tent No. 11, Washington, D. C.; Charles Skouras, Tent No. 25, Los Angeles, Calif.; Harry MacDonald, Tent No. 14, Milwaukee, Wis.; Paul Short, Tent No. 17, Dallas, Texas; Sam Epstein, Tent No. 15, Omaha, Neb.; William A. Keyes, Tent No. 18, Dayton, Ohio; William K. Jenkins, Tent No. 21, Atlanta, Ga.; William Hicks, Tent No. 19, Baltimore, Md.; M. A. Lightman, Tent No. 20, Memphis, Tenn.; L. C. Griffith, Tent No. 22, Oklahoma City, Okla.; H. H. Everett, Tent No. 24, Charlotte, N. C.

Five Tent Elections

Edgar Moss, 20th Century-Fox district manager, was elected chief barker of the Philadelphia Variety Club for the 1942 year by the new board of canvassmen last Saturday. Charles H. Goodwin, of Quality Premiums, was elected first assistant chief barker; David Supowitz, theatre architect, second assistant chief barker; Elmer O. Wilshke, Altee sound engineer, property master (secretary), and William McAvoy, Jr., electrical contractor, dough guy (treasurer). In addition to the officers, those elected to the new board of canvassmen at the annual election held last Thursday included Harry Biben, booking agent; James P. Clark, Highway Express Service; Alfred J. Davis, 20th Century-Fox sales manager; Al Fisher, Keswick Theatre; Ted Sehlanger, Warner Theatres zone manager, and Samuel H. Stiefel, Fays Theatre. The following ex-chief barkers automatically became members of the board: Earle W. Sweigert, Jay Emanuel, Dr. Leon Levy, William J. Clark, Jack Beresin and Ben Amsterdam.

Earle W. Sweigert, Paramount district manager, the present chief barker, was elected national canvassman to represent Tent No. 13 at the national convention. Jack Beresin and William McAvoy, Jr., were elected delegates to the national convention, with Henry Friedman and Elmer O. Wilshke the alternate "clowns." Chief Barker-elect Moss appointed Samuel H. Stiefel as 1942 chairman of the club's entertainment committee and Elmer O. Wilschke as chairman of the house committee. New chairman of the "heart" (charity) committee will be appointed at a later date, at which time the new "fixer" (counselor) will be named.

The new chief barker was to be inducted at the club's seventh annual banquet on Sunday, December 14th, at the Bellevue-Stratford Hotel, with James J. Walker, ex-Mayor of New York, acting as toastmaster. Vice-President Henry A. Wallace and Lord Halifax were expected to head the speakers. Acceptances already have been received from Senator Tom Connally, of Texas, Postmaster General Frank C. Walker, Secretary of Commerce Jesse Jones and Major General William J. (Wild Bill) Donovan.

At the annual election meeting of the Variety Club of Baltimore, Tent 19, in its quarters atop the Stanley Theatre last Wednesday, the following members of the club were elected as officers for the year 1942:

Bernard Seaman, chief barker; Edward Perotka, first assistant chief barker; Rodney Collier, second assistant chief barker; Barry Goldman, secretary; Frank H. Durkee, treasurer; and members of the board of directors including Leonard McLaughlin, Howard Burman, Lauritz Garman, Edwin L. Sherwood, Joseph C. Grant, C. William Hicks, and J. Louis Rome.

Prior to the election, a full report was given to the membership, and ways and means are now being discussed for next year's charity program.

Collins Elected

Kenneth T. Collins, manager of the Indiana Theatre in Indianapolis, was re-elected chief barker of the Indianapolis Tent No. 10 of the Variety Club, beginning his second term.

Others named at the tent's annual election are: Arthur Landes, first vce-president; L. J. McGinley, second vice-president; Al Blocher, treasurer, and Claude McKean, secretary. Directors elected are: Carl Niesse, Marc J. Wolf, Diek Frank, Fred Greenberg, A. C. Zaring, Joe Neger, Curtis Butler, Harold Stevens, I. A. Fendrick, Morris E. Lefko and George Landis.

Tent No. 23 of Variety Club of New England was to hold a meeting of its members on Tuesday at the Statler Hotel, with M. J. Mullin, chief barker, presiding.

Topics to be discussed were panel of candidates for election to the tent's board of directors for 1942, and plans for the tent to sponsor the Christmas opening night of "Icecapades," at the Boston Garden.

R. E. Griffith of Dallas will be installed as chief barker of the Variety Club of Texas on December 15th. Other new officers of the tent recently elected are: Claude Ezell, first assistant chief barker; W. C. Underwood, second A. C. B. Ted de Boer, dough guy; John Q. Adams, property master; Ed Rowley, S. L. Oakley, Ben Ferguson, Herman Beiersdorf, Jo Jack and Justin McInaney, canvasmen; R. J. O'Donnell, canvasman four years; Paul Short, canvasman five years; J. O. Cherry and Burt King, clowns; Jake Lutzer and B. C. Gibson, alternate clowns, and Paul Short, national canvasman for 1942.

Paramount Signs Dooley Wilson

Dooley Wilson, Negro comedian who made a hit on Broadway last season with Ethel Waters in "Cabin in the Sky," has been signed by Hollywood and will go to work on three pictures for Paramount. After a film debut in "Night in New Orleans," a murder thriller with a Mardi Gras background, Mr. Wilson will play a pullman porter in the Bob Hope-Madeleine Carroll comedy, "My Favorite Blonde," and Rudy Vallee's valet in "The Palm Beach Story," the next Preston Sturges picture starring Claudette Colbert and Joel McCrea.

THE THUNDERBOLT PICTURE

of 14 Fascinating People Is Completed!

For years thousands of exhibitors
have looked forward to the day when they would
play the world-famous stage sensation by John Colton

"The Shanghai Gesture"

Its magnificent roadshow production has just been finished
by Arnold Pressburger and will be released thru United Artists January 15th



Arnold Pressburger
presents
"The SHANGHAI GESTURE"
From the celebrated play by John Colton
starring
GENE TIERNEY
WALTER HUSTON · VICTOR MATURE · ONA MUNSON
with
Phyllis Brooks • Albert Basserman • Maria Ouspenskaya
Eric Blore • Clyde Fillmore • Ivan Lebedeff • Rex Evans
Directed by JOSEF VON STERNBERG
Screen play by Jules Furthman, Karl Vollmoeller, Geza Herczeg
RELEASED THRU UNITED ARTISTS

Press-Radio List Revised by FCC

The Federal Communications Commission last Thursday, December 4th, in Washington, D. C., decreased its estimate of the percentage of broadcasting stations owned by newspaper interests, deleting from its list 49 of the 298 stations which it earlier had classified as newspaper-owned.

The commission's action was taken at the resumption of hearings on Newspaper ownership, but the new figure immediately was attacked by Harold Hough, of the Fort Worth, Tex., *Star-Telegram,* chairman of the Newspaper Radio Committee, who charged that many of the stations still listed should be eliminated.

Mr. Hough pointed out that the new exhibit placed stations in two groups, one of which, he said, consisted of stations where the newspaper interest was so trivial that the paper had no control of their operations.

"On a percentage basis," Mr. Hough said, "the figures show that newspaper stations are 31 per cent of the number of all stations, and that their time sales are 27.8 per cent and their broadcast income 26.5 per cent."

On Friday, December 5th, attorneys for the FCC completed the introduction of their evidence in the commission's investigation of newspaper-radio relationships, and the hearings were adjourned to January 8th, 1942.

When the hearings are resumed, the newspaper-radio committee, organized to oppose any prohibitions on future acquisition of broadcast stations by newspaper interests, will begin presentation of evidence.

Academy Committee

A committee of the Academy of Motion Picture Arts and Sciences has been formed to consider rules governing this year's Awards for Achievement in Art Direction. On the committee are: Bertram Teitelbaum, Chairman; Lincoln Banks, McClure Capps, Ernst Fegte, Danny Hall, Al Herman, Russell Kimball, Richard Riedel, Stan Rogers, Joseph Wright, and Gordon S. Mitchell, Manager of the Academy Technical Bureau.

Robins Estate Appraised

An appraisement filed in probate court in Youngstown, Ohio, set at $167,576, the estate of the late David M. Robins, former manager of the Warner theatre in that city, and brother-in-law of Harry, Jack and Major Albert Warner. Mr. Robins left his estate to his wife with bequeaths to Jewish organizations in Cleveland, Denver and Youngstown.

Sherkel Theatre Sold

Operated by Carl Sherkel for more than 25 years, the Sherkel theatre in Houtzdale, Pa., has been taken over by H. J. Thompson, who operates theatres in Bellefonte, Clearfield, Coalport, Curwensville, Stoneboro, Madera and Watsontown, Pa.

Warners Signs Massey

Raymond Massey, actor, has been given a contract by Warner Brothers It provides three pictures per year.

ROGERS URGES MORE SHORT SUBJECTS USE

William F. Rogers, general sales manager of Metro-Goldwyn-Mayer in a statement issued this week from the home office in New York pointed out that short subjects have suffered from inadequate attention.

"The prevailing sentiment against double features has given shorts a new and needed impetus," he said. "As a result, our company and producers generally are giving increased time and effort to shorts production." Mr. Rogers said short subjects were becoming important to exhibitors.

"Shorts are being made today which I believe offer more satisfactory entertainment that many average second features," he said. "It is logical to believe that they offer as good, or better, revenue possibilities. Certainly they merit merchandising attention," he concluded.

Equity Weighs Agents' Protests

Actor's Equity, in New York, is considering protests voiced by members of the Theatrical Artists Representatives Association against the union's new regulations affecting agents. The TARA, according to George Goldsmith, president, is seeking a basic agreement, temporary suspension of the new agent policy and an increase in commissions from five to ten per cent.

Equity, incidently, has already granted the first agent permit under the new policy to T. Hayes Hunter of 1270 Sixth Ave. Mr. Hunter paid an initiation fee of $100 besides annual dues of $25.

Emanuel Opens New Theatre

Charles Emanuel, for many years a distributor of Spanish language films on Los Angeles Film Row, is now operating the Sutter Theatre in San Francisco, which he has taken over from Allen and Irwin Lee. The Sutter has been switched to Spanish films, taking first-run from the Verdi theatre, a Golden State house operated in partnership with Morris Klein.

Kestenbaum with P. R. C.

Samuel S. Kestenbaum has been appointed assistant to Joseph O' Sullivan, director of advertising and publicity of Producers Releasing Corporation, according to announcement made last week. Mr. Kestenbaum was formerly with Monogram and Republic Pictures. He joined PRC in October 1940, in charge of prints. His new duties cover exploitation and fan publicity.

Allen Buys Four Houses

R. S. Allen of Toronto, who has launched an independent theatre circuit in Ontario, has purchased the four M. J. O'Brien theatres in the Ottawa district formerly operated by the Ottawa Valley Amusement Co. The group, located at Armprior, Almonte, Renfrew and Pembroke, has been added to his first acquisition, the Queens theatre at Hespeler, in western Ontario.

Government Acts to Disbar Kaufman

The U. S. District Court in Philadelphia, on specific instructions from Attorney General Francis Biddle, on December 5th was asked to discipline Morgan S. Kaufman, defendant in the William Fox conspiracy trials, as a member of the Federal bar, a former Federal referee in bankruptcy and, hence, an officer of the Federal courts.

The Government's petition, filed by U. S. Attorney Gerald A. Gleason, said Mr. Kaufman admitted at the trials of himself and former U. S. Circuit Judge J. Warren Davis that he lent a cousin of the jurist $10,000 at a time when he was counsel to seven cases before Judge Davis. Five cases in which Mr. Kaufman was counsel and which were before the court at the time of loan were named in the petition, including the action of Paramount Pictures, Inc., against Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, Mr. Kaufman representing the exhibitor organization.

No specific punishment was recommended. The Federal attorney later explained that the court could absolve him, disbar him, censure him or suspend him from practice before the Federal Courts for any length of time.

The Government also based its petition on testimony of William Fox, who testified he loaned, through Mr. Kaufman, $15,000 to Judge Davis at a time when the Fox bankruptcy cases were before Judge Davis.

The petition was presented to Senior Federal District Court Judge William H. Kirkpatrick, who assigned Judge Guy K. Bard to consider the case. It was Judge Bard who originally tried William Fox, sentencing him to year and a day in prison and a fine of $3,000, and last week rejected a second Fox petition to reconsider the sentence and for withdrawal of the guilty plea.

Two RKO Shorts Are Completed

Bert Gilroy, short subjects producer for RKO, announced last week that two of the eight two-reel comedies still to be produced on the 1941-42 RKO schedule, will be completed by December 31st. The remaining six will not be filmed until early in 1942, he said. An Edgar Kennedy comedy, "Average Man," and one of the Leon Errol shorts, are the two which will be finished by the end of December. Charles Roberts, who will direct the Kennedy picture, is now working on the script.

Wanger Transfers Assets

Walter Wanger has completed the transfer of assets of Walter Wanger Productions, Inc., to United Artists Productions. John LeRoy Johnston, Mr. Wanger's publicity director has put the final touches on the "Sundown" campaign and, with the rest of the Wanger staff, has left the company. Mr. Johnston's future plans are not set as yet.

Oakie Contract Extended

Twentieth Century-Fox has picked up the option on Jack Oakie's contract. The comedian is currently appearing in "Rise and Shine."

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

THE MOTION PICTURE SCREEN warned of Japanese invasion of our shores a quarter of a century ago.

Back in the autmun of 1916, William Randolph Hearst's International News Service, which was just then beginning to turn attentions to the art of the cinema, gave expression to Mr. Hearst's editorializations on "The Yellow Peril," in a film serialization entitled "Patria," which was later withdrawn from theatre circulation at the insistence of Woodrow Wilson.

Oldtimer Ed McManus, head of International News then was studying the World War I situation and looking for ideas to be capitalized when everybody but the public knew the U. S. was going into the big fight in Europe. The newspapers and the atmosphere were full of preparedness propaganda. And the idea of seeing a most impressive Joan d'Arc, in glittering armor astride a big white stallion in a woman's suffrage parade on New York's Fifth Avenue, elaborated itself in McManus's mind into a full-blown outline of a motion picture serial which was to get aboard the trend of the day and capitalize at one and the same time, for the Hearst properties, the interest in the feminist movement and the patriotic wave. There was to be a motion picture written to a prescription, as Terry Ramsaye described it in his *A Million and One Nights,* the history of the motion picture.

Some elements of the history of the DuPont family of Deleware, famous munitions makers for generations, suggested the Joan d'Arc basis for the story. The original purpose was to show the United States attacked by an imaginary nation, with the heroine saving the country, through great suspense.

This was, however, too good an opportunity to be lost from the point of view of the Hearst newspapers with all they had been saying about the Japanese "peril," about a naval base in Magdalena Bay down the Gulf of Lower California and the yellow threat on our west coast.

The imaginary foe of the United States was to be an allied army of Japs and Mexicans.

The serial was produced by the Wharton Studios. Irene Castle headed the case, which included Milton Sills, Warner Oland.

There were two nations displeased most particularly with the "Patria"—Japan and Mexico, and, by devious methods, Jap Ambassador Hanrihara, in Washington, pulled some mighty strong diplomatic wires, resulting in International News Service's home office receiving a tactful letter one day, as follows:

> Several times in attending Keith's Theatre here I have seen portions of the film entitled 'Patria' which has been exhibited there and I think in a great many other theatres in the country. May I not say to you that the character of the story disturbed me very much. It is extremely unfair to the Japanese and I fear that it is calculated to stir up a great deal of hostility which will be far from beneficial to the country, indeed will, in present circumstances, be extremely hurtful. I take the liberty, therefore, of asking whether the Company would not be willing to withdraw it if it is still being exhibited.
>
> With much respect,
>
> Sincerely yours,
>
> WOODROW WILSON.

The picture was withdrawn. Precisely 25 years later, last Sunday, the Japs invaded U.S. possessions.

Will Hays and the MPPDA board members assembled quickly on Monday and sent the President at the White House a pledge of support and loyalty in the conflict.

ASCAP also on Monday shot right out with announcement of extraordinary wartime import: that "ASCAP members today turned their talents to the writing of war songs," adding: "War songs written by ASCAP members in 1917-18 (for World War I) will also doubtless be revived. These include: 'Over There,' 'We're Going Over,' 'Where Do We Go from Here?' 'I Don't Know Where I'm Going But I'm on My Way,' ''Til We Meet Again,' 'There's a Long, Long Trail,' 'I May Be Gone for a Long, Long Time' and 'I Don't Want to Get Well'" (??????)

"I Don't Want To Set the World on Fire" will positively *not* be encouraged.

▽

The Jolly Joyce Theatrical Agency, in Philadelphia, announces that it is booking the Gangler Brothers Circus of 35 animals into movie houses for the winter. A full assortment of flit guns, lavender scent, white-wash and C-N goes with every booking.

▽

NBC has decided that, after all, mention of beer and cathartics is acceptable on the air—at so much per mention.

▽

Under the departmental capition of Hollywood Happenings, "Service" Ross Federal's office magazine, makes the following observation:

> "Native mothers in Kenya colony, British East Africa, scene of 'Sundown', use camels to rock their babies' cradles. Kenya infants are put into cloth slings, one on each side of the camel. As the animal breathes his body expands and contracts and the youngsters are gently rocked to sleep."

▽

They're calling Bob (Arkansas Traveler) Burns 'The Popeye of the Potato Country.'

▽

Greystone Press in New York is circulating a dictionary of special stiff insults to make appropriate selection to send greetings to creditors, mothers-in-laws, income tax collectors or just plain ex-friends. It's titled "Insults," at $2 the copy.

▽

Jack Hoins, songwriter of New York's "Tin Pan Alley," has writen a brand new little ditty, entitled: "Cows Sit Down Backwards from Horses."

▽

The theatre section of New York City Museum is coming along very nicely. It just received two very special donations for its theatrical display room. One was a batch of 900 photographs of hilight scenes from important plays staged since 1893, given anonymously. The other was two caskets, one of silver and one of lead, both used in Edwin Booth's 1867 revival of Shakespeare's "Merchant of Venice," and cheerfully donated by Miss Affie and Miss Horatio McVicker, whose aunt was the second wife of the famous tragedian. The McVicker girls had been sort of minding the caskets for awhile.

YAZZIE GREYMOUNTAIN is a Navajo Indian. Yazzie Greymountain protested to the Arizona highway patrol that he is not a dead Navajo.

"Yazzie Greymountain is me who is not dead," he wrote from a hospital. "If I was a dead accident then I couldn't write you this letter, could I? That's right."

Yazzie was reported by the highway patrol radio to have died after an accident.

"I live at Castle Butte trading post in Arizona, which is also in America," Yazzie wrote. "I have one wife which is called Tonlin Barton Greymountain just like my name. It makes Tonlin cry when she reads that I am a dead accident. I am in the hospital here in Leupp and my leg is broke and there are bumps on my head but I am alive."

"Yazzie Greymountain is a live Navajo Indian. Tell them Yazzie is me so they don't make any mistake next Tuesday and give me a decent Christian burial because I don't want one," he concluded.

▽

Hollywood producer Jesse Lasky's wife, Bessie, is quite adept at oil painting, piano recitals, writing poetry and baking bread.

▽

Sam Cummings uses the walls of his Pix Theatre in the Masonic Auditorium at Washington, D. C., to show the wares of struggling artists, whose oils and water colorings need changing into cold cash. Mr. Cummings not only helps the poor painters, but gets free art and a cultural color to his theatre.

▽

On the day before Japan's bombing of U. S. lands, radio station WFIL, in Philadelphia, sent this casual announcement to the press: "The first peace conference of the Second World War will be broadcast over WFIL from historic Wayne, Pa., where Washington *melted window sashes into bullets.* Delegates will meet on Monday, December 8th, to discuss peace aims." That same Monday witnessed America's declaration of war.

▽

When Alvin Hendricks, manager of the State Theatre, in Lincoln, Nebraska, went out to sell the space on the back of a herald for the picture "You'll Never Get Rich," he had no idea of the sock the herald had. One of the local department stores, in business in town for 54 years, bought it. Next day the store folded.

▽

Girl ushers are replacing boys in Fort Worth, Texas, theatres. Orders require that they don't accept tips, chew gum, lean against posts or look at the screen—because that's for cash customers only.

▽

The Warner Theatre in Milwaukee has installed ice boxes to accommodate shopping customers carrying perishable foods.

▽

Right in the middle of the tension of Monday's war declaration, United Service Organization-Camp Shows headquarters in New York dropped a flash bulletin to the press, saying: "Jumping into the front line of the national war emergency, the board of directors of USO voted today to send special big-name musical comedies into each port of embarkation of U. S. troops and Navy personnel . . . to provide entertainment for the men leaving for the war zone. . . ."

SCHINE CASE ORDERED TO TRAIL MARCH 3rd

Nashville Verdict Not Expected Until January; New York Trial Set for Early Spring

The Government's second anti-trust suit against a large non-affiliated circuit and the majors, the action against the Schine Circuit, its affiliates, Universal, United Artists, and Columbia, in Buffalo Federal Court, will begin March 3rd, Federal Judge John Knight decided in that court Monday.

The Government's first suit, against the Crescent Circuit and Universal and United Artists, virtually ended in Nashville Federal Court last week and Federal Judge Elmer Davies' verdict is expected in January. The trial phases occurred this summer; the recent weeks have seen filing of briefs, and supplemental arguments by counsel. Columbia was dropped from that case. In both cases, the five majors in the consent decree have been dropped as defendants.

The Government's anti-trust suit against the three non-consenting majors is expected to open in New York Federal Court before June. If the Government does not prosecute them successfully by June 1st, the selling and tradeshowing provisions of the decree become inoperative for the consenting majors, if they use the decree's "escape" clause.

The Government's third field anti-trust suit against a large independent and a major is that against the Griffith circuit, affiliates, and majors in Oklahoma City. The prosecution of that case depends on the fate of previous actions, it is thought.

Trial Without Jury

Before Judge Knight announced March 3rd trial of the Schine action, Seymour Simon, assistant United States Attorney General, asserted he would be prepared by January 15th. Willard McKay, Schine counsel, objected that the defense could not be ready then, whereupon the March 3rd date was set. Judge Knight indicated he would hear the case without jury.

Columbia, United Artists, and Universal have until January 15th to file answers to the Government interrogatories, filed last February 13th.

Setting of the Schine case for March 3rd indicated to New York observers the impossibility of a New York case trial in April, planned by the Government.

Mr. Simon predicted the Schine action would consume two months.

The Government last week filed a 28-page supplemental bill of particulars.

Restated in clearer form are 45 names and locations of theatres to which preference or protection allegedly was granted by the distributor defendants. Listed are 27 theatres in four states which, according to the Government, were acquired by Schine after they were granted preference over competing theatres. Forty competing theatres over which Schine allegedly obtained privileges are listed.

Also given are 73 houses which, the Government charged, the distributors have refused to license on a local competitive basis.

Final arguments were heard last week, in the suit against Crescent, affiliates and Universal and United Artists, in Nashville; and observers thought Federal Judge Elmer Davies, somewhat hampered by other duties, might give decision by January 15th. They noted, too, the maze of evidence and briefs the judge must consider, and the abstruse "angles" submitted by counsel.

In addition, supplemental briefs by Crescent, and by Muscle Shoals Theatres, and by the Government, are still being filed, and will not all be in court until December 23rd.

In final argument last week, Robert Wright, special Assistant United States Attorney General, asked Judge Davies not to free UA and Universal. He maintained the companies' franchises with the circuit and affiliates created unreasonable restraints upon interstate commerce.

William Waller, Crescent lawyer, argued that the Government had not proved conspiracy, nor coercion, and that franchises given the circuit by the distributors were not illegal nor did they hamper exhibitors.

He also added that if the Government thought the circuit's interpretation of the Paramount franchise wrong, the circuit would amend it "to provide expressly that the selling of second run is not prevented."

George Armistead, Jr., chief Crescent counsel, asserted the anti-trust action against Crescent was motivated by the complaints of a few exhibitors.

Previously, and possibly indicative of the decision to be rendered by Judge Davies, the judge had commented:

"Would Close Theatres"

"The relief asked by the Government, dissolving the Crescent Amusement Company and affiliates, would probably close up all the theatres in many of the towns involved in the suit."

In the $1,592,785 anti-trust suit filed by Charles Mion and W. T. Murray, Atlanta operators, against the Lucas and Jenkins circuit and the majors recently, the observers on the scene reported expectation that the circuit and the others will shortly file a general denial of charges. Mr. Murray and Mr. Mion operate the Rialto, Atlanta, and three other houses in the suburbs. They charge restraint of trade resultant from conspiracy among the defendants, and the sum mentioned is asked as triple damages.

In New Haven, time in which to file objections by Twentieth Century-Fox to the long interrogatories of the plaintiffs in the Pickwick, Greenwich $5,452,575 anti-trust suit against the eight major film companies, has been extended by stipulation. The stipulation was signed by Raymond Hackett of Cummings and Lockwood for the plaintiffs, and Edwin P. Morse for Twentieth Century-Fox.

Chances of the Fox Midwest circuit getting a new trial in federal court in Nebraska, after losing in Frank Hollingsworth's anti-trust suit charging collusion with the major film exchanges, in their Beatrice, Neb., situation, hinge on an odd factor. Trial Judge T. C. Munger, who died recently, never ruled whether the new trial should be granted.

Observers point to attorney Paul Good as the logical man to get the federal bench for his vacancy.

Mr. Good, incidentally, was one of Hollingsworth's lawyers.

On January 29th, the final hearing will be held in the Schad Theatres' $750,000 damage suit against the Wilmer and Vincent circuit and Fox and Warners. The Schad Theatres is in Reading, Pa., and operates the Astor there.

Gerbracht Transferred

W. Jerry Gerbracht, who has managed the four theatres of the Ames Theatre Co., at Ames, Iowa, owned by Central States Theatres, Gerbracht, has gone to Estherville, Iowa, to manager the Central States Grand theatre there. Forrest Sorenson, former manager of the Grand, has been transferred to Clinton, Iowa, to manage the circuit's Rialto.

MINNESOTA CRIMINAL SUIT STARTS MONDAY

The civil suit by the majors in Minnesota courts, to invalidate its anti-consent decree law, has been postponed, to give preference to the criminal violation trial, scheduled to begin Monday. The postponement Monday ends speculation over which trial would proceed first. Either, or both, will determine the law's constitutionality.

The criminal trial concerns RKO, Paramount, and Twentieth Century Fox, charged with selling films in the St. Paul-Minneapolis area in blocks of five and ten. The law specifies the films be sold as an entire season's output, allowing the exhibitor a 20 per cent cancellation.

Judge John Boerner, in Ramsey County Court, Monday, directed its clerk to place the civil action on the calendar, after February 1st. He did not set a date.

In the civil action, the five consenting majors, and United Artists, ask a permanent injunction to prevent enforcement of the state law, and a declaratory judgment that it is unconstitutional.

Meanwhile, the majors, except Loew's, having secured relief from the decree, in the New York Federal Court, are selling in Minnesota, in accordance with its law. And Loew's, in the interest of "industry unity" will shortly start selling, William F. Rogers, sales head, announced in Chicago Tuesday.

Menken Exhibits War Zone Film

Urging America "don't be downhearted; we have many allies in the Far East." Arthur Menken, Paramount Newsreel cameraman, predicted Tuesday that this would be a "long, hard pull. Japanese are accustomed to making sacrifices for war, but we in the United States must learn to tighten our belts." Mr. Menken showed his film, "The Battle for the Pacific," to 500 members of Cinema Lodge of B'nai B'rith, at the Hotel Edison in New York.

Mr. Menken returned five weeks ago from a six months' tour through China, Japan, Australia, New Zealand, the Philippines, Singapore, Java, Hawaii and other spots in the Far East. Mr. Menken's film included shots of Hawaii, taken in September, other scenes of the war zone and the Army and the Navy preparing to defend the islands.

Dissolve Three Companies

Michael F. Walsh, New York Secretary of State, has received papers of dissolution for three film exhibition companies, the Luxor Holding Corporation, the Consolidated Amusement Enterprises, and the Stadium Properties Corporation, all of New York City.

Interstate, Telenews in Deal

R. J. O'Donnell announced last week in Dallas that the new Telenews theatre would be jointly operated by Interstate Circuit, Inc., and Telenews Theatres, Inc.

LEGAL NOTICE OF TRADE SHOWINGS

Published for the benefit of exhibitors generally in compliance with Section III of the Consent Decree

ALBANY—

Dec 19	Blue, White and Perfect (20th-Fox)	1052 Broadway	10:30 am
	Remember the Day (20th-Fox)	1052 Broadway	2:30 pm

ATLANTA—

Dec 19	Blue, White and Perfect (20th-Fox)	197 Walton St., N.W.	10:30 am
	Remember the Day (20th-Fox)	197 Walton St., N.W.	2:30 pm

BOSTON—

Dec 19	Blue, White and Perfect (20th-Fox)	115 Broadway	10:30 am
	Remember the Day (20th-Fox)	115 Broadway	2:30 pm

BUFFALO—

Dec 19	Blue, White and Perfect (20th-Fox)	290 Franklin St.	10:30 am
	Remember the Day (20th-Fox)	290 Franklin St.	2:30 pm

CHARLOTTE—

Dec 19	Blue, White and Perfect (20th-Fox)	308 S. Church St.	10:30 am
	Remember the Day (20th-Fox)	308 S. Church St.	2:30 pm

CHICAGO—

Dec 19	Blue, White and Perfect (20th-Fox)	1260 S. Wabash Ave.	10:30 am
	Remember the Day (20th-Fox)	1260 S. Wabash Ave.	2:30 pm

CINCINNATI—

Dec 19	Blue, White and Perfect (20th-Fox)	1638 Central Parkway	10:30 am
	Remember the Day (20th-Fox)	1638 Central Parkway	2:30 pm

CLEVELAND—

Dec 19	Blue, White and Perfect (20th-Fox)	2219 Payne Ave.	10:30am
	Remember the Day (20th-Fox)	2219 Payne Ave.	2:30 pm

DALLAS—

Dec 19	Blue, White and Perfect (20th-Fox)	1801 Wood St.	10:30 am
	Remember the Day (20th-Fox)	1801 Wood St.	2:30 pm

DENVER—

Dec 19	Blue, White and Perfect (20th-Fox)	2101 Champa St.	10:30 am
	Remember the Day (20th-Fox)	2101 Champa St.	2:30 pm

DES MOINES—

Dec 19	Blue, White and Perfect & Remember the Day (20th-Fox)	1300 High St.	12:30 pm

DETROIT—

Dec 19	Blue, White and Perfect (20th-Fox)	2211 Cass Ave.	10:30 am
	Remember the Day (20th-Fox)	2211 Cass Ave.	2:30 pm

INDIANAPOLIS—

Dec 19	Blue, White and Perfect & Remember the Day (20th-Fox)	326 N. Illinois St.	1:30 pm

KANSAS CITY—

Dec 19	Blue, White and Perfect (20th-Fox)	1720 Wyandotte St.	10:30 am
	Remember the Day (20th-Fox)	1720 Wyandotte St.	2:30 pm

LOS ANGELES—

Dec 19	Blue, White and Perfect (20th-Fox)	2019 S. Vermont Ave.	10:30 am
	Remember the Day (20th-Fox)	2019 S. Vermont Ave.	2:30 pm

MEMPHIS—

Dec 19	Blue, White and Perfect (20th-Fox)	151 Vance Ave.	10:30 am
	Remember the Day (20th-Fox)	151 Vance Ave.	2:30 pm

MILWAUKEE—

Dec 19	Blue, White and Perfect (20th-Fox)	1016 N. 8th St.	10:30 am
	Remember the Day (20th-Fox)	1016 N. 8th St.	2:30 pm

MINNEAPOLIS—

Dec 19	Blue, White and Perfect (20th-Fox)	1015 Currie Ave., N.	10:30 am
	Remember the Day (20th-Fox)	1015 Currie Ave., N.	2:30 pm

NEW HAVEN—

Dec 19	Blue, White and Perfect (20th-Fox)	40 Whiting St.	10:30 am
	Remember the Day (20th-Fox)	40 Whiting St.	2:30 pm

NEW ORLEANS—

Dec 19	Blue, White and Perfect (20th-Fox)	200 S. Liberty St.	10:30 am
	Remember the Day (20th-Fox)	200 S. Liberty St.	2:30 pm

NEW YORK—

Dec 19	Blue, White and Perfect (20th-Fox)	345 W. 44th St.	10:30 am
	Remember the Day (20th-Fox)	345 W. 44th St.	2:30 pm

OKLAHOMA CITY—

Dec 19	Blue, White and Perfect (20th-Fox)	10 N. Lee Ave.	10:30 am
	Remember the Day (20th-Fox)	10 N. Lee Ave.	2:30 pm

OMAHA—

Dec 19	Blue, White and Perfect (20th-Fox)	1502 Davenport St.	10:30 am
	Remember the Day (20th-Fox)	1502 Davenport St.	2:00 pm

PHILADELPHIA—

Dec 19	Blue, White and Perfect (20th-Fox)	302 N. 13th St.	10:30 am
	Remember the Day (20th-Fox)	302 N. 13th St.	2:30 pm

PITTSBURGH—

Dec 19	Blue, White and Perfect (20th-Fox)	1715 Blvd. of Allies	10:30 am
	Remember the Day (20th-Fox)	1715 Blvd. of Allies	2:30 pm

PORTLAND, ORE.—

Dec 19	Blue, White and Perfect (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	10:30 am
	Remember the Day (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	2:30 pm

SALT LAKE CITY—

Dec 19	Blue, White and Perfect (20th-Fox)	216 E. 1st South St.	10:30 am
	Remember the Day (20th-Fox)	216 E. 1st South St.	2:30 pm

SAN FRANCISCO—

Dec 19	Blue, White and Perfect (20th-Fox)	245 Hyde St.	10:30 am
	Remember the Day (20th-Fox)	245 Hyde St.	2:30 pm

SEATTLE—

Dec 19	Blue, White and Perfect (20th-Fox)	2421 Second Ave.	10:30 am
	Remember the Day (20th-Fox)	2421 Second Ave.	2:30 pm

ST. LOUIS—

Dec 19	Blue, White and Perfect (20th-Fox)	SRENCO Scr'n'g Rm. 3143 Olive St.	10:30 am
	Remember the Day (20th-Fox)	SRENCO Scr'en'g Rm. 3143 Olive St.	2:30 pm

WASHINGTON, D. C.—

Dec 19	Blue, White and Perfect (20th-Fox)	932 N. J. Ave., N.W.	10:30am
	Remember the Day (20th-Fox)	932 N.J. Ave., N.W.	2:30 pm

THE HOLLYWOOD SCENE

Studio Visits a Racket; 'Woman' Casts a Shadow

Esteemed Editor:

Anyone who's been wondering whether an overabundance of preoccupations has reduced fan interest in Hollywood and its affairs can stop now.

Last week's quotation on *visas* entitling bearers to visit a motion picture studio was $7.50 the copy and supply was far short of demand.

This figure compares, a bit obliquely to be sure, with the standard rate of 50 cents charged by hawkers for an obsolete map of the community purporting to guide sightseers to the domiciles of the famous, and with the $3 charged by reputable bus companies for touring the curious through Beverly Hills past some mighty expensive diggings.

This quotation of $7.50, first price tag ever affixed to the privilege of visiting studio premises, is in its way something of a vital statistic, by no means as fundamental and indicative as those chalked up by exhibitors at close of a day's business, yet something of an index of the state of mind and pocketbook of the fan who finds himself in Hollywood full of anticipation and discovers that the no-visitors rule established by the studios last July still stands.

It is of course well and yet a trifle sad that the industrious individual who furnished the industry this convenient standard for determining the degree of fan fervor has been stopped from pursuing his enterprise and—who knows?—mayhap achieving other and even more fascinating disclosures. Be that as it may have been, the studios caught up with him last week and turned him over to the police. What they'll be doing with him is as yet undisclosed, for it appears that he was managing, by means described in generalities, to deliver the contraband in a manner satisfactory to his customers.

▽

Although documentation is not to be had, for several reasons which proclaim themselves, it is a fact that some steps are being taken hereabouts which were not in contemplation prior to the Legion of Decency's action *in re* "Two Faced Woman."

At least one million dollar production completed some months ago has been overhauled, to the extent of extensive reshooting of scenes on the stages of a rental studio some distance from the home lot, without publicity of any kind, although some players whose names are news were called back to work in the substitute footage.

At least three scripts have been scrapped *en toto* and there's been no publicity about that, either.

CAMERA ACTIVITY

Metro-Goldwyn-Mayer had nine productions before its cameras at week-end, Paramount eight, out of a total of 44 for the community.

The count:

COMPLETED

COLUMBIA
Martin Eden
MONOGRAM
Thunder River Feud
PARAMOUNT
I Live on Danger
REPUBLIC
Man from Cheyenne
20TH-FOX
You Can't Always Tell
Song of the Islands
UNIVERSAL
Tough As They Come

STARTED

MGM
Then There Were Two
Courtship of Andy Hardy
MONOGRAM
Man from Headquarters
REPUBLIC
Riders of Sunset Trail
X Marks the Spot
ROACH
Cubana
20TH-FOX
This Above All
Rings on Her Fingers
WARNER
Yankee Doodle Dandy

SHOOTING

After the Alamo
Trinidad
KORDA
To Be or Not to Be
MGM
Tortilla Flat
This Time for Keeps
Out of the Past
I'll Take Manila
Rio Rita
Mrs. Miniver
I Married An Angel
PARAMOUNT
Palm Beach Story
Take a Letter, Darling
Holiday Inn
Mr. and Mrs. Cugat
My Favorite Blonde
American Empire
Out of the Frying Pan
This Gun for Hire
RKO RADIO
Powder Town
Lum and Abner No. 2
Mayor of 44th St.
Tuttles of Tahiti
Magnificent Ambersons
REPUBLIC
Pardon My Stripes
Cowboy Serenade
20TH-FOX
Moontide
Not for Children
Tales of Manhattan
Roxie Hart
To Shore of Tripoli
UNIVERSAL
Temporarily Yours
WARNER
In This Our Life
Larceny, Inc.
Juke Girl
Arsenic and Old Lace

Doubtless these cases, learned about without trying, are details in a movement affecting the whole of the Hollywood scene, but the Town is relying with unaccustomed steadfastness upon the merit of that adage about silence being golden.

Meanwhile you'll have noted that four of the five local newspaper critics gave their readers a variety of reasons for staying away from exhibitions of the Garbo picture, the fifth floundering.

This virtual unanimity in condemnation is of such rarity as to stamp itself a result of the Legion of Decency's stand. Whether so or no, it rates as a factor of singular potency in the scheme of things as they are and are to be. For the Town is home to many a producer, director and writer who care not a whit about the opinions of the Legion, nor of the population, but to none who don't squirm when the local newspapers pan their pictures.

▽

That matter of the misleading layout in *Pic* Magazine, which moved the Studio Publicity Directors Committee to the adoption of a resolution at last week's meeting, is as susceptible to duplication as it ever was.

The committee refrained from directing its resolution at free lance publicity men in general, or in particular, not only because these independents in the field of promotion are not as a group guilty of transgression, but also because they are not on studio payroll and so do not come within committee jurisdiction. Neither are they required to submit photographic material to the Advertising Code Authority, which inspects studio art prior to its dissemination, although they may avail themselves of this facility if they choose to do so and many of them do.

Neither is there nor can there be any direct control over the output of the resident correspondents, although revocation of a few studio passes might amount to about the same thing, and of course no group of publicity men in responsible positions could entertain a thought of attempting to exercise control over the managements of magazines which pervert photographs to their own newsstand purposes.

The committee's resolution "condemning publicity practices conducted in behalf of individuals without regard to their effect upon the industry's goodwill" is counted upon to give some pause to such persons as may have been inspired by *Pic's* liberality in handling the pictures of Mitchell Leisen's party to try another pitch over the same corner of the plate.

It may improve the probabilities, but it doesn't change the possibilities.

So long as an individual possessing a Graflex without a conscience can establish contact with a publication without an ethic, nothing but a before-the-fact Post Office Department and some after-the-fact courts of law stand between Hollywood and as many repetitions of the *Pic* affair as the photomagazine traffic will bear.

▽

The Misses Louella Parsons and Hedda Hopper continue unmindful of exhibitors' requests anent publication of reviews. Miss Parsons put her irk in print last Thursday, saying, "If there weren't some nonsensical rule about any advance comment on a picture before release date I would say that 'Babes on Broadway' was a riot at the sneak preview in Glendale." Miss Hopper just said 150 words in praise of "Ball of Fire" and none of extenuation to anybody. Lay press people invited to the "Bell of Fire" preview had been pledged to 'bide the rules.—W. R. W.

MGM Premieres 'Pulham' in Boston; Ballet Film Set

The two-theatre world premiere opening of Metro-Goldwyn-Mayer's "H. M. Pulham, Esq.," was held at Loew's State and Orpheum theatres in Boston Wednesday night, December 3rd.

Newspapers in the city accorded front page displays to the opening and the visit to the city of Robert Young, who has the title role in the picture. Governor Saltonstall of Massachusetts, Harvard faculty members, and members of the Harvard class of 1915 were honored guests at the opening. More than 20,000 people were in the streets surrounding the theatres opening night according to the company.

J. P. Marquand, author of the novel on which the picture is based and a Harvard '15 graduate, spoke to the audiences of the two theatres and also addressed radio listeners. In the afternoon, preceding the opening, Mr. Marquand presented the film's shooting script to Dr. William B. Van Lennap, curator of Harvard's theatre collection.

"H. M. Pulham, Esq.," was directed by King Vidor and stars Robert Young, Hedy Lamarr and Ruth Hussey, and the cast includes Charles Coburn, Van Heflin, Fay Holden, Bonita Granville, Leif Erikson and Sara Haden.

"Parisian" Opens

"The Gay Parisian," Warner Brothers color short subject featuring the Ballet Russe de Monte Carlo, had its initial theatre showing at the Fabian theatre in Paterson, N. J., Thursday night, December 4th. Tamara Toumanova, leading dancer of the Ballet, was guest of honor at the opening and was introduced to the audience by Paterson's Mayor, William P. Furrey.

Prior to the opening of the picture a large-scale campaign had been in progress in Paterson and the opening night's festivities equalled a top premiere for ballyhoo and newspaper coverage. Over 2,000 high school pupils took part in a contest devoted to ballet posters. Representatives of women's clubs and civic organizations attended the opening, while giant searchlights played over the front of the theatre.

Monty Woolley, featured in the Warner screen production of "The Man Who Came to Dinner," was guest of honor at the annual function of the Wine and Food Society held at the Waldorf-Astoria in New York Tuesday night. A special concoction called Le Souffle Chaud Monty Woolley was the feature of the meal. The actor had ten of his favorite dining companions with him as fellow guests of the Wine and Food Society. Those who joined him at dinner included George Jean Nathan, Mr. and Mrs. Norman Bel Geddes, John Mosher and Mr. and Mrs. Oliver B. Jennings.

"Dumbo" for Christmas

Walt Disney's "Dumbo," now in its ninth week at the Broadway theatre in New York City, is being released nationally during Christmast Week and is set to play in 250 key cities during the holiday period, RKO announced this week.

Bookings to date include the entire New York circuit of RKO theatres embracing approximately fifty theatres.

Key city playdates include: Boston, Cedar Rapids, Chicago, Columbus, Cleveland, Davenport, Denver, Des Moines, Dubuque, Kansas City, Los Angeles, Lowell, Marshalltown, Newark, New Orleans, Omaha, Providence, Rochester, San Francisco, Sioux City, Syracuse, Trenton, Washington, Waterloo, Salt Lake City, Buffalo, Hornell, Champaign, Cincinnati, Dayton, Colorado Springs, Fort Wayne, Allentown, Harrisburg, Reading, Montreal, Toronto, Vancouver, Victoria, Winnipeg, New Brunswick, Oklahoma City and Lincoln.

Canadian bookings for Christmas Week include sixteen key theatres of the Famous Players Canadian circuit.

The Broadway theatre, New York, leads the list of theatres presenting a special midnight show of "Dumbo" on New Years Eve.

Council Elects Officers

Officers for the 1942 period were elected in Seattle last week by the Greater Seattle Movie Council, Inc., organized a few weeks ago to "study, review and make recommendations on motion picture production." Heading the group is Mrs. Charles G. Miller, prominent clubwoman. Other officers are: Miss Gertrude Apel, first vice-president; Mrs. Louis Marks, second vice-president; Mrs. Lee Farrell, recording secretary; Mrs. Anthony Cozza, corresponding secretary, and Judge Evangeline Starr, treasurer. Trustees include Mrs. Irene Durham, Mrs. B. A. Ross, Miss Julia Shourek, Mrs Bruce Elmore, Jr., Mrs. V. R. Forgey, and Mrs. Ernest Kummer

Frayne Heads Coast SMPE

J. G. Frayne has been reelected chairman of the Pacific Coast Section of the Society of Motion Picture Engineers. Charles Handley has been retained as secretary-treasurer and Hollis Moyse, John Hilliard and W. Ray Wilkinson have been named managers for a two year term.

Warners Continue Field Promotions

Continuing his re-alignment of the Warner field forces, "in moves designed to give sales operations a maximum of speed and efficiency," announcement was made Wednesday, in New York, by Ben Kalmenson, Warner sales chieftain, of the appointment of Ralph L. McCoy to the post of southern and midwestern division manager. At the same time Mr. Kalmenson gave W. C. Williamson, Jr., a new branch manager's post at Atlanta and Henry Krumm the post of branch manager in Memphis. All appointments were advancements for men who have been with the organization for some time.

Mr. McCoy, who arrived in New York Tuesday from Atlanta, will make his headquarters in New York. He had recently been named southeastern district manager in addition to his duties as Atlanta branch manager.

Mr. Williamson, who has been the Memphis branch manager for some time, assumes his new post immediately. Henry Krumm, who succeeds Mr. Williamson in the Memphis branch, has been with the Dallas office as a salesman.

Henry Herbel, west coast district manager, assumes more important duties in that territory in addition to the ones he now has. He will be in direct charge of the entire territory under supervision of Mr. Kalmenson.



PARAMOUNT RETIRING $4,250,000 PREFERRED

Payments of 25 Cents a Share on Common, $1.50 on Preferred; 5 Declare Dividends

Paramount will redeem its entire outstanding second preferred stock, with a face value of approximately $4,250,000. Redemption date is February 3rd, and was set last week at a meeting by the company's board of directors.

The board also declared a 25 cents per share dividend on the common stock, and the regular quarterly dividends on the preferred stock, which amounts to $1.50 per share on the first preferred, and 15 cents per share on the company's second preferred stocks.

The dividends are payable December 27th, to common stockholders on record December 11th, and to preferred holders on record December 12th.

The common stock dividend is the fourth this year. The 1941 dividend is now $1 per share.

Redemption of the second preferred will be at $10.06; it will also apply to scrip for second, at a proportionate rate.

Outstanding are 412,200 shares of second preferred, including scrip and approximately 22,600 shares of the second preferred in Paramount's treasury.

Up to January 20th, the second preferred will be convertible to common, nine shares of common for ten preferred.

The redemption will leave only first preferred outstanding, apart from common. It was noted that conversion of first preferred to common was now spurred by increased dividends on the common.

Expired this Thursday was Paramount's offer to exchange 3¼ debentures for the new 4 per cent debentures. It was reported about $12,000,000 worth of debentures were exchanged. The company will call about $600,000 of old debentures for redemption December 12th.

Five Others Declare

Universal's board last week voted $2 per share on its preferred, payable January 1st to stockholders of record December 23rd.

This is the third on that stock in recent quarter periods. After the January payment, arrears on the stock will then amount to $68 per share.

Loew's, Inc., declared an extra $1 dividend, which adds to the interim payment of 50 cents on the common stock. Both are payable December 31st, to stockholders of record December 19th. Dividends on the common stock thus total $3 per share, for 1941, equaling the 1940 payments.

The Keith-Albee-Orpheum Corporation last week declared a dividend, out of operating surplus, of $1.75 per share, on seven per cent cumulative convertible preferred stock for the quarter ended December 31st, payable to stockholders on record December 19th.

RCA Votes Payments

RCA's board Monday, in New York, announced that the following dividends had been declared: On the outstanding shares of First Preferred stock, 87½ cents per share, for the period from October 1, 1941, to December 31, 1941, payable in cash on January 1, 1942, to the holders of record of such stock at the close of business December 18, 1941.

On the outstanding shares of "B" Preferred stock, $1.25 per share, for the period from October 1, 1941, to December 31, 1941, payable in cash on January 1, 1942, to the holders of record of such stock at the close of business December 18, 1941.

On the outstanding shares of Common stock, 20 cents per share, payable in cash on January 28, 1942, to the holders of record of such stock at the close of business December 19 of the current year.

The Balaban & Katz circuit, Chicago, declared, this week, a $1 payment on the common stock, payable December 31st. The total yearly dividend thus becomes $4. It was $4.50 last year.

More Warner Earnings

Earnings for the 13 week period ended November 29th are probably about 50 per cent more than for the same period last year, in the estimation of officers of Warner Brothers Pictures, Inc., which Monday, in Wilmington, Delaware, reelected to the board Joseph Bernhard, Waddill Cathings, Robert W. Perkins, Major Albert Warner, Harry M. Warner, and Jack L. Warner, for two year terms.

It was stated there that war conditions prevented a statement of policy on back dividends on preferred stock. The shareholders were reminded of the company's success in refinancing maturing debentures of $29,400,000 during two years past. In the reelection, 82,996 preferred shares, 82,946 by proxy, were participants. Outstanding in that category are 99,617 shares. Represented, also, were 1,591,714 shares of common, of the 3,701,090 outstanding.

Time, Inc., Reports

Time, Inc., last week reported for 1941, a net profit of $3,750,000, after income and excess profits taxes, estimated at $4,550,000. The company is parent of the March of Time, documentary film producers.

Disposition, by exchange, of 3,341,800 Paramount Pictures convertible debentures by the Manufacturers Trust Company, reported by the Securities and Exchange Commission, Washington, last week in its first semi-monthly summary for October, was the largest movement of film company securities reported over a long period.

The report showed that the Manufacturers Trust Company also acquired 169,000 of the debentures and held 20,000 at the close of the month.

The heaviest individual deal reported was made by Jack L. Warner, New York officer, in Warner Bros. common stock, of which he acquired 22,900 shares, giving him a total of 125,860 shares.

Atlas Stock Acquisitions

Atlas Corporation, Jersey City, added to its portfolio of Radio Keith Orpheum holdings by the acquisition of 10,800 shares of common and 1,500 shares of preferred stock, and at the close of the month held 47,571 shares of preferred stock, 327,812 warrants for common and 834,223 shares of common direct and 268,230 shares of common through the American Company.

Three officers in Columbia Pictures picked up common stock of that company during the month, Samuel J. Briskin, Hollywood, buying 1,100 shares to give him a total of 1,800 shares; Benjamin B. Kahane, Los Angeles, buying 500 shares, representing his entire holdings, and Abraham Schneider, New York, also buying 500 shares to give him a total of 2,104 shares.

Loew's, Inc., continued to mop up odd lots of Loew's Boston Theatres common stock as it came on the market, picking up 121 shares to give it a total of 118,688 shares.

IN NEWSREELS

MOVIETONE NEWS—No. 26, Vol. 24.—Far East situation becomes tense....Bill of Rights day named ....First Army pilot honored....Paratroops on maneuvers....Fashions for Skiers....Sports.

MOVIETONE NEWS—No. 27, Vol. 24.—War with Japan and events leading up to the bombing of Hawaii.

MOVIETONE NEWS—No. 27A, Vol. 24.—President asks and receives Congressional declaration of war.

NEWS OF THE DAY—No. 27, Vol. 24.—Tank war in Libya....Bill of Rights day set....Paratroops on maneuvers....Test torpedo boats....Army shows air strength....Red Cross drive....Sports.

NEWS OF THE DAY—No. 28, Vol. 24.—Japs declare war. U. S. retaliates.

PARAMOUNT NEWS—No. 29.—Paratroops on maneuvers....Bill of Rights day set....Ladies night at Boy's Club....Record litter of pups....Sports.

PARAMOUNT NEWS—No. 30.—Japan declares war and the events leading up to the attack on Hawaii. U. S. declares war on Japan.

RKO PATHE NEWS—No. 29, Vol. 13.—British battle in Libya....Bill of Rights day proclaimed...."Bomb train" tested....Rail strike averted....Record litter of pups....Hosts choose soldiers by number.... Ladies night at Boys Club....Sports.

RKO PATHE NEWS—No. 31—Japs bomb Hawaii. U. S. declares war.

UNIVERSAL NEWSREEL—No. 38, Vol. 14.—Bill of Rights day proclaimed....Sky troops in action.... First Army pilot retires....Nurses in gas mask drill ....Boys Club show....The art of dunking....Fashions....Sports.

UNIVERSAL NEWSREEL—No. 39, Vol. 14.—Japan declares war on U. S. Attacks Hawaii.

National Decency Legion Classifies Nine Pictures

Of the nine motion pictures classified by the National Legion of Decency in its listing for the current week, five were approved for general patronage, two were classified as unobjectionable for adults, and two were classified as objectional in part. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Go West, Young Lady," "Obliging Young Lady," "Tarzen's Secret Treasure," "Texas Manhunt" and "Tuxedo Junction." Class A-2, Unobjectionable for Adults: "The Body Disappears" and "Confirm or Deny." Class B, Objectionable in Part: "I'll Sell My Life" and "Louisiana Purchase."

Indiana Society Honors Will Hays, Saturday

Will H. Hays, former Postmaster General and now president of the Motion Picture Producers and Distributors of America, will be the guest of honor at the 30th annual formal dinner of the Indiana Society of Chicago in the Grand Ballroom of the Stevens Hotel on Saturday evening, December 13th.

The only speech of the event other than that of Mr. Hays will be given by Dwight H. Green, Governor of Illinois. F. Harold Van Orman, former Lieutenant Governor of Indiana, and Philip Maxwell of the Chicago *Tribune* staff will be masters of ceremony.

There will also be presented a sound motion picture, "Hoosier Boy Makes Good," which traces the career of Mr. Hays. The film will also incorporate scenes from the "Great Train Robbery" and "Gone With the Wind."

Monarch Gets 16 mm.

Monarch Pictures, Pittsburgh exchange, has obtained the West Virginia, and the Allegheny County franchises for the Starlight 16mm. Film Company, distributing "home" films through commercial outlets.

New U.A. Product Announcement from Sales Chief Sears

First announcement of new product was made last Friday by Gradwell Sears before leaving New York for Hollywood on his first trip to the Coast since assuming his new post as vice-president in charge of domestic distribution for United Artists. Also, he held his first sales meeting for all district managers, and announced that Charles A. Rogers had become a U. A. independent portedly were being considered with Lewis Milestone and Alfred Hitchcock.

Mr. Sears was accompanied to the West Coast by Edward C. Raftery, president of United Artists, and Arthur W. Kelly, vice-president and chairman of the finance committee. They were in Hollywood for the annual meeting of owner-members and Eastern executives which was to take place on Friday at Pickfair, home of Mary Pickford, one of the owner-members of the company. Production plans for distribution of films already completed and others now in production received discussion-attention at this meeting.

Gives Product Details

United Artist product ready for release is the Edward Small production of Alexander Dumas', "The Corsican Brothers," starring Douglas Fairbanks, Jr., and directed by Gregory Ratoff. Nearly finished, with only the final musical accompaniment to be added, is Charles Chaplin's reissue of "The Gold Rush." Arnold Pressburger's "The Shanghai Gesture" soon will be ready for release. Alexander Korda's Technicolor production of Rudyard Kipling's "The Jungle Book" will be ready within the next month or so. . Another Edward Small picture, "Twin Beds," starring George Brent and Joan Bennett, is nearly completed. Mr. Sears also reported that another film from the Korda studios, the Ernst Lubitsch comedy, "To Be or Not to Be," starring Carole Lombard and Jack Benny, was before the cameras and would be ready for final cutting and editing within a month's time.

While in Hollywood, Mr. Sears, Mr. Raftery and Mr. Kelly also will confer with Hal Roach on both his current and forthcoming streamlined feature productions. They will discuss with Edward Small plans for the production and casting of "The Life of Rudolph Valentino."

In announcing that negotiations had been completed with Charles R. Rogers in the independent-producer-deal with United Artists, Mr. Sears said the new organization would be known as Charles R. Rogers Productions, Inc. Its present headquarters are at the RKO-Pathe Studios in Culver City.

Mr. Rogers' new Jessie Matthews musical comedy, "The Lady Comes Across," in which he has a financial interest, will open in New York on December 30th. The producer plans to remain in that city until that time and will return to Hollywood on January 2d. The three pictures to be produced for UA under the Rogers banner are: "Three Blondes and a Red Head," in Technicolor; the second, a musical comedy starring Jessie Matthews, scheduled for production in July, and the third, "The Powers Girls," suggested by the novel by John T. Powers, agent for models in New York. The latter film will be in Technicolor. John W. Rogers, son of the producer, and Monty Schaff will be associate producers for "The Powers Girls."

Mr. Sears and Carl Leserman, general sales manager for United Artists, called the special sales meeting at the home office last Thursday at which the new UA vice-president stressed the merchandising and selling angles on the company's next six films scheduled for early release. District managers and home office executives were present. Those who attended the meeting were Harry L. Gold, Monroe Greenthal, Paul Lazarus, Charles Stern, Arthur Silverstone, C. E. Peppiatt, Bert Stearn, John Dervin, J. D. Goldhar, Sam Glazer, Harry Kosiner, Phil Dow and Clarence Eiseman.

David O. Selznick, producer-owner of United Artists, postponed his departure for Hollywood until Monday. He was accompanied to the West Coast by Mrs. Selznick, Daniel T. O'Shea, executive vice-president of David O. Selznick Productions, Inc., and a member of the newly-created U. A. production board, and E. L. Scanlon, treasurer of Selznick Productions.

The producer's next picture and his first to be produced since he joined United Artists, will be "Keys to the Kingdom," the A. J. Cronin novel, starring Ingrid Bergman. It is reported that Mr. Selznick is endeavoring to secure Robert Donat for the principal male role in the film.

Alley's Son in Navy

Dexter Alley, cameraman for the Los Angeles Universal Newsreel staff, has been called into active duty by the United States Navy. Mr. Alley, son of Norman Alley, news cameraman, will be on duty in the Photographic Division of the U. S. Navy, Norfolk, Virginia.

Smith Again Chairman

Pete Smith, MGM short subjects executive, last week was reelected chairman of the short subjects branch of the Academy of Motion Picture Arts and Sciences. Re-elected to the executive committee were Gordon Hollingshead, Jules White, Mr. Smith.

Loew and Universal Give Holiday Bonuses

Loew's and Universal this week announced that employees would receive Christmas bonuses. In both instances they will be for those receiving $40 or less weekly.

Some 5,800 employees of Loew's theatres, exchanges, the home office and Station WHN in New York, will receive gifts similar to the bonus distribution of last Christmas.

Employees receiving not more than $40 a week who have been employed for a year will get two weeks' salary, the bonus not to exceed $50. Those receiving not more than $40 who have been employed for six months will receive a week's salary, not to exceed $25.

A Christmas bonus of one week's salary to employees in the home and branch offices receiving $40 or less weekly has been voted by Universal's board of directors.

A similar benefit, in a different form, is to be made to the studio personnel. It will be a donation in lump sum to the Universal City Club, studio employees' own benevolent organization, which for years has provided financial assistance to employees in such emergencies as family bereavement, serious illness and accidents.

Fox on "Book"

Bud Fox Enterprises will handle commercial licenses for the forthcoming Alexander Korda production, "The Jungle Book." The organization will direct merchandising and general promotion of the film through tieups with manufacturers, retailers, and other industrial and commercial outlets.



U. S. REPORTS CUBA, EIRE REMAIN GOOD MARKETS

Few Changes in Status of U. S. Pictures Reported in Survey by Department of Commerce

The war in Europe has had comparatively little effect on the motion picture industry in Cuba and Eire (Ireland) according to reports from the United States Department of Commerce in Washington.

In Cuba a favorable situation for American films prevails, for in addition to the fancy of theatre-going public for such films, these pictures enjoy a preference of 20 per cent in the import duties.

There are no quota or contingent laws in effect which restrict the importation of motion pictures and none can be imposed while the Reciprocal Trade Agreement, which became effective in 1934 remains in force. However, a Presidential decree which became effective on June 10, 1940, and which was issued, without prior notice by the Government of Cuba, at the instigaiton of the Association of Empresarios, an exhibitor organization, was calculated to prohibit the block booking and blind selling of motion picture films.

The censorship of films in Cuba is not strict and is performed by a Film Censorship Commission in the Ministry of the Interior, the membership of which includes representatives appointed by the Minister of Education, the Minister of the Interior, the Mayor of Havana, two press associations, and three cultural and scientific organizations. The commission previews about half of the feature films entering Cuba.

Films which are considered politically dangerous are submitted to careful examination and sometimes their release is held up. During 1940, representatives of the German Government in Havana protested against the exhibition of films which they thought discredited the political regime and the leaders in Germany.

About 600 feature films are required annually to supply the Cuban film market. Copies of practically all feature films produced in the United States are exported to Cuba during 1940, 619 feature films were released in Cuban theatres. Films produced in the United States have always dominated the market, and during 1940 487 American films were exhibited.

There are 396 theatres operating in Cuba. This number includes a number of small theattres which present pictures only once or twice a week, and a sugar mill theatre, operated during the sugar grinding season. Only 25 theatres are not wired for sound.

Shortage in Ireland

Since exhibitors in Ireland depend upon the British offices of American film companies for much of their product, the war has had its effect on the film business in Ireland, since the greater part of the supply of American films produced before the war has already been seen in Dublin, and now only those which managed to cross the ocean in 1940 are available. This reduction in supply has resulted in available films being sold to exhibitors at substantially increased prices in comparison with previous years. Publicity material for available films is also scarce.

There are over 200 motion picture theatres in Eire, with a total seating capacity of approximately 130,000. Dublin theatres seat about 32,000 people with the total paid admissions amounting to about $22,000,000 annually.

Of the 1,229 films submitted to the censor board during 1940, 1,068 came from the United States, 159 were British, and two were French. No Irish films were submitted for censorship.

The Hibernian Film Company, of Killarney, County Kerry, is the only production company. It has only produced two pictures during the past four years, "Dawn" and "Uncle Mick," both said to have been successful.

Approximately 90 per cent of the entertainment tax in Ireland (£300,000 per annum) comes from motion picture theatres. Film duty amounts to about £60,000, and censorship fees nearly £3,000 annually.

60 Montreal Houses Cited on Child Laws

About 60 actions have been taken by the Quebec Attornev General's department against Montreal theatres on charges of admitting children under 16 years of age, contrary to law, officials announced early this week.

The officials said that such actions would continue. Twelve exhibitors have pleaded guilty. The majority of them were fined $10 and costs.

Roach Drops Suit Over MGM Pact

A formal stipulation discontinuing the $1,289,000 damage suit of Hal Roach Studios, Inc., against Loew's, Inc., and the Metro-Goldwyn-Mayer Distributing Corp. was filed Friday, December 5th in the United States district court in New York. No details were given.

The plaintiff had charged the defendants with violations of a series of distribution contracts made between 1936 and 1940.

Agfa To Move

The Agfa Raw Film Corporation has notified New York's Secretary of State that it will move to 245 West 55th Street, Manhattan. At the same time, the Secretary was informed the M. H. Embossing Corporation wishes to be known as the Dimension Pictures Corporation; Pathe Film Corporation filed dissolution papers; and the United States Record Corporation has filed a change ot capital stock setup from $225,000 to $9,670.

Horace Free Transferred

Horace Free, manager of the Buffalo office of Ross Federal Service, Inc., has been transferred to the home office, where he will direct the expanding credit promotion division.

"York" Accessories Up

According to a report from the Warner home office, sales to date of the "Sergeant York" accessories have totaled more than the complete sale of accessories on "The Fighting 69th" during its entire run. This is a new gross record for the company in this field.

Increase Ad Rates

Amusement advertising rates have been increased ten cents an inch by the Gannett Publishing Co., publishers of Portland, Me., only newspaper.

N. Y. U. Opens New Film Course

Executives of the motion picture industry in New York joined the faculty of New York University last Friday, December 5th, inaugurating the college's new motion picture department. This new course is a four-year curriculum of Arts and Sciences in motion pictures leading to a degree of bachelor of arts. Robert Gessner is in charge of the course.

New York University, the Washington Square College branch, has become the second university to introduce a liberal arts course devoted entirely to specialization in motion picture writing and production. The University of Southern California was the first.

Industry Praised

A tribute to the film industry's devotion to public service by Chancellor Harry Woodburn Chase was read in his absence, due to illness.

"It is one of the functions of a university to keep pace educationally with the times," Dr. Chase said. "To an increasing measure, the motion picture industry itself has been recognizing this cultural responsibility and has been honestly striving to improve the artistic content of motion pictures.

"Both the motion picture industry and universities are charged with the responsibility of public service. The industry, like educational institutions, has borne these responsibilities in creditable fashion in the past and is continuing to do so in these critical times. This, to me, is a tribute to the vast army of people who are daily devoting their energies to the further advancement of this comparatively new art form."

J. Robert Rubin, general counsel of Loew's, was called upon to respond. Before speaking Mr. Rubin said he was not the man to respond. "The Dean of the industry is sitting back there," Mr. Rubin said, pointing to Adolph Zukor, whose presence was greeted by applause.

Mr. Rubin praised the University for introducing the film course. "It is splendid," he said. "We welcome and appreciate the resources that you are placing at the disposal of our industry for wider distribution of creative talents. If we get your sympathetic treatment, you will get our sympathetic response."

Mr. Zukor spoke briefly and hoped the venture would succeed in bringing "brains" into the writing end of the business.

Among those who attended were Barney Balaban, president; Austin Keough, vice-president, and Hiller Jones, home office production manager, Paramount; Joseph H. Hazen, vice-president, Warner's; Bertram Block, story editor, Twentieth Century-Fox; Albert Margolis, director of advertising and publicity, United Artists; Collier Young, west coast story editor, RKO; Miss Gertrude Unger, story editor, Samuel Goldwyn Productions; Louis Pollack, publicity manager, Universal; and N. B. Spingold, advertising manager, Columbia.

Actress' Contract Extended

Frances Farmer's Paramount contract has been extended for another year as the result of a deal concluded between the actress and the studio. She is now at work under the direction of Mitchell Leisen in a comedy, "Take a Letter, Darling," with Rosalind Russell, Fred MacMurray and Macdonald Carey.

Mercier with RKO

Bud Mercier, former president of the Southeast Missouri Theatre Operators Association, has been named a salesman with the RKO exchange in St. Louis, replacing Mike Gottshaw.

The Exhibitor has his say --and wants to know what next?

In an early issue Motion Picture Herald will be presenting a summary of the opinions of the retail showmen of the land as expressed in this flow of expression entitled "The Exhibitor Has His Say", but even now, without counting up the box score, it is manifest that the broad general objection bears on the issues created by what is known as "chiseling". This means the all too prevalent endeavor in high places and low, and on several sides, in the issues of buyer and seller, to seek not only all that the traffic will bear but also a little more. Once upon a time a street car magnate was quoted as saying that "the dividends are in the straps." That policy for the motion picture has all too often given rise to the manifold issues reflected in these exhibitor responses to the Herald's invitation to speak out with what is on the minds of the men at the box offices.

Interestingly enough, the sum total of what the exhibitors have had to say in this inquiry indicate no general position that there are not some important mistakes of procedure at the box office as well as in production and distribution. It is no one-sided story that the exhibitors tell. Perhaps that is why there has been a "unity" meeting in Chicago this week.—THE EDITOR.

¶ Many thanks for this space!

1st: Eliminate all "B" pictures.

2nd: Single Feature Programs Nationally!

3rd: Do away with the Consent Decree!

4th: Keep all risque scenes and dialogue away from pictures. The churches will again find fault with the Motion Picture Industry, and anyway, such things do not improve any picture but harms it instead.

5th: Stop forcing of unwanted product.

6th: A sliding scale on all percentage features and a fair rental on flat rental features.

Please keep up these comments. We agree with most of the exhibitors' comments and they may do some good.—*New Hampshire (Independent)*.

¶ I for one am against this blocks-of-five, and was from the start. For the small towns it is a no good system. Too far for the previews, and too expensive, also.

It may have not had a fair trial as yet, so early in the season. But I know that some of the exhibitors in this territory that were for it are very sour on it now.

Most of them are praying that it will be knocked out at the end of the trial period.

I don't think that there is a chance that it can be done. I think that the preponderance of the small town exhibitors would support any effort that is made to cancel it out and go back to the old system of 20% cancellation. That seems to be the reaction that is growing in this territory. —A. E. Hancock, *Columbia Theatre, Columbia City, Indiana (Independent)*.

¶ The abolishment of double features. Good single features with more good two reel comedies.—*JOE FAZIO, Mgr., Angels Theatre, Angels Camp, Cal., Harvey Amusement Co. (Circuit)*

¶ Less war propaganda.—*(Circuit)*

¶ Features of such length that, when combined on a double bill with news and other single bill will run about 3 hours. An increasingly large number of people do not care to sit through a program running longer than 3 hours.—*Arizona (Circuit)*

¶ It don't make much difference who is in the show so long as it is good. Patrons prefer good comedy, or comedy-drama or good westerns not the hit and run kind. Something with a good background.—*Ohio (Circuit)*

¶ Better stories and less dry material. More stars in a picture, and box-office stars. Less B pictures—and all of the cheap ones.—*Tennessee (Circuit)*

¶ Single features, change policy on clearance in Chicago.—*Illinois (Circuit)*

¶ No more morbid stories, more comedies.—*Arkansas (Circuit)*

¶ More advertising material for short subjects, such as onesheets. How can you exploit them if there is nothing to exploit with. More good "B" pictures with good action and good story and less highly dramatized pictures that are only good for a lot of critics to rave about and only 1/10 of your customers care to see. JACK CAMERON, Bartow, Fla. (Circuit)

¶ The class of patronage I exhibit to is 80% Spanish people. Their idea of a good picture is a comedy, (Abbott and Costello, Laurel and Hardy), and an action crammed picture; fighting, shooting, (James Cagney, George O'Brien) or sea warfare as (Erroll Flynn, in the "Sea Hawk") and 3rd a spine tingling picture with (Boris Karloff or Bela Lugosi)—I could show these three types of pictures and what I mean, these three kind only and have a packed house, seven days a week.—*J. R. DOBB, Mgr., Mission Theatre, El Paso, Tex. (Circuit)*

¶ I don't mind being checked by the distributor on any picture—but I hate like Hell to be "blind checked" especially by some of the saps. —*Kentucky (Circuit)*

¶ What a wonderful business this would be if we could make it illegal to give away anything or approach merchants for contributions of merchandise, etc.—*Illinois (Circuit)*

¶ Less government interference!—*Texas (Circuit)*

¶ *Gene Autry has fallen plenty in this town. Bob Hope considered silly. Spencer Tracy liked because of strong dramatic acting—Melvyn Douglas for his brand of comedy. (Both stand about the same.)*—*(Circuit)*

¶ What the average independent exhibitor needs is: Less features from each producer with average running time 80 minutes. The public does not want double features. By making less pictures, more money can be put into each production, thus making a better standard of pictures, which will in turn result in better box-office to us and also the producers.—*(Circuit)*

¶ More good pictures but less war pictures.—*Texas (Circuit)*

¶ Better and longer pictures. No stinkers to bother with. Everyone woud be better off to play even mid-week percentage.—*Pennsylvania (Circuit)*

¶ Cut out Jack Rabbit circuits. No expense, cheap admission, play old halls, use portable machine. Exhibitor should not be made to pay high percentage on Sunday. If picture demands it that it should be able to play any day and do business. Forget making old re-issues of pictures. Make pictures that have a dash of humor in them. People in times like these need laughter. Make exchanges quit selling unfair competition against town theatre who has an investment. Namely free shows, outside high schools, Jack Rabbit circuits.—*Grand Theatre, Oelwein, Iowa (Circuit)*

¶ Why not quit copy-catting? Every producer's pet theme seems to be copied from some other's idea and a cycle of pictures is produced that mean a little profit from one but the following pictures don't mean a thing. Just one ounce of initiative would help.

Why not let the help know who is boss and when some temperamental star who wants to make some big financial flop tell them where to go and don't mince words. It has to be sold, so why not stop the loss at the minimum? —*Kansas (Circuit)*

¶ I feel that shorts are an important part of any program and that a greater effort should be made to make them better. I have seen some shorts that are absolutely not worth the film they are made on and had the person that was responsible for the making of them

(Continued on following page)

"Elimination of All Double Features"

(Continued from preceding page)

seen them, he would not have allowed his name on them. Let the producer have a look at his own short and we won't be bothered with so many stinkers. Texas (Circuit)

¶ Let the picture makers remember that we are in the business of entertaining, let's not try to be "world reshapers" or attempt to interpret fancy theories—let's just have entertainment—That's all, brother!—*Iowa* (*Circuit*)

¶ All pictures in Technicolor.—*PAUL A. HUNTER, JR., Corham, Maine* (*Circuit*)

¶ Fewer "B" pictures, more "A" pictures and the elimination of double features.—*C. B. BUECHEL, Mgr., Mary Anderson Theatre,* (*Circuit*)

¶ Single features. (Elimination of double bills.)—*California* (*Circuit*)

¶ *A short, short story in film. Just like the short short story in "Liberty" with box-office stars such as Gable, Taylor, Tracy, Beery, Hope. I think it will be the answer to double bills.—Nebraska* (*Circuit*)

¶ More good pictures—less poor ones.—*Arizona* (*Circuit*)

¶ A profit sharing plan for all of us underpaid managers.—*Illinois* (*Circuit*)

¶ Due to the limited space I cannot say all I want to but I think you'll get the general idea. This subject has undoubtedly been brought up time and again with film exchanges in regard to the condition of prints and tin reels received by 2nd or 3rd run houses. It has been our experience to receive prints which have no leader on some reels; prints in which from two to five minutes of film have been cut out and never replaced. Some tin reels we have received will not stay in the magazine without tearing film. A protest to one major film company brought the weak excuse "These prints have had a great deal of use in smaller circuits and cannot be expected to be perfect." If companies cannot afford to hire enough inspectors to check their film properly why be in the business at all? After all it is to their profit that these are exhibited to the public in the best way possible. Exhibitors do their part. Why not film exchanges?—*WM. GRIEBEL, Projectionist-Empire Theatre, Billings, Mont.* (*Circuit*)

¶ Certainly more emphasis should be placed upon the production of good shorts. All our programs are "Single" and good shorts are essentail if we are to maintain this policy.—*JIM KANE, Conway, Ark.* (*Circuit*)

¶ Scrap the blocks-of-five selling, sliding scales and all other rackets, sell product in blocks with 20 or 25 per cent elimination plus no forcing of shorts! In present system I either buy shorts or no features. Nice racket! But that's what they do to me. (*Independent*)

¶ I would like to see the majors abolish all B, C, D, etc. pictures and concentrate on every pictures being a double barreled hit.

Although the trade papers will not agree I'd like to see the companies spend part of the money they spend with the papers, on a little national advertising.—*New Mexico* (*Circuit*)

¶ Here's a suggestion you might pass along to the producers! Why doesn't one of the majors take one of the big serials which has been made a best seller in some magazine and make it into a deluxe serial catering to the patronage of the ladies. . . . One could start one of these serials with a free show for the ladies and really count on getting them back. . . . Put a big star or two in it and make it about two or three reels in length. . . . I would suggest not over 10 chapters and preferably less. Here is something which in my estimation could really be built up into something big if the exhibitors would get behind it.—(*Circuit*)

¶ Not enough stability. Too much hiring and firing, to save few dollars in management, but it's better than it used to be.—*California* (*Circuit*)

¶ All "B" Pictures to be edited to 45 minutes. Eliminate all premiums.—*New York* (*Circuit*)

¶ *Single bills, good pictures that will stand up at the box office by themselves, with interesting and informative short subjects that one doesn't have to pay* $25.00 *to* $30.00 *for. I feel the move should come from the producers themselves at the same time all over the country.—California* (*Circuit*)

¶ Our pet annoyance is the size of contracts offered to a theatre showing only 40 pictures a year. No company in the business turns out 20 pictures a year that can make money. If our theatre were not a community proposition it would have folded up long since. This in spite of good light, good sound and comfortable seats. Of course the war has interfered badly for which we have no alibi. After all it's our primary job for the present.—*L. E. RAMSEY, Carlyle, Sask.* (*Independent*)

¶ It is about time that the producer gave the small towns a break in prices on some of the so-called top productions. Fifty-five cents for all seats for many of the big pictures is too much for small theatres. If the producers are sincere in cutting production cost, then start with the big salaries for both stars and company officials. We need more stories for the masses and fewer for the very few upper class. When, if ever, is Metro, going to film the other half of "Northwest Passage" or Book Two of "Rogers Rangers." It is pictures like that which mean box office to us little fellows.—*E. S. CURIE, Mgr., Dreamland Theatre, Livermore Falls, Maine* (*Circuit*)

¶ Less foreign pictures forced on us—such as, "Girl in the News" "Stars Look Down" etc. and no propaganda pictures which have practically been eliminated anyway.

More comedies such as "Caught in the Draft," "In the Navy," "Charley's Aunt," etc. without music, and less smart, sophisticated drawing room comedies which have a limited appeal, no more Bette Davis comedies.. A few more "Women" pictures such as "Magnificent Obsession," "Back Street" and "Blossoms in the Dust." Less series pictures. Hardy and Kildare have just about slipped.

Ballots that fit the envelope! New Jersey (Circuit)

¶ Elimination of double features.

P.S. We use single-features exclusively and compete with Balaban and Katz who play doubles ahead of us.—*GEORGE W. KRUGER, Hinsdale Theatre, Hinsdale, Ill.* (*Chicago suburb*) (*Circuit*)

¶ I would like to see serials produced for adult audiences, about 30 minutes in each chapter, based on good stories and with top stars. These would take the place of the second feature on a double bill and would keep them coming week after week as they should be booked on the same change each week. If "One Man's Family" can gather a big following on the radio its success could be duplicated on the screen. I believe they would be a boon to the industry and in addition take the place of give aways.—*California* (*Circuit*)

¶ Single Features—but good.—*Arizona.* (*Circuit*)

¶ Single Features. Stop making pictures only suitable as second half of double feature program. *Colorado* (*Circuit*)

¶ Keep current pictures from being broadcast over radio.—*Texas.* (*Circuit*)

AGAINST:

"B" pictures
War pictures
Sermon pictures
Super-length pictures
Dual features
Controversial issues in films
Stars without good stories
"Highbrow" stories
Drawing-room drama

FOR:

Higher admissions
Old buying methods
Protection to single-house booker
Entertainment
Improvements in theatre plant
More "Will Rogers" and "Marie Dresslers"
Producer-exhibitor co-operation on product
Good two-reel comedies
Single features
Ticket-selling titles
Musical pictures
Action pictures
Less dialogue
An educational program addressed to public

Eliminate "D's" and Play More Short Subjects

¶ Single features can be profitable if producers made better pictures.—*California.* (*Circuit*)

¶ I have found that by bringing back the extremely old pictures my boxoffice receipts are double. I cannot find but very few of the old pictures available. If I could have access to a list of re-issues or revivals playing around the country, I would know what exchanges have certain prints that I could use.—*MILTON LANGFORD, Mgr., Roxy Theatre, Jacksonville, Florida.* (*Circuit*)

¶ **What I want most is the abolishment of double bills and class "B" or program features.**

Also I believe that the industry is trying too hard to create too many new stars instead of glorfying some of the many fine stars we already have and, in many cases, allowing them to remain idle and lose popularity by inactivity.—JACK HALIMEN, State Theatre, Dinuba, California. (Circuit)

¶ Lotta big things worrying me—but I'll let the big boys take care of that—they seem to enjoy it so much—I'll just mention one little thing that scripters might do. Seems that ninety percent of the time in our films the hero and his best girl friend are pictured seeking their entertainment at some hot spot. Couldn't we, more often, let 'em see a good movie—after all that's what we're trying to sell. Even the lowly bottle of beer advertises itself on its label—let's do as much for our own product.—*CARMON PHILLIPS, Denver City, Texas.* (*Circuit*)

¶ Shorter features—Approximately 80-90 minutes to eliminate D features and play some good short subjects.—*Illinois.* (*Circuit*)

¶ More cooperation between various branches of industry, somehow.—*California* (*Circuit*)

¶ *Full value for every cent of film rental expended.—HARRY E. LAWRENCE, Medill, Oklahoma* (*Circuit*)

¶ *We want most*: 90 *minutes, very good A Pictures. Down with double-bill tripe. MRS. JUANITA ZIMMERMAN, California.* (*Circuit*)

¶ As an Independent Theatre Owner I ask for an equal right to choose the type pictures I am to offer my patrons. Producers make pictures of their own liking with various foreign markets as a source of extra income, and force these pictures on theatres that cannot play them and satisfy their customers, or show a profit.

The course of percentage pictures must be stopped. Why should producers disregard house expenses and overhead and demand 40% or 50% for pictures, and then leave the theatre all their expenses, including the advertising and publicity.

Our industry needs a cleaning out of some of the local and district executives that cover up too much that N. Y. shoud know about. We have one case where an important exchange does not carry 30% of the accounts as possibilities because the accounts are hard to sell. Does New York know about this? Why doesn't New York check and see how many theatres are open in each territory and ask their branch and district manager, why these accounts have not been sold.—*Ohio.* (*Independent*)

Average Wage for Studio Technicians $27.45 for 40 Hour Week, Rosten Shows

Hollywood, the land of the high star salaries, has not been any "boom town" for technical motion picture workers, according to figures compiled by Fred Pelton, producers' labor contact, from a continuing study of studio payrolls and printed in Dr. Leo C. Rosten's new book, Hollywood, The Movie Colony—The Movie Makers.

The average wage for 15,097 workers in 23 different crafts for 1938 was $1,427.58, or about $27.45 for a 40 hour week. Some had more employment than others and earned much more than the average; others earned less.

In 1939 a general ten percent increase was given to the studio workers and this brought the average weekly salary, on the basis of the same figures, to about $30.20 for each of the 15,000 men.

Certain categories of craftsmen have recently received another ten percent increase so, according to the same base figures, the average weekly wage is approaching $33. Many of the workers receive twice that sum or more for a week's work but the layoffs and long slack periods bring down the general average when calculated on a year-round standard.

	TOTAL NUMBER	TOTAL PAYROLL
Carpenters	2,906	$3,099,938.96
Second and assistant cameramen	314	906,295.58
Electricians (gaffers, best boys and operators)	1,695	2,669,642.85
Grips (foremen, 1st and 2nd grips)	1,312	2,280,707.67
I. B. E. W. (electricians, journeymen and class 2 soundmen)	428	886,145.51
Laborers (laborers and class B grips)	2,174	1,789,517.78
Machine shop workers (welders, foundrymen, platers, buffers, blacksmiths, sheet metal workers, foremen)	271	306,395.32
Precision machinists	88	197,877.82
Drapers and upholsterers	134	152,596.26
Make-up and hairdressing men	136	472,895.96
Nurserymen, gardeners, etc.	378	272,404.76
Painters (foremen, color mixers, sign writers, painters, apprentices, marbleizers, furniture finishers)	957	1,364,696.36
Projectionists	217	634,451.82
Property men (prop men, foremen, florists, swing gang)	710	961,356.89
Prop makers	948	1,151,950.92
Scenic artists	82	136,811.19
Sound men (class 1, 2, 3, 4 film loaders)	533	1,556,121.01
Modelers, plasterers, mold makers and apprentices	376	358,628.98
Still department (enlargers, developers, retouchers, printers, still cameramen)	278	652,694.52
Auto mechanics	22	42,256.02
Drivers (auto, trucks, horsemen)	747	1,115,369.82
Wardrobers (class 1, 2, 3, 4)	299	375,527.58
Plumbers	92	167,859.79
	15,097	$21,552,143.47

The average per man was $1,427.58 or $27.45 a week.

The above data from a continuing study of major studios' payrolls, was supplied to Dr. Rosten by Y. Frank Freeman and Mr. Pelton.

Schenck Appeal To Be Heard on January 12th

Joseph M. Schenck, former chairman of the board of Twentieth Century Fox, will be heard, in appeal from United States income tax evasion conviction, on January 12th, in New York U. S. Circuit Court of Appeals, through his lawyers.

Argument on the appeal had been scheduled for Thursday, December 4th. It was postponed when Judge Joseph Clark, sitting in the court's December term, disqualified himself from hearing the appeal, because his brother, Samuel, is an official of the Internal Revenue Department.

Treasury Makes Award

The Treasury Department's Procurement Division has announced in Washington that an award has been made to Emerson Yorke Studio in New York, for the production of five sound films. This series of motion pictures will deal with technical training and will be released.

SMPE Meeting Held Thursday, December 11th

The Atlantic Coast Section of the Society of Motion Picture Engineers was scheduled to meet in the Hotel Pennsylvania in New York on Thursday, December 11th.

At the meeting the Association of Documentary Film Producers, Inc., were to explain the problems of producing documentary films. The speakers scheduled to speak were Williard Van Dyke, cameraman and director of the Association, and Richard Griffith of the Museum of Modern Art Film Library.

Lewis Operates Alliance, Colonial

The report that Oscar Hanson had purchased Canada Alliance Films and Colonial Pictures which appeared in a recent issue of Motion Picture Herald, was inaccurate according to word received from Ray Lewis in Toronto, who said he still operated these companies. Mr. Lewis is also publisher of the Canadian trade publication, *Moving Picture Digest.*

CANADIAN FILM RENTALS SUBJECT TO PEGGING UNDER WAR REGULATIONS

All Contracts Affected by New Order Freezing Price Scales on Basis of Average Range from Sept. 15th to Oct. 11th

by W. M. GLADISH
in Toronto

Film contracts and rentals are subject to revision under the terms of an edict enforced by the Canadian Wartime Prices and Trade Board for the control of prices in the Dominion of Canada for the duration of the war through an Order-in-Council pegging admission prices of moving picture theatres. There had been some speculation as to whether the pegging order applied only to rentals.

The portion of the order dealing with contracts reads as follows:

"Where a contract to supply any goods or services was entered into prior to the basic period or subsequent to the basic period but prior to December 1, 1941, at a price higher than the maximum price as provided in these regulations, the price of any goods or services supplied under such contract on and after December 1, 1941, shall be reduced to such maximum price.

"No person shall impose any terms or conditions of sale, or alter any terms or conditions of sale imposed or agreed to by such person, in such way as to increase the price of any goods or services.

" . . . the Board, in its discretion, may vary any maximum price, may prescribe other or additional terms or conditions of sale, may exempt any person or any goods or services or any transactions wholly or partly from the provisions of these regulations, and may withdraw any such exemption either generally or in specific cases and subject to such terms and conditions as the Board may prescribe."

Effective December 1st

The "basic period" described above means the four weeks from September 15 to October 11, both inclusive. The deadline for the stabilization of prices was first set for November 17 but was changed to December 1. The order stipulates that "any differences in price which he has customarily and lawfully allowed to different classes of buyers or for different quantities or under different conditions of sale and which result in a lower net price per unit of goods or services shall be continued." The maximum price "shall be the maximum price of goods or services of a substantially similar kind and quality sold or supplied by him during the basic period" and there is nothing to prevent the sale of an article or service at a price lower than the maximum.

To protect business and industry from loss under the sealed prices, the Government has adopted an import subsidy policy for importers or other firms handling imported goods which are subject to a retail ceiling price which, in the case of the moving picture business, is the fixed theatre admission price.

This subsidy plan will first take the form of direct financial assistance, it is announced, and later there will be a downward revision of duties and excise taxes on imported goods which, in the case of the film industry, would be films and advertising accessories. Imported equipment not sold to the general consumer will not come under this benefit, it is stipulated, and this is taken to mean that theatre equipment, such as projection and sound units, airconditioning and heating machinery and general supplies for theatre operation would not be subject to subsidy because such equipment is not actually sold to theatre patrons and is used only for the presentation of performances. Goods imported prior to December 1 will not be eligible for subsidy.

At the same time, there is a limitation on the value of imports of structural or operation machinery or supplied under another war measure of the Foreign Exchange Control Board for the conservation of foreign exchange, the maximum value of such equipment having been placed at $5,000.

One point that may affect film imports is the provision that no subsidy can be provided for raw or semi-finished goods. A special ruling may have to be obtained in this connection on the importation of film negatives from which positive prints are made in Canada for release to theatres whose admission prices, of course, have been stabilized. An industry has been built up in the Dominion for this processing of films from negatives imported under bond for stated periods during which the positives are made. The duty and excise tax are paid on the negatives, the latter being returned to the United States after the necessary positives have been printed. This procedure was adopted some years ago as a matter of economy, the saving being the customs charges on the positive prints, as compared with the duty on the single negative of feature and other films.

Rule on Imports

Imported negatives may come under the heading of raw or semi-finished goods, in which case the Canadian film distributors could claim no subsidy or reduction in customs tariff to offset higher film costs and to continue to operate within the range provided by the revenue from pegged theatre admission prices. At the same time the Government has laid down the general principle that imported goods should cost business "no more than is appropriate in relation to the retail ceiling prices."

The new situation has been causing much conjecture in view of the fact that, to date, the Wartime Prices and Trade Board has not specifically mentioned "film rentals" as coming within the scope of the new regulations. There have been declarations, however, which refer definitely to contracts for goods and services for which retail ceiling prices have been fixed and the Order-in-Council No. 8527 lists "the exhibiting of moving pictures" as one of 11 services to which the regulations apply. Hence, business procedure leading up to moving picture shows appears to be affected by government control. One Canadian trade spokesman has declared that the control of film rentals is subject to interpretation and the film exchanges are continuing to carry on business under that premise.

The exact position of the Canadian film business will have to be worked out, it is believed, but it must be recognized that the Government will be conservative in its concessions because the officials have long been exploring every field for possible revenue with which to pursue the war—and the moving picture theatres have apparently been regarded as fruitful soil with little regard for individual success. Developments have been such that J. J. Fitzgibbons, president, of Famous Players Canadian Corporation has come out with the plea that the Government should confer with the industry before giving effect to any further imposts.

Mexican Producers To Pool Efforts

by LUIS BECERRA CELIS
in Mexico City

Mexican producers are optimistic, now that they have made a working agreement with the 45 locals of the National Cinematographic Workers Union, similar in many respects to that which the eight major Americans signed with the Union on October 11th, and which is scheduled to run for two years. Details of the Mexicans' pact are not disclosed, but it it understood that, like the Americans', it features higher wages and some other concessions.

The producers are arranging for an amalgamation of their business, the organization of one big company that expects to make as many as 20 full-length pictures a year, starting with 1942. It is reported that leading local banks have agreed to grant this business a very considerable loan, the exact amount of which has not been revealed. Moving spirits in this one-big-company plan are:

Jesus Grovas, a few years ago the local Paramount manager; Mauricio de la Serna, managing director of the Cine Teatro Alameda, one of the principal first run theatres here, who has produced successfully on his own account; Miguel Contreras Torres, who with Sr. Grovas has just made "Simon Bolivar," life story of the Venezuelean patriot; Juan Bustillo Oro, winner of the medal given by the local daily newspaper "El Universal" for the best contribution to Mexican pictures in the past ten years; Raphael Sevilla, and Miguel Zacarias.

The producers who have signed with the union are: Grovas and Co., Raul de Anda, Iracheta and Elvira, Films Mundiales, Lux Films and Film Trust.

New Association Planned

These producers are planning to break away from the Assocition of Producers and Distributors of Mexican Motion Pictures because they are also distributors, and organize a distributors association of their own. Each of the signers is to contribute $210 to start the association, which is to begin functioning after the turn of the year.

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The National Cinematographic Workers Union held its annual convention December 4th to 6th at Torreon, a north central industrial town, and passed resolutions pledging full cooperation with the industry's and the federal government's program for more and better pictures and the founding of a bank to provide the business with sufficient money. One thousand delegates, representing the union's 45 locals, attended.

Exhibitors at School

A three-day Plant Production School was held for theatre operators last week at the University of Pennsylvania in Philadelphia under auspices of the State Defense Council.

WHAT THE PICTURE DID FOR ME

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BIG BOSS, THE: Otto Kruger, Gloria Dickson, John Lytel—A strictly program picture for dual billing.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can., General patronage.

BLONDE IN SOCIETY: Penny Singleton, Arthur Lake, Larry Simms, Daisy—This "Blondie " not as good as "Blondie Goes Latin," although it was entertaining and with fair comments. Running time, 77 minutes. Played October 30-November 5.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can., General patronage.

ELLERY QUEEN AND THE PERFECT CRIME: Ralph Bellamy, Margaret Lindsay—Good picture for any Friday-Saturday. Running time, 73 minutes. Played November 28-29.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

FUGITIVE AT LARGE: Jack Holt, Patricia Ellis—A good filler on second half of program—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage

LADIES IN RETIREMENT: Ida Lupino, Louis Hayward—Good mystery story. Excellent acting by the whole cast. Miss Lupino perfect.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LONE WOLF KEEPS A DATE: Warren William, Frances Robinson—The most interesting and best of the "Lone Wolf" series. Excellent picture for most any mid-week program. Running time, 76 minutes. Played November 14-15.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

MEN IN HER LIFE, THE: Loretta Young, Conrad Veidt—Very pleasing entertainment.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

OUR WIFE: Melvyn Douglas, Ruth Hussey, Ellen Drew—Very good picture, but lacks something, what, we don't know. Running time, 95 minutes. Played November 23-25.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

OUR WIFE: Melvyn Douglas, Ruth Hussey, Ellen Drew—A swell comedy that should please audiences anywhere. Melvyn Douglas good, as usual. Ruth Hussey always easy on the eyes. Everyone had a good word for it. Running time, 96 minutes. Played October 13-18.—Robert Berezin, Elgin Theatre, Ottawa, Can. General patronage.

TEXAS: William Holden, Glenn Ford, Claire Trevor —Just a western.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TEXAS STAMPEDE: Charles Starrett, Iris Meredith—A very good western action picture that helped out on a week-end.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

YOU BELONG TO ME: Barbara Stanwyck, Henry Fonda—Very good comedy. Fonda perfect in his part. —Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

YOU BELONG TO ME: Barbara Stanwyck, Henry Fonda—Fonda and Stanwyck team well to make a hilarious comedy. Comments from patrons good. Too many stories of this type which may have been reason for business not being up to average. Running time, 97 minutes. Played November 27-December 3.— Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

YOU'LL NEVER GET RICH: Fred Astaire, Rita Hayworth—Fred Astaire has at last found a partner that pleased the patrons immensely. A good musical that gave us a good week and we held it over for three extra days. Nice music, good comedy, swell dancing and lovely scenery. You can't go wrong with this one. Running time, 89 minutes. Played November 17-26.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

YOU'LL NEVER GET RICH: Fred Astaire, Rita Hayworth—Very well liked. Hayworth a very able partner for Astaire.—Leon C. Bolduc, Majestic Theatre Conway, N. H. General patronage.

Metro-Goldwyn-Mayer

BARNACLE BILL: Wallace Beery, Marjorie Main, Virginia Weidler—Very good picture, but they don't seem to like Beery this way. How about another Beery like "O'Shaughnessy's Boy"? Running time, 92 minutes. Played November 26-27.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

BIG STORE, THE: Marx Bros., Tony Martin—These Marx Bros are all right. I think there are a lot of actors that should retire before these boys do. They were never better than in this picture, and we want to see more of them. Played November 7-9.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

BIG STORE, THE: Marx Brothers, Tony Martin—Used this on Wednesday-Thursday Bargain Nights and did a bigger business than "Go West" did with a Sunday opening. One of the biggest mid-week grossers for 1941. Possibly a little better than their avarage show. I think the trailer helped on this.—L. V. Bergtold, Westby Theatre, Westby Wis. General patronage.

..CHOCOLATE SOLDIER, THE: Nelson Eddy, Rise Stevens—Everybody was disappointed with this picture. They came expecting to see beautiful settings and a lot of singing; instead they saw Eddy playing the part of a Mad Russian, in scenes which were much, much too long, and dragged out.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FEMININE TOUCH, THE: Rosalind Russell, Don Ameche, Kay Francis—Very foolish comedy. Miss Russell deserves much better parts.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HONKY TONK: Clark Gable, Lana Turner, Claire Trevor—The first Metro picture to gross satisfactorily out of two blocks.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage

LADY BE GOOD: Ann Sothern, Eleanor Powell, Robert Young, Lionel Barrymore—After this picture finally got started, it moved right along, but by that time the audience was either asleep or had gone home. The specialty acts were good but they were evidently late for the filming and something had to be done while the cameras were grinding. Not worth half the film rental Metro tacks on it and it won't be missed if you don't run it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LIFE BEGINS FOR ANDY HARDY: Lewis Stone, Mickey Rooney, Judy Garland—About on a par with the others in this fine series, but for no apparent reason at all this nose-dived at the ticket window, as compared to the last three or four we have run. In fact, it didn't do normal Sunday-Monday-Tuesday business, which was very disapointing as it is an indication that the series is slipping.—L. V. Bergtold, Wetby Theatre, Westby, Wis. General patronage.

MARRIED BACHELOR: Robert Young, Ruth Hussey—Very fine comedy. Robert Young deserves the best roles MGM can give him. He is a favorite with young and old and can handle all roles given him perfectly.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

RINGSIDE MAISIE: Ann Sothern, George Murphy, Robert Sterling—Good show, this series. "Maisie" is all right. Played November 26-27.—J. R. Pate, Royal Theatre, Samson, Ala. Small town patronage.

SHADOW OF THE THIN MAN, THE: William Powell, Myrna Loy—Another good "Thin Man" story. Everyone enjoyed it.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SMILIN' THROUGH: Jeanette MacDonald, Brian Aherne, Gene Raymond—Different stars, but to the public it is like a re-issue. Color improves it.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THEY MET IN BOMBAY: Clark Gable, Rosalind Russell—Nice show. Holds interest throughout. Suitable for "B" allocation. Played November 23-25.—J. R. Pate, Royal Theatre, Samson, Ala. Small town patronage.

UNHOLY PARTNERS: Edward G. Robinson, Edward Arnold, Laraine Day—Good acting. Just fair entertainment.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WHEN LADIES MEET: Joan Crawford, Robert Taylor, Greer Garson, Herbert Marshall—This picture did terrible business at our box office but more than pleased the few that saw it. It is a grand picture, but not for rural patronage. If we never have any business, we just have to run all pictures featuring Greer Garson, one of the screen's grandest actresses. Running time, 105 minutes. Played November 23-24.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Paramount

ALOMA OF THE SOUTH SEAS: Dorothy Lamour, Jon Hall, Lynne Overman.—Good story, beautiful color. Business very good. Played November 26-27.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour, Lynne Overman—Print was not so good. Did standout Sunday-Monday business. Playing them late doesn't mean a thing here if they're good. Played November 23-24.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour, Lynne Overman—We played this long after every other theatre had it, but found it to be the biggest profit maker since "Jesse James," played in May, 1939. Had it bought flat, which is the only way for a small town exhibitor to come out with a substantial profit.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

CHEROKEE STRIP: Richard Dix, Florence Rice, Victor Jory—Fair western that seemed to please. Played November 4-5.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

HOLD BACK THE DAWN: Charles Boyer, Olivia de Havilland, Paulette Goddard—The further the season advances, it is plain that this Consent Decree is the worst and most detrimental thing that has been forced on to both the producers and exhibitors. Here is one that would not have had a place in our program. It is the old triangle story and Boyer backgrounds the dialogue with his accent, which was unintelligible. It was so marked that it did not record clearly.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

KISS THE BOYS GOODBYE: Mary Martin, Don Ameche, Oscar Levant, Virginia Dale—Dandy program picture with a semi-special price that did not have the draw it should for the price paid. Why is it that so many women do not care for Mary Martin? Can it be just a little jealousy? Title was misleading and kept some people away. Our patrons are side-stepping many of the war propaganda stories. Agree that Virginia Dale is a gal to watch because she has just what it takes. Running time, 85 minutes. Played November 19-20.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LIFE WITH HENRY: Jackie Cooper, Eddie Bracken—The biggest bargain night mid-week surprise we have ever had. On a Wednesday-Thursday, this did average Sunday-Monday-Tuesday gross business and a lot better figured from the 'net" standpoint as is the case when a "B" priced pictures does "A" class business. I would say just a "darn good little picture" with a pull like a tractor.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

MAD DOCTOR, THE: Basil Rathbone, Ellen Drew, John Howard—Some said O. K., more said not, so it

(Continued on following page)

(*Continued from preceding page*)
must have been not any too good.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

NEW YORK TOWN: Fred MacMurray, Mary Martin, Robert Preston—Good comedy which failed to draw. Running time, 75 minutes. Played November 23-24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROAD TO ZANZIBAR: Bing Crosby, Bob Hope, Dorothy Lamour, Una Merkel—This picture is very good. First time my patrons have seen Hope, and they want to see more of him.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

SHEPHERD OF THE HILLS, THE: John Wayne, Betty Field, Harry Carey—During the last half of the 1940-41 product season,. Paramount came through with more box office attractions than any other exchange and that includes MGM! "Shepherd of the Hills" is one of these real draws that helps to keep the small exhibitor in business. This was my third most profitable picture of the year.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

THREE MEN FROM TEXAS: William Boyd, Russell Hayden, Andy Clyde—This started out shooting, and just about ended up the same way. Can't say much for this, and my patrons felt the same. Played November 18-19.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

VIRGINIA: Madeleine Carroll, Fred MacMurray, Stirling Hayden—Not having sent in any reports for about a year, I have had a feeling of guilt when I read so many valuable reports from others. We played "Virginia" a long time ago, but because it is one of the very best of 1941, it should be reported on. Did a nice business and pleased 100 per cent. Should have more of this calibre.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

VIRGINIA: Madeleine Carroll, Fred MacMurray, Carolyn Lee—Saw by past reports that they were all good on this picture, and so I picked it up. This was one of the best pictures I have run in a long time. This had a lot of these big specials backed off the map. Weather was bad, and did not do so good, but everyone that saw it had nothing but praises for it. Played November 21-23.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.



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BILLY THE KID'S RANGE WAR: Bob Steele—Good western. The print was terrible. That is a habit with P. R. C. This series draws well. Running time, 60 minutes. Played November 28-29.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

Republic

ICE-CAPADES: Dorothy Lewis, James Ellison, Jerry Colonna—A very fine ice picture that did satisfactory business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

KANSAS CYCLONE: Don "Red" Barry—Typical Barry western. He makes fairly good draw. Played November 28-29.—J. R. Pate, Royal Theatre, Samson, Ala. Small town patronage.

RIDIN' ON A RAINBOW: Gene Autry, Smiley Burnette, Mary Lee, Carol Adams—We still like them. Mary Lee is one of the swellest child actresses on the screen today. Running time, 79 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

YOUNG BUFFALO BILL: Roy Rogers, George "Gabby" Hayes—The average type of western. This one did not draw so well. Running time, 60 minutes. Played November 13-15.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

RKO Radio

CITIZEN KANE: Orson Welles, Joseph Cotten, Dorothy Comingore, Ruth Warrick—Is likely to make your auditorium resound from vacuousness like the giant stone halls in Kane's incredible castle. Box-office or no box-office, this unusual film is without a doubt a step toward elevating the artistic plane of the motion picture in general. It is also sufficient proof that Hollywood either needs a new idea or two, or executives really big enough to pay heed to suggestions already being made, for Mr. Welles' first production is, on many counts, the outstanding film of 1941; if not one of the most creative American pictures in a decade. "Citizen Kane" tends, too, to substantiate this writer's opinion that the girl selling violets on the street corner of any town is potentially a more convincing actress than putty-faced glamour girls to whom we are so ruthlessly subjected. Abnormally gloomy and melodramatic, fantastic and overplayed, "Citizen Kone" is, nevertheless, more realistic, powerful and convincing than 90 per cent of 1941's Hollywood films. (Problem: Find the other 10 per cent.)

Charles Kane's castle is far less implausible and certainly less ludicrous for reasons not briefly accountable than Alice Faye's colored week-end apartment in Havana.

"Citizen Kane" is approaching cinematic art, a good play, in good theatre tradition, on celluloid, but the box-office attractions are still coming out of the inlaid swimming pools.—C. T. Cooney, Jr., Waldo Theatre, Waldohoro, Me. General patronage.

DEVIL AND MISS JONES, THE: Jean Arthur, Robert Cummings, Charles Coburn—Played second run. Business not very good.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

FATHER TAKES A WIFE: Adolphe Menjou, Gloria Swanson—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HURRY, CHARLIE, HURRY: Leon Errol—A typical Leon Errol two-reel comedy that they let the clock run out on. They just forgot to turn it off or maybe they let it run past the twenty-minute zone to the short feature length so they could sell it for four times the two-reel comedy amount. Not so hot!—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

LADY SCARFACE: Dennis O'Keefe, Judith Anderson—Good little action picture which pleased average business. Running time, 66 minutes. Played November 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NEW CONTRIBUTOR TO DEPARTMENT

A new contributor reported to the What The Picture Did For Me Department this week, and four others resumed after a lapse of some time. The new contributor is:

WILLIAM K. HENDERSON, Roxy Theatre, Mounds, Ill.

The contributors who resumed after an absence are:

J. R. PATE, Royal Theatre, Samson, Ala.

C. T. COONEY, JR., Waldo Theatre, Waldoboro, Me.

L. V. BERGTOLD, Westby Theatre, Westby, Wis.

LEON C. BOLDUC, Majestic Theatre, Conway, N. H.

Read the reports from these and other contributors in the adjoining columns.

LOOK WHO'S LAUGHING: Edgar Bergen, "Charlie McCarthy"—The majority of patrons will enjoy this comedy. A natural for the juvenile trade.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

QUICK MONEY: Fred Stone—A real small budget picture helping a few out of work studio props. Might pass in small towns.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

RELUCTANT DRAGON, THE: Robert Benchley—An early date and ahead of other theatres in the territory was still not enough to make this do much more than 50 per cent of normal Sunday-Monday-Tuesday business. We doubled this with "Dance Hall," which helped the few that came to feel that they hadn't been taken too hard. Positively my last cartoon feature. The first three-quarters of this not bad, but the sequence on the "Dragon" was entirely too silly to be interesting.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

SCATTERGOOD MEETS BROADWAY: Guy Kibbee, Emma Dunn—Several remarked, "Not as good as the other two," and I am inclined to agree with them. However, it is good average program stuff suitable for double billing. The draw was very, very poor. Perhaps that is why we didn't think this up to the others. Doubled with "Double Date" (Universal) to the lowest Friday-Saturday gross in 1941. Nothing else going on either.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

TOM, DICK AND HARRY: Ginger Rogers, George Murphy, Alan Marshal, Burgess Meredith—Here was indeed the disappointer! Don't know when we have had a crowd come in expecting so much and finding so little. The story was silly and certainly will not help Ginger at our box office. Why do they do this to a star who has just last year won the Academy Award? Running time, 86 minutes. Played November 16-17.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Twentieth Century-Fox

ACCENT ON LOVE: George Montgomery, Osa Massen, Cobina Wright, Jr.—Picked this up for the bargain nights. Not much of a cast, but will please all those that attend. Running time, 61 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

BELLE STARR: Randolph Scott, Gene Tierney, Dana Andrews—The acting is fair, the color is beautiful, but did a poor business. Running time, 87 minutes. Played November 30-December 1.—William K. Henderson, Roxy Theatre, Mounds, Ill. General patronage.

CHARLIE CHAN AT THE WAX MUSEUM: Sidney Toler—A very good "Chan" feature. Running time, 63 minutes. Played November 3-5.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

DANCE HALL: Carole Lombard, Cesar Romero—Nice little picture that did no business for us. Was nearly 50 per cent below average. Running time, 73 minutes. Played November 21-22.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DANCE HALL: Carole Lombard, Cesar Romero—See review on "The Reluctant Dragon," RKO Radio.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

DOWN ARGENTINE WAY: Don Ameche, Betty Grable, Carmen Miranda—Played second run to satisfactory business.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

GREAT AMERICAN BROADCAST, THE: Alice Faye, Jack Oakie, John Payne, Cesar Romero—I let this get so old, I had to run on Bargain Nights and with the top allocation on rental, we lost a few dollars. The show is very good, and with a different title might have had a much more successful run everywhere.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

GREAT GUNS: Stan Laurel, Oliver Hardy—Very good comedy and very good business on Friday-Saturday date. This should please any day in the week. Running time, 74 minutes. Played November 28-29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOT SPOT: Betty Grable, Victor Mature, Carole Landis—Your patrons are going to have nothing but praise for this offering. A mystery (detective) that will have them tearing the padding out of your seats to the final climax.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

JENNIE: Virginia Gilmore, William Henry, George Montgomery—Here is one I ducked for months. I had the notion it was an English produced picture. It was a very pleasant surprise as I found it to be one of the best program pictures we have had this year and we have used most of the good ones. Received a lot of nice comments, which is unusual with a Friday-Saturday double bill.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

VERY YOUNG LADY, A: Jane Withers, Nancy Kelly, John Sutton—This is probably the poorest of all the Withers pictures and the title is definitely the worst. Also, to complete the thing the business was the lowest we have ever had on a Withers'. Too bad Jane can't get a strong story for a change.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

WEEK-END IN HAVANA: Alice Faye, Carmen Miranda, John Payne, Cesar Romero—This is tops in entertainment. Just what the customers hope for and seldom get. Running time, 80 minutes.—H. Goldson Plaza Theatre, Chicago, Ill. General patronage.

WEEK-END IN HAVANA: Alice Faye, Carmen Miranda, John Payne, Cesar Romero—Good musical show in beautiful color, and good business, too. Running time, 80 minutes. Played November 26-27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YANK IN THE R.A.F., A: Tyrone Power, Betty Grable, John Sutton—This one was well liked, good story, and Grable and Power good in their roles. It is heavy on the side of Britain, as was to be expected. The female of the species was noticeable for their absence. I suspect that it is, as some of the ladies have expressed themselves, that they hate the sound of an aeroplane.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

United Artists

ALL-AMERICAN CO-ED: Frances Langford, Johnny Downs—A fast-moving light musical. Not strong enough to stand alone.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

BLACKOUT: Conrad Veidt, Valerie Hobson—Like all English produced picture, this was a flop. Several remarked they didn't know what it was all about. The English are better war makers than picture makers. In fact, I have never played an English picture that anyone liked. Most of them are thoroughly panned.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

CHEERS FOR MISS BISHOP: Martha Scott, William Gargan, Edmund Gwenn—The rental was too high for a mid-week bargain show, but the great amount of praise this received from the ladies more than made up for the slight loss we took. Certainly rated 100 per cent with the women folks. A few of the rougher males walked out, as was to be expected. This should rate as one of the best of 1941.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

INTERNATIONAL LADY: George Brent, Ilona Massey, Basil Rathbone—Here's a picture that has everything. It is a real thriller with laughs, suspense, in fact, it is all a person could ask for in any picture. Could use more of this type. Good comments from all. Running time, 104 minutes. Played October 20-29.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

INTERNATIONAL LADY: George Brent, Basil Rathbone, Ilona Massey—Good spy picture. Keeps interest throughout.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LYDIA: Merle Oberon, Alan Marshal—This is one that was enjoyed mostly by the women as it is a woman's picture, although the better halves who came along with them also had a good word for it. Merle Oberon and all supporting cast were good. Running time, 90 minutes. Played November 6-15.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

LYDIA: Merle Oberon, Alan Marshal—A woman's picture, and it pleased the women.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

NEW WINE: Ilona Massey, Alan Curtis, Binnie Barnes—Pleasing. Excellent singing.—Leon C. Boldus, Majestic Theatre, Conway, N. H. General patronage.

POT O' GOLD: James Stewart, Paulette Goddard—One of the best musical comedies we have played in a long while. It was sure entertaining and Horace Heidt's band was real good. Enjoyed by everybody. Running time, 87 minutes. Played November 17-19.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

ROAD SHOW: Adolphe Menjou, Carole Landis, Charles Butterworth—This one was rather insane. With each ticket we should have given a couple of "shots." A picture that could be enjoyed if you were slightly canned. At that, it did draw a lot of laughs. but it was a little over-done on the silly side.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

SO ENDS OUR NIGHT: Fredric March, Margaret Sullavan, Frances Dee, Glenn Ford—Worst business since the theatre opened. No draw whatsoever.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

SUNDOWN: Gene Tierney, Bruce Cabot—Very good picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TANKS A MILLION: William Tracy, James Gleason, Noah Beery, Jr.—A Hal Roach Streamliner that is a laugh from beginning to end. Patrons were still laughing when they got out on the street. Played double bill. Running time, 50 minutes. Played October 30-November 5.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

Universal

DOUBLE DATE: Edmund Lowe, Una Merkel, Peggy Moran—See review on "Scattergood Meets Broadway," RKA Radio.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

IN THE NAVY: Bud Abbott, Lou Costello, Dick Powell, The Andrews Sisters—They have all the answers for box office vitamins, S. R. O., and it shows profit.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

INVISIBLE MAN RETURNS, THE: Sir Cedric Hardwicke, Vincent Price, Nan Grey—An entertaining programer that pleased the few that came to see it. Running time, 81 minutes. Played November 10-12.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

IT STARTED WITH EVE: Deanna Durbin, Charles Laughton, Robert Cummings—Beautiful picture. Our patrons ate it up. There is just enough of Miss Durbin's singing to make it a little better than a down-to-earth comedy. Charles Laughton almost steals the show. Played November 31-December 1.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

Warner Bros.-First National

BAD MEN OF MISSOURI: Dennis Morgan, Jane Wyman, Wayne Morris, Arthur Kennedy—A real action week-end picture that did satisfactory business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

BRIDE CAME C.O.D., THE: Bette Davis, James Cagney—Open letter of apology to Miss Davies: I have said some mean things against you in past pictures, and well were they deserved. This "C. O. D." is a grand picture; brings you out as a real woman. Please make more like this, with a grand cast that supported you in this picture, and I promise you we will all praise your work. Running time, 90 minutes. Played November 16-18.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

LAW OF THE TROPICS: Jeffrey Lynn, Constance Bennett—Fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

NAVY BLUES: Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley—It is not a top rank musical, but it was a welcome relief from some of the heavy pictures we have been running. Good dancing and music, with some laughs. Seems to be that the public wants today are more clever comedies and less heavy drama.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NAVY BLUES: Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley—Good musical.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

NINE LIVES ARE NOT ENOUGH: Ronald Reagan, Joan Perry, James Gleason—Just a small picture. Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—Warner Bros. is to be highly commended for producing this picture. The churches recommended it to their flocks. We invited twelve ministers from twelve different churches and it caused much good will.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SERGEANT YORK: Gary Cooper, Walter Brennan, Joan Leslie—Tops in entertainment. You will see people in your theatres who never go to movies. Our patrons did not complain about increase in price.—

(*Continued on following page*)



(Continued from preceding page)

Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SERGEANT YORK: Gary Cooper, Walter Brennan, Joan Leslie—We got an early date on this, ahead of other theatres in the territory and did the biggest gross we have done in our fifteen years in the business. A few kicks on the 55c admission, but none after seeing the picture, which brought forth more praise than a dozen top attractions. Quite a number said "the best of all time!" Word-of-mouth advertising kept them coming and the last night, the fifth, was almost as big as the first.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

UNDERGROUND: Jeffrey Lynn, Philip Dorn—We have a pro-German community, and this picture did not go over too big. Personally, I didn't think much of it. Played November 25-26.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

WAGONS ROLL AT NIGHT, THE: Humphrey Bogart, Sylvia Sidney, Eddie Albert, Joan Leslie—Unanimous applause from our audience for this fine feature. This throbbingly romantic story of the carnival world is a great picture, and is packed with action. Eddie Albert is excellent in his portrayal of the Great Varney and our bet is that this young man is going places in filmdom. It's good to see charming Sylvia Sidney again (where's she been all these years?), also Joan Leslie, who enacts her role perfectly and naturally. Humphrey Bogart, who has won so many laurels in other flickers, again puts on a flawless performance. Caesar, the big cat, deserves credit for his part in making this picture one of thrills. Suspense all the way through keeps the pulse throbbing and the climax will bring every audience to the edge of their seats. It's a realistic picture without unnecessary frills. Running time, 84 minutes. Played November 29.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

Short Features

Metro-Goldwyn-Mayer

LITTLE MOLE, THE: Technicolor Cartoons—Metro even makes sob stuff out of their cartoons. Jerked after first run. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

NEWS OF THE DAY: Vol. 13, No. 212—It was great to hear the voice of Cross. Now let's change the other two, then we have a grand newsreel. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

NEWS OF THE DAY: Vol. 13, No. 214—Only thing of interest here was U. S. Kearny torpedoing and football. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

SUCKER LIST: Crime Does Not Pay—Very good two reeler from the 'Crime Does Not Pay" series. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YE OLDE MINSTRELS: Our Gang Comedies—Here is something. Bill it as a feature attraction. It really is better than most of MGM special musical features. This makes sense. Good music and excellent photography. Running time, 11 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

YOUR LAST ACT: Passing Parade—Very unusual and interesting reel. Be sure to book this one. It really is worth it. Running time, 11 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

Paramount

FIRE CHEESE: Gabby Color Cartoons—Very good color cartoon. Running time, 7 minutos.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SPEED SPURS PROFITS

For films specify RAILWAY EXPRESS—the service that speeds up speed. Just as fast too for stills, posters and equipment. Pick-up and delivery at no extra charge within our regular vehicle limits in all cities and principal towns. Low rates. High economy. Use it. It pays.

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

"What the Picture Did for Me" section is the part of the Herald we turn to first and carefully read. Much of booking is determined by what the other exhibitors say about the pictures and generally they are right, we find.

—*AL ELIASEN, Koronis Theatre, Paynesville, Minn.*

POPEYE MEETS RIP VAN WINKLE: Popeye the Sailor—Average Popeye cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PROBLEM PAPPY: Popeye the Sailor—Very poor. Running time, 7 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

YOUR FAVORITE PROGRAM—THOSE WE LOVE: Headliners—Who gave Jimmie Fidler that chance to get on the screen? It certainly wasn't entertainment but it did show up some of the faking that radio resorts to in order to present a program. —Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

RKO Radio

PANTRY PIRATES: Walt Disney Cartoons—Very good subject. They want too much film rental, though. Running time, 8 minutes.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

PICTURE PEOPLE: No. 6—Boy, oh, boy, is this terrible. The rest of this series has been pretty punk, but this one went over the top for negative entertainment. Running time, 10 minutes.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

Twentieth Century-Fox

AMERICAN SEAPOWER: The World Today—Good subject ruined by green film stock. Would have been swell if I could have gotten some light on the screen. Running time, 10 minutes.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

BIRD TOWER, THE: Terrytoons—Good cartoon in color which pleased all. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LIFE OF A THOROUGHBRED: Sports Reviews —Average one reeler dealing with dogs. Running time, 10 minutes.—E. M. Freiburger, Paramount Thetare, Dewey, Okla. Small town patronage.

Universal

MUSIC IN THE MORGAN MANNER: Musicals—Excellent. This short has plenty of diverse entertainment packed into it. Singing, dancing, music and variety acts, all of which are well done, and will please everybody. Especially good was the young man who imitated Groucho Marx, Charles Laughton as "Captain Bligh," W. C. Fields, Jerry Colonna and Jimmy Durante. Running time, 17½ minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

SHADOWS IN SWING: Jan Garber—A very good entertaining short subject.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Vitaphone

HECKLING HARE, THE: Merrie Melody Cartoons —Bugs Bunny on the loose again. This rabbit is the best cartoon on the screen. Running time, 8 minutes. —Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

HECKLING HARE, THE: Merrie Melody Cartoon—Passable.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

IT HAPPENS ON ROLLERS: Sports Parade—Very tricky and fancy stuff on roller skates. These boys and girls are good and the added touch of color makes this a good single reel. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

TIMID TOREADOR: Looney Tunes Cartoons—Just fair. Running time, 7 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

TROUBLE IN STORE: Hollywood Novelty—Very satisfactory.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Century

"THE PROJECTOR OF THE CENTURY"

Miscellaneous

BOMBER: Office for Emergency Management—This free reel is worth running. Running time, 10 minutes. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Serials

Columbia

IRON CLAW, THE, CHAPTER 12: Charles Quigley, Walter Sande, Joyce Bryant—Hero is still battling six men and comes out on top without a scratch. Does Horne really believe the public falls for this trash? The kids even hold their noses. Running time, 17 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

IRON CLAW, THE, CHAPTER 13: Charles Quigley, Walter Sande, Joyce Bryant—This chapter is as bad as the rest. Thank goodness only two chapters left. Running time, 17 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

Olivia de Havilland a Citizen

Olivia de Havilland, screen actress, obtained her final citizenship papers last week in Los Angeles.

SHORT PRODUCT PLAYING BROADWAY

Week of December 6th

ASTOR
- The Tell-Tale Heart..... MGM
- Scenic Grandeur..... MGM
- *Feature: The Chocolate Soldier.* MGM

CAPITOL
- Who's Zoo in Hollywood... Columbia
- Hobbies..... MGM
- *Feature: Smilin' Through*.... MGM

CRITERION
- The Bug Parade..... Vitaphone
- Stranger Than Fiction: "The Candy Kid"..... Universal
- *Feature: Keep 'Em Flying*... Universal

MUSIC HALL
- March of Time: "The New Order in America"..... RKO Radio
- *Feature: Suspicion*..... RKO Radio

PARAMOUNT
- The Quiz Kids, No. 1..... Paramount
- *Feature: Skylark*..... Paramount

RIALTO
- Acrobatic Aces..... Paramount
- Popeye Meets William Tell. Paramount
- Boogie Woogie Bugle Boy of Company B..... Universal
- *Feature: Confessions of Boston Blackie*..... Columbia

RIVOLI
- A Gentleman's Gentleman.. Disney-RKO Radio
- *Feature: How Green Was My Valley*..... 20th Cent.-Fox

ROXY
- Slap Happy Hunters..... 20th Cent.-Fox
- Uncle Sam's Iron Warriors.. 20th Cent.-Fox
- *Feature: Rise and Shine*..... 20th Cent.-Fox

STRAND
- All This and Rabbit Stew... Vitaphone
- Points for Arrows..... Vitaphone
- *Feature: They Died with Their Boots On*..... Warner Bros.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

What's What in the "Week's Wash"

THE Mitchell Street Advancement Association, an organization of leading Milwaukee business men, recently honored their president, presenting him with a briefcase, a token of appreciation for his fine works on community behalf. The president was Joe Rosenfield. The occasion was his promotion from the Fox Modjeska to the Wisconsin, the circuit's flagship in the state.

* * *

HERE is another instance of a manager's occupation with outside activities that bear importantly upon the health of his boxoffice. The cooperation that Rosenfield enjoyed from the merchants in putting over his attractions was well earned by his leadership in movements that had to do with the business men's progress.

* * *

TWO other civic hustlers also step up, as promotions are announced for Famous Players Canadian theatremen. Bill Burke leaves the Brant in Brantford, Ontario, for the Capitol in Sarnia. Fred Tickell goes to the Orpheum in Fort Williams, Ontario, from the Princess in Edmonton, Alberta. Both members are to be listed among Round Tablers ever ready to beat on the drum to push over a project that rates showmanship handling.

* * *

ON the California front, Dave Martin is now getting settled in his new assignment to the Fox West Coast Redondo at Redondo Beach, with supervision over three other of the circuit situations in nearby cities. On the promotion, Martin bows in this direction by saying: "I feel that the publication of my activities in the Round Table for the past three years has been noticed on occasion by executives of my company."

* * *

THE Round Table's chucklesome "Showman's Lobby Laff" corner purrs pleasantly as Carolina Brunson tells about borrowing some of the "Laff" cartoon ideas to publicize the Publix-Richards-Nace Frank Freeman Drive in Phoenix, Arizona. Deciding upon a window card that would be different, the boys dug into their Round Table files, selected cartoons to fit each house, had them copied and incorporated into a layout which, Carolina notes, proved sufficiently attractive to compel public attention.

Results in the Twentieth Century-Fox exploitation contest on "Sun Valley Serenade" are made known. Of the five prizes of all-expense vacations at fabulous Sun Valley, three are taken by active Round Tablers—Dan Terrell, Lige Brien and Ray Hendry. Of the five runners-up, Dave Kamsky, Sterling Way, Dave Sablosky and Harold Barnes are other members whose showmanship has often been noted in the pages.

Seven out of ten is not at all an unimpressive showing. The percentage of winners continues the high rating expected of Round Tablers in competitions of this nature.

ALWAYS willing to help the cause, that slicker, Matt Saunders, did a job last week for a nearby restaurant opening its doors coincidentally with the premiere of "Keep 'Em Flying" at Loew's Poli, Bridgeport. Asked to lay out a co-op page and to take some space, as Milt Harris tells it, Saunders did so by taking the top banner for the theatre and attraction, tieing in the copy as a salute to the eats place.

* * *

DUTIES of the staff, listed in the break-down on a following page, are offered by the authors, John deMars Wylder and Ralph C. Nordmark, as an effective means of stopping patronage losses through lapses in service. Though these rulings are obvious, they have been "grossly neglected", the authors note, which well might be. It is no secret that the theatre striving for perfection in patron contacts does a more effective job of retaining business than the house taking the "obvious" for granted.

* * *

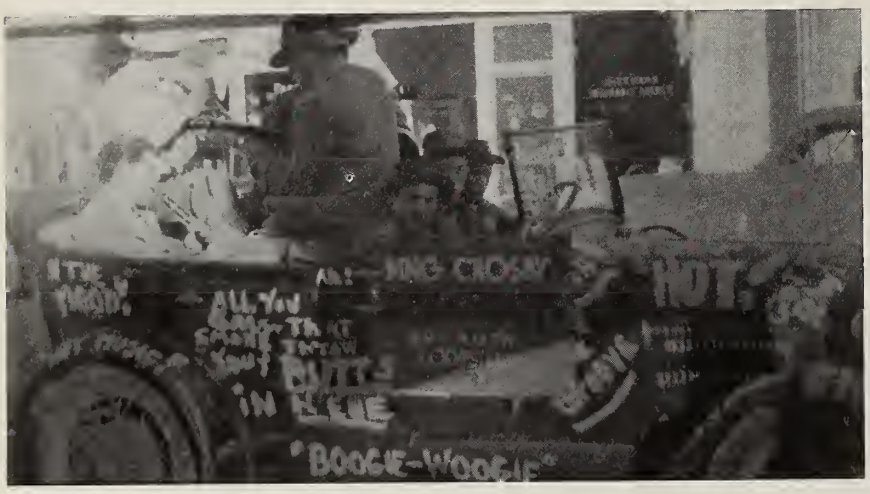
AS these lines are written, comes further information of civic-minded members, in particular about Sonny Shepherd, just elected to the presidency of the Miami Beach Kiwanis Club. Long-time leader in local activities, Sonny is another of our Round Tablers who advances the cause of his theatre by advancing the cause of his community.

A-Mike Vogel

ROUND TABLE IN PICTURES



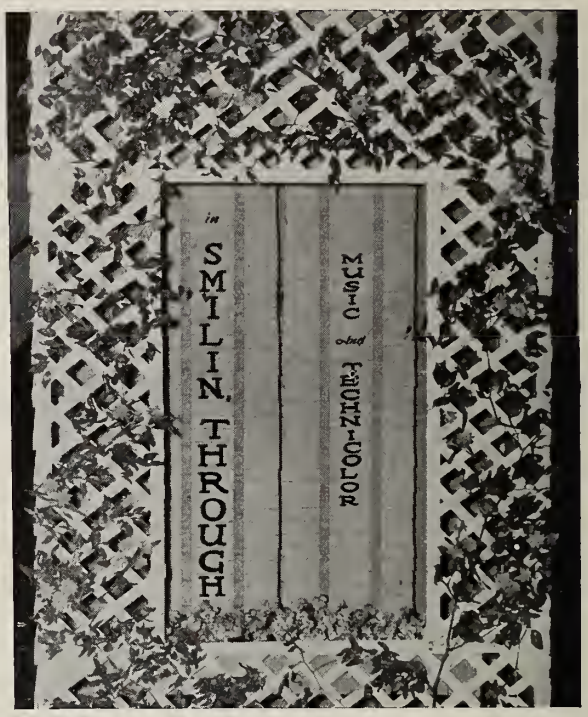
Millard Ochs, Warner's Strand, Akron, Ohio, shows "Sergeant York" pictorial educational films to a group of students studying American history. This marks a first-time films were shown in a schoolroom in Akron, says Millard, shown up front at teacher's desk.



Appropriately lettered jalopy toured the streets of Hot Springs Ark., ahead of Clyde Smith's date on "Birth of the Blues" at the Paramount Theatre.

To his patrons, adult and juvenile, Frank Murphy at Loew's State, Syracuse, offered guest tickets to those pinning tail on Asta ahead of "Shadow of the Thin Man".





Venetian blind setpiece was effective display created by Lee Kline for "Smilin' Through" at the Orpheum, Philadelphia. Operating on motor, when blind was opened, cast was revealed.



Ahead of "Our Wife" at the Gran Teatro Opera, in Buenos Aires, N. Bruski, Columbia publicity manager, arranged six-foot setpiece. Cutout figures of the stars were featured.

LATE EXPLOITATION FLASHES

GIANT BLIND DATE TOPS "BELONG" PREMIERE

What the publicity boys termed the "most colossal blind date since Adam and Eve" was put on for the New York Roxy date of Columbia's "You Belong to Me", when ad head Homer Harmon worked with Davy Lipton's exploitation forces to have 100 soldiers date that many girls at the theatre on opening night. Provided by the New York Defense Recreation Committee, the boys wore large numbered badges with the title, each boy searching through the waiting crowd of girls in the outer lobby to find the one wearing the corresponding number.

As each soldier found his date, he was supposed to say, "You belong to me", and escort the girl inside to see the picture, after which the guests enjoyed a special party at a nearby hotel. The papers gave the stunt quite a ride.

▽

ASKS PATRONS TO VOTE ON CHANGE IN TITLE

With the advance campaign for the picture already in print under the original title of "Hot Spot", Kal Kalberer was informed, through the trade press, of the change to "I Wake Up Screaming" just four days ahead of the opening at the Indiana, Washington, Ind. Accepting the new title as the more potent, Kal decided to get it across with a contest asking the public to vote their choice, promoting his paper to tie in with page-one stories and other emphasis. Vote blanks were distributed to patrons, a gratifying number being turned in. Guest tickets were given for the best reasons.

To play safe, the Round Tabler ran both titles in all advertising and posting, incorporating the newer one with snipes for the paper and slugs in the ads. In no instance was the original title covered up.

▽

"CHARLEY ROCKET" SELLS PICTURES FOR STODDARD

For the purpose of spotlighting the theatre's bigger attractions in newspaper ads, and the coming shows plugged in trailers, Manager Dick Stoddard, at the Tri-States Rocket, Rock Island, Ill., has adopted a cartoon character, personalized with the name of "Charley Rocket" and sold to the public as a slangy, cocky fellow, with copy in keeping. "Charley" is a small cut, who speaks his piece in balloon copy.

Stoddard introduced the new helper via an eight-frame trailer, in which "Charley" noted his reason for being by saying the manager had hired him because Charley knew how to pick good shows, of which he intended to inform the customers. This goes right into the regular trailers and has caught on nicely, Stoddard says. The cartoon will also serve to announce policy changes, special events, and suchlike.

GREETINGS RECORDS ARRANGED BY SIEGAL

Messages from local mothers to sons in service will be recorded in the lobby of the New Granada, Pittsburgh, the week before Christmas on a tiein arranged by Ed Siegal with a neighborhood radio store possessing home recording equipment. Theatre will pay cost of discs, to be mailed by the parents. Since the records will contain a plug for the theatre, Siegal recommends the promotion for institutional advertising and goodwill.

"BIRTH OF THE BLUES" CONTEST AWARDS COURSE IN SINGING

Featured for the campaign on "Birth of the Blues", at the New York Paramount, was a singing contest over Station WMCA, arranged by Bob Weitman, managing director, to name the "Mary Martin of tomorrow". Winner was awarded a one-year course in singing and stage technique by the star's tutor, and a booking at the Paramount. Runner-up was similarly awarded. The choices were made by a committee of prominent editors and columnists, judging entrants on their renditions of hit numbers from the picture.

▽

LOCAL FAMILY TIED TO NEWSREEL SHOT

Having visited often in Fulton, Ky., where he has a number of in-laws, Arthur Stearns, famed parachute-jumper, is well known locally. Thus, when Stearns made his recent record-breaking leap, it was publicized by the Fulton papers, and followed up by Hal Thomas at the Malco Fulton with the newsreel showing the jumper in action. Further publicity was had when Thomas invited the in-laws to the showing, which notices, he reports, helped to sell some extra business.

IT'S NO HEADACHE, SAY THEATREMEN

Getting aboard the national campaign of the headache-cure people to stimulate sales of the old-time remedy, George Laby promoted a lot of those Seidlitz powder boxes for distribution around town. Inside was slip reading: "Heck. This ain't no Seidlitz powder. But we think it's a swell way to tell you about 'When Ladies Meet'," etc.

Out in Devil's Lake, No. Dak., Art Abelson also found the stunt useful, this time for his date at the Lake on "Sun Valley Serenade".

SPONSORED RADIO SHOWS HELP SIDNEY BUILD-UP

Taking over recently at the National, Louisville, Ky., an independent situation with a musical stock policy plus whatever product he can get, Jack Sidney has put his house into the spotlight with a radio quiz program from the stage, sponsored by the state's largest brewery. It is an audience-participating idea, elaborately staged, and helping the grosses considerably on Monday nights, one of the weak ones. Sponsor is following through with newspaper ads, street car and bus cards, covering their accounts with colorful heralds.

In addition, Sidney has promoted a five-day-a-week street broadcast sponsored by one of the leading stores and on which guest tickets are given for prizes. Results have been so good that the sponsor has just re-signed for another stretch, the theatre benefiting accordingly.

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STAN TESTS "TRUTH" RUG IN FRONT OF BOXOFFICE

To the many unusual slants employed by theatremen in hooking picture promotions to their dates, Stan Lambert adds one having to do with a rug used in "Nothing but the Truth", tied to the date at Warner's Venetian, Racine, Wis. Using a duplicate of the pictured floor covering, Lambert had the rug laid at the boxoffice in advance of the date, after which the store had one-half of it cleaned and relaid out front, where it all was explained with a poster alongside.

The copy tiein had to do with how the rug had stood up with all the wear, emphasizing how well it had been cleaned, etc. Due credit was given the picture, and the promotion plugged further by the store in ads and on the radio.

▽

PROMOTES FRONT PAGE OF CHRISTMAS ISSUE

Jack Nelson comes up with another of his giant newspaper tieins in North Bay, Ontario, this time the Canadian theatreman taking over the 24-page Christmas shopping issue of his paper on a tiein with "She Knew All the Answers" at the F. P. C. Capitol. Ten cash prizes and ten pairs of guest tickets were given for the best 20-word answers to the question: "Why I find it best to shop in North Bay", entrants being required to attach their answers to sales slips from any store advertised in the issue.

Two-color front-page banner head read: "Shop In North Bay. You'll find all the answers to gift problems," etc. Further along the copy read that the event was inspired by the picture, theatre credits being carried prominently and further emphasized with a two-column close-up of the stars.

FURTHER LATE REPORTS

STAR, AUTHOR FEATURED ON "PULHAM" PREMIERE

Since "H. M. Pulham, Esq." is a story with a Boston and Harvard background, campaign for the world premiere last week at Loew's State and Orpheum was given special attention by the press in the campaign reported by Joe Longo, ad head, under the direct supervision of Charlie Kurtzman, division head. In all, some 70 newspaper breaks were had in advance, featuring editorials in two of the more conservative dailies and a five-day contest in the Traveler wherein guest tickets were offered to readers on the best answers on why they would like to see the picture. Three-day serialization was also planted.

Much of the featured publicity was had by the personal appearance of Robert Young, the picture lead, and J. P. Marquand, author, the campaign being definitely localized by the presentation by Mr. Marquand of the original script of the picture to Harvard University. Various college papers also cooperated, Longo arranging with the Boston University daily to invite Hedy Lamar to the school's annual military ball.

Screening for Alumni Held

Another slant that also hit the dailies was a special screening for Harvard alumni, particularly the officers of the class in which the author graduated. Through this, Longo was able to get a crack at the alumni mailing list, which brought a special group to the premiere in Marquand's honor and also hit the society pages.

Different heralds directed to male and female patronage were distributed about town, as were special printed bookmarks in stores and libraries. The Community Fund list gave the Loewman another outlet for names. Many good windows were had and, recognizing the importance of the event, civic authorities gave permission for banners across the main streets. At the theatre the opening was celebrated with all the Hollywood trimmings. This included a special broadcast from the lobby, and other radio promotions were had for a week ahead.

Credited by the Loewman with valuable assistance in putting over the opening were Loewman Howard Burkhardt, Ed McBride, Joe PiPesa, Sandy Gampa and MGM exploiteer, Bert McKenzie.

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GLAMOUR GIRL SEARCH PLUGS "SCREAMING" DATE

The successful glamour girl contest reported in various spots on "I Wake Up Screaming" is currently effected, and successfully, for the date at the M. & P. Paramount in Boston, as reported by Martin Glazer, publicity director, in cooperation with Manager Ben Rosenberg. Tied directly to the Daily Record, local tabloid, Glazer reports over 3,000 free lines of publicity during the promotion. Selected by Ralph Stitt, Twentieth Century-Fox exploiteer, from a group of working girls, the one chosen was given a complete glamourizing, such as beauty treatments, clothing, suite at swanky hotel, etc. Paper followed through with daily picture layouts and stories.

Also reported as unusual for local advertising by Glazer was the back-page "ear" of two of the local sheets, space taken up with a reverse cut of the title. This, he says, was a first-timer and caused quite a bit of buzzing.

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SELLS ADVANCE TICKETS FOR NEW YEAR'S EVE SHOW

With "Babes on Broadway" booked for the New Year at Loew's Poli in Waterbury, Ed Fitzpatrick is working on the date for a big New Year's Eve midnight show, already selling tickets in advance, importantly with a portable ticket booth on downtown street corners. Special booth in the lobby is also being used to sell the tickets, and the entire theatre staff is cooperating through a ticket committee, stores and business firms being canvassed for the purpose. Ed is encouraging these sales with special prizes.

Sound truck has been promoted for daily use to plug the "big show", special recordings of the hit numbers from the picture being broadcast with theatre announcements. Badges are being worn by the personnel and at each break ushers are circulating through the crowds advertising advance tickets. Festivities are being announced on the radio stations and many defense plants in the sector are being covered with special heralds.

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STARTS TARZAN CLUB TO AID LOCAL ZOO

Organized by Francis Deering for "Tarzan's Secret Treasure" at Loew's, Houston, is a "Tarzan Club" which created a lot of publicity in advance. The main objective of the organization, according to Francis, was to secure one new animal for the local zoo and, for this purpose, readers were invited to become members by bringing or sending a dime to the club headquarters at the theatre. In exchange, the Loewman gave engraved membership cards. Through the process of announcing that Johnny Weismuller had contributed $25.00 to start the fund, Francis secured an opening three-column break and scene cut, running for the best part of the week. Other explotations on the date included coloring contest, sound truck which made the rounds of the schools and a special jungle front.

'Texas' in Arizona Sold by Carolina

The South was moved over a bit to the Southwest recently when Manager Carolina Brunson went all out to sell "Texas" at the Rialto, Phoenix, Ariz., doing quite a bit to remind the folks of the Lone Star state. In line with the promotion was a tiein with the local Texas Society for a state register, taken about town by girls in cowland costume. Back banners read: "Are you from Texas? Register now. See," etc.

Further atmosphere was had with the only genuine stage coach in Arizona, promoted by Brunson for street ballyhoo. Driven by an old-time driver with another old-timer armed with rifle as guard, the coach carrying a girl in costume of the picture was driven to the state capital, joining the Governor's parade to open the State Fair. The coach, colorfully bannered, was displayed around town and in front of the theatre, where it was posed with usherettes who with the rest of the staff wore full costumes.

Outstanding exploitation in window display was obtained by Carolina in conjunction with leading merchants such as Porter's, nationally famed saddle and western apparel department store. Here a giant display was had with comparison showing of a dress used in the picture and a modern outfit. Atmospheric exhibits in other strategically located windows were also had, with appropriate credits.

In addition, there were quite a few radio tieins, coop pages and contests for students aimed to highlight the historical background of the story.

"LET'S HEAR FROM YOU"

Shaffer-Galligin Duo Report Recent Tieins

Joining in Round Table activities, but recently, new members John W. Shaffer, publicist and Manager W. G. Galligin report colorful doings at the subsequent Commercial, Chicago, of the Harry Balaban circuit, the theatremen sending on details of a "Triple Horror Show" of high voltage. Immediate interest was aroused with a bannered ambulance parked out front for four days ahead, and three boys dressed as ghosts covered the district with signs "picketing" the theatre for being "unfair to the Ghost Union." The ambulance was used further to spread the word at local football fields and stadiums during games. Window displays throughout the neighborhood were also used to call attention to the proceedings, which in addition to the screen program included the Dr. Silkini spook stage show.

Another report from the Shaffer-Galligin duo notes details of a "Queen" contest put on recently, a number of preliminary contests being held on the stage with winners entered in the finals. Prizes were awarded for the preliminaries and in addition, the girl selected as "Miss South Chicago" was further rewarded with a complete ensemble from one of the leading stores. The promotion was hooked to the local daily which ran entry blanks and continuous publicity to build up the proceedings.

Warnermen Report From Philadelphia

Some of the recent campaigns emanating from Steve Barutio's Warner Philadelphia theatres district, and reported by R. Lee Kline, included a thorough job of work by Andy Schectman, on "Sun Valley Serenade" at the Vernon, and Jerry Weissler on "Kiss the Boys" at the Diamond, both being neighborhood situations.

Schectman tied in to a recent appearance of Glenn Miller at the downtown Earle, having a photo taken of himself and the band leader showing Miller autographing one of his recordings of the picture's hit numbers. Andy tied this to his campaign by promoting a number of the records from a music store for distribution to the first 25 patrons at the opening evening show. The band leader photo was used out front to plug the offer.

Another Glenn Miller plant was a "juke-box" recording machine out front carrying the band's recordings. Accompanying poster invited the public to select the numbers they wanted to hear. In the theatre, a victrola was placed on the stage and before the matinee and evening shows started, recordings of the hit numbers were played. At the finale of the concerts, a special record was run calling attention to the picture and crediting the music store for the machine and records.

Seeks Most Kissable Lips

Discovery of the "most kissable lips" in the neighborhood was the contest angle tied in with his newspaper by Weissler for "Kiss the Boys", the Warnerman hooking up with the House of Westmore on the promotion. Squares of cleansing tissue and makeup mirror were provided in the lobby, and women patrons invited to make an imprint of their lips upon the tissues to which were attached small tickets for names, addresses, coloring (blond or brunette, etc.,) and age. On opening night, cosmetic representatives and models made their selections on the stage, the winner presented with make-up outfit of products merchandised by the advertiser.

"LET'S HEAR FROM YOU"

Circus Day Observed By Welty on "Dumbo"

City Manager Neil Welty made it circus day in and around Stamford, Conn., for his date on "Dumbo" at the Palace, campaign including a torchlight street parade in which the fife and drum corps of the American Legion participated. Street bally featured side show barkers, clowns who drew chalk pictures of "Dumbo" and who visited the schools. One of the clowns distributed new pennies to children who gathered while he did his chalk act, drawings of the Disney characters were presented to patrons leaving theatre.

Full cooperation of school board was obtained with bulletins posted on all boards and heralds distributed at schools. One honor student and a teacher from each school attended the opening and wrote their impressions for use in daily paper. Radio coverage included 13 spot announcements over WSRR, children enacting a play with characters from the picture.

PERSONNEL CONDUCT

Inspired by an address by Walter Wanger, that losses in patronage may in part be due to lack of tact in customer approach, is the following listing of suggestions for personnel coming in actual contact with the public. The material, compiled by John DeMars and Wylder and Ralph C. Nordmark, of the Marquis Theatre, Hollywood, Calif., aims to set forth rules of indivdual contact, not including routine operation. "These rules may be obvious. Nevertheless, they have been grossly neglected," say the authors.

I. TELEPHONE OPERATOR
- A. COMPLETE KNOWLEDGE OF SHOWS
  1. Title of both features
  2. Principals of the cast
  3. Synopsis of the story
  4. Schedule, allowing 5-minutes variation
  5. Location of theatre and transportation facilities

II. CASHIERS
- A. PERSONALITY
  1. Cheerful, courteous, and not too ostentatiously made-up
  2. Salutation, "Good Evening", "Thank You", rendered unmechanically
  3. Even temperament
  4. Seating facilities

III. DOORMEN
- A. PERSONALITY
  1. Cheerful and courteous, helpful to handicapped patrons
- B. SCHEDULE OF SHOW, ETC., SEATING FACILITIES
- C. KNOWLEDGE OF PARKING FACILITIES
  1. City ordinances
- D. SERVICE
  1. Call cabs
  2. Assist patrons alighting from vehicles

IV. TICKET-TAKER
- A. PERSONALITY
  1. Salutation—
     a. "Good Evening" rendered unmechanically
  2. Smile and congenial attitude
- B. SYNOPSIS OF BOTH FEATURES
  1. Cast
  2. Story
- C. THEATRE FACILITIES AND ACCOMMODATIONS
  1. Rest rooms
  2. Seating facilities
  3. Parking facilities
  4. Availability of candy, cigarettes, etc.
  5. Fire laws

V. USHERS
- A. PERSONALITY
  1. Appearance
     a. Well groomed
  2. Cheerful attitude
     a. Smile pleasingly
- B. DUTIES
  1. Proper seating of patrons
     a. Willingness to locate suitable seats
     b. Designate seat location
  2. Synopsis of each feature
     a. Schedule and running times
     b. Forthcoming attractions
  3. Maintain order
     a. Remove rowdies and undesirables

VI. PARKING ATTENDANTS
- A. PERSONALITY
  1. Courteous and cheerful
- B. DUTIES
  1. Assist patrons
  2. Knowledge of schedule
  3. Synopsis of each feature
  4. *Care* in handling patrons' vehicles.

Lettered Jaloppy Used By Stearns for "Hardy"

For "Life Begins For Andy Hardy" at Schine's Strand, Lexington, Ky., Manager Harry D. Stearn picked up an old jaloppy, had it lettered with trick copy and driven around town by one of the town's collegiates. For added decoration, a quartet of girls came along, the gang cheering and otherwise to engage attention.

On "Tom, Dick and Harry", Stearn had three boys around the streets, each wearing back banner reading, "I'm Tom", "I'm Dick", "I'm Harry", the cards also carrying star and theatre copy. Boys walked in single file and from time to time together so that the title would read correctly. Soda fountains naming drinks after the title announced the confection with banners and mirror copy.

Local Movie Sponsored By Staten Islanders

Backed by a comprehensive campaign in the local press was the production and showings of a local movie of Staten Island, put over by Edgar Goth, Fabian theatres zone ad head, and shown in a number of the zone theatres. Cost was defrayed by the 15 merchants and industrial concerns represented whose activities were portrayed. Editing and continuity were handled by Harry Black, zone head, with Goth assisting.

In advance of the initial showings at three of the principal houses, the participants paid for three full-page ads, in which their names were mentioned, with dates in the subsequents also emphasized. Shown in conjunction with the regular program, the short made an excellent added attraction, Goth notes.

EXPLOITATION BRIEFS FROM A-FIELD

Giveaway herald in the form of a bank note which had "Virginia" picture copy at the bottom was distributed at the box-office as part of Mel Jolley's campaign for the date at the Columbia, in St. Thomas, Ontario. In addition, heralds made up in the form of bookmarks were given out at local library and bookstores, plus house-to-house. Ahead of "Caught in the Draft" Mel used three boys on street corners reading papers with theatre copy overprinted on outside. On Saturday matinee kids in costume paraded main street with signs reading "we are on our way to see," etc.

▽

New, because the local paper has only lately come around to theatre cooperation, is the coloring contest put over by Bill Johnson for "Aloma" at Smalley's, Dolgeville, N. Y. The daily run a two-column cut and story, inviting boys and girls to try their skill. Johnson contributed 10 guest tickets for the best entries.

▽

Because he does not bother the editor with picture material other than articles and features with real news value, Frank Shaffer credits his recent success in planting the full page "Sergeant York" yarn ahead of his date at the Dixie, Staunton, Va.

▽

To mark Andy Hardy Week, in Ridgway, Pa., Bob Bowman secured a proclamation from the Mayor, then followed this with a wire promoted from Hollywood and signed by Mickey extending his appreciation for the honor. Other stunts to put over "Life Begins" at the Strand by Bowman included a four-day classified hookup, phone calls by cashier in advance and post card campaign to out-of-town patrons.

▽

In connection with his date on "Harmon of Michigan" at the Colonial Theatre, in Erie, Pa., Jack Cotter planted a grid contest in local daily with cash and guest ticket awards going to those coming closest to correct scores. Through tieup with paper, weekly guest tickets are awarded to those sending in news tips judged good enough by paper for publication.

▽

Reported as bringing in excellent returns was Frank Shaffer's contest on "What Is Man Power?" which was landed in local daily for that picture's opening at the Warner Dixie Theatre, in Staunton, Va. Running a week ahead folks were invited to write letters on the subject for theatre tickets, cooperating paper running two-column mat of the stars. For "Dive Bomber" Shaffer planted a six-day serialization.

▽

As a teaser ahead of "Mr. & Mrs. Smith" at Smalley's, in Dolgeville, N. Y., Bill Johnson distributed sealed pay envelopes to men only with copy on the outside reading: "We dare you to hand this to your wife unopened." Mimeographed handwritten copy inside: "Dearest: I have been neglectful of late, so I am making a date with you right now to see," etc. In addition Bill featured a football score guessing contest with guest tickets going to those coming closest to perfect scores.

A SMART TIEUP



SINCE Fredric March, starring in "One Foot in Heaven", is also appearing on Broadway in the stage play, "Hope for a Harvest", Elihu Glass at the Fabian Paramount, Staten Island, conceived the ingenious idea of building up the picture by offering free tickets to the play, as noted. Tickets were promoted in a tieup with Joe Heidt, publicity head of the Theatre Guild, in exchange for newspaper advertising, in addition to other publicity and theatre display.

From Indianapolis, Bill Elder continues to report those smart co-ops on various dates. Recently, he carved out a large ad with a head cut of Clark Gable affixed to a hunting coat advertised by one of the stores. Layout was topped with theatre and picture credits. Elder repeated on "Lady Be Good" and "Shadow of the Thin Man," for jewelry store co-ops, the ads topped with giant close-ups of the stars, properly tabbed.

▽

With the ban on children attending the movies because of the polio scare lifted in York, Pa., Al Myers, manager of Warner's Ritz Theatre offered his kid patrons a chance to see their favorites in the pictures they had missed during their six week's absence from the theatre. The pictures were offered as the second feature at his Saturday morning shows.

▽

Another one of those outstanding publicity campaigns for his stage shows is noted by Lou Mayer at the RKO Temple, in Rochester, in this instance for the personal appearance of "Fats" Waller. Local dailies came through with art and stories on amusements page, columnists devoting space to the pianist.

▽

Effective window display was promoted by Vern Hudson at the Palace, in Guelph, with copy reading: "For Christmas gifts you will find All That Money Will Buy." In addition, stills from that picture were spotted around the window with appropriate tiein copy. Vern also sent government postcards carrying picture plug to special mailing list.

▽

Playing "Charley's Aunt" on Thanksgiving Day, Lester Kolste at the Van Der Vaart, in Sheboygan, Wis., planted a live turkey out front of his house with copy on cage reading: "I know it's dangerous hanging around town, but I'm risking my neck to see," etc. For street bally usher carried large umbrella with imprint: "If you think this is funny you should see," etc.

▽

Tinted star photos were distributed to the first 500 women attending George Cronin's opening of "Weekend in Havana" at the Strand Theatre, in Portland, Maine. Tropical lobby display was featured with star cutouts and numerous window displays promoted.

▽

Flying over Antigo, Wis., opening day of "Yank" at the Palace, was plane which dropped heralds and a certain number of guest tickets to the opening. Stunt advertised well in advance brought much attention from the localities. In addition, paper parachutes were also dropped. Heralds were also distributed to teachers, who handed them out to students. Free cuts and publicity stories were landed in daily paper.

▽

A radio whistling contest proved effective ballyhoo for "Whistling in the Dark" during William Freise's campaign for the film's Rivoli, La Crosse, Wis., engagement. Freise awarded guest tickets to the first 10 persons identifying correctly the numbers whistled.

REPRESENTATIVE NEWSPAPER ADS

(Below) Another of these intriguing institutional layouts from the workshop of Barney DeVietti, manager of the Huish Theatres, in Price, Utah. Under the head "Getting Personal" and by-lined by the Round Tabler, some local or general newsworthy subject is introduced and illustrated to lead into the theatre copy below. Size: 200 lines on 2 col.

Getting Personal

By

BARNEY DeVIETTI

Pull up a chair, movie fans, and we'll tell you about . . . .

VEGETABLES...



- Mr. Joe Veltri, our fireman, who has charge of the boilers in the Price, Carbon and Utah theatres, has been after me all spring and summer to stop at his home for a load of vegetables from his garden. I finally got around to taking him up on his invitation the other day and all but cleaned out the place.
- Joe really is a swell farmer, and I certainly did cart off a dandy load of garden produce. I have a hunch he won't be too anxious to have me call around next year.
- Mr. Veltri had a bit of trouble this year as we noticed the following sign planted smack in the middle of his garden:
- Trespassers will be persekuted to the full extent of two mongrel dogs which aint never been overly soshible with strangers and one double barreled shot gun which don't shoot no sofa pillows. Dam, if I ain't tired of this hell raisin and steelin round my toomater patch.
- Vegetables, you know, are chuck full of this Vitamin and that Vitamin all of which are supposed to keep us in tip-top physical condition. Let me tell you about a new Vitamin—Vitamin "M"—which now joins the "Keep Well" parade!
- Vitamin "M" is MOVIES. We urge you to enjoy liberal treatments of Vitamin "M" for pleasure.
- Mental health is just as vital as physical health. So how about taking a dose of Vitamin "M" to-night and then keep right on with the treatment. Always remember that Vitamin "M" is the symbol of comfort and enjoyable entertainment offered by the Huish theatres.
- Here is your Vitamin "M" treatment for this week . . . . . .

—PRICE THEATRE—



(Above) Representative of the "white-space" layouts by Jim Nairn, is this for "Nothing But the Truth" at Shea's, Toronto, cartoon sketch of Hope developed as main attractor. Size: 75 lines on 2 col.

(Below) For holdovers on "Honky Tonk" at the United Artists, Detroit, Bill Hendricks followed through with a series of osculatory closeups, as represented by this 130 lines on 2 col., to announce the second and third weeks of the date.





(Above) To sell his Thanksgiving show away from the usual, Manager Karl Lindstaedt reports this successful "menu" idea at the Paramount, Austin, Minn. Picture and institutional copy were cleverly intergrated. Size: 125 lines on 2 col.

(Below) Direct public appeal to the clergy as noted in this "If I were" 50 lines on 2 col., worked well for Francis Schlax in selling "Foot In Heaven", at the Kenosha, Kenosha, Wisc. Other ads in the campaign stressed the comedy angles.

IF I WERE A MEMBER OF THE CLERGY! —

I would make special mention of the engagement of *"One Foot In Heaven"* starting tomorrow at the Kenosha Theatre.

I would say to my people—"It is one of the great pictures of this or any other year. There is romance and drama and rich humor. Love of God and love for men, women and little children is its theme song. Whatever your age, faith or condition, if you have ever lived in a family, you'll be stirred by this portrayal. It is life with father and mother, and it marches with the trumpets of faith and courage!"

BUT I AM JUST ANOTHER THEATER MANAGER! . . .

Trying to tell you about a richly entertaining film drama. **PLEASE SEE IT!**

F. B. SCHLAX, *Mgr.*
KENOSHA THEATRE

• personalities

JACK HART
of the Riviera Theatre, Scranton, Penna., leaves his post for service in the U. S. Army.

▽

BOB SLADE
assistant manager of the Center Theatre, Miami, Florida, was inducted into the Army.

▽

C. CLARE WOODS
moves from the Capitol Theatre, Salt Lake City, Utah, to the Centre, replacing RAY M. HENDRY, who is ill, and RAY TAYLOR goes to the Capitol from the Marlo, which will be closed for repairs.

▽

BUFORD CRANCH
of Atlanta becomes assistant manager of the Loew's State Theatre in Memphis, Tenn., replacing VIRGIL FOX, who goes to Louisville as assistant.

▽

MANNY PEARLSTEIN
formerly with Warner Bros., Cleveland, Ohio, joined Monogram as press representative in that territory.

▽

HERBERT BERMAN
who managed the State Theatre, Deposit, N. Y., has been transferred to manage the Norbury in Ellenville, N. Y.

▽

CLYDE S. WAUGAMAN
will operate the reopened Vox and Ligonier houses in Pittsburgh, Pa.

▽

CHARLES B. KING
has the manager's post at the Ritz Theatre, McGehee, Ark., coming from Jackson, Tenn.

▽

OSCAR HANSON
has taken over Alliance Films of Toronto, an independent exchange and also Colonial Pictures, Ltd.

▽

LEW PRESTON
for the past seven years with the Endicott Circuit, in Brooklyn has resigned his post and joined forces with the Interboro Circuit being in charge of all Bay Ridge and Bensonhurst territory under the personal directio nof STANLEY KOLBERT.

▽

BOB GROSS
formerly of Oshkosh, is the new manager of the Varsity, in Milwaukee, while RUDY KOUTNIK of the Zenith replaces LOUIS LUTZ at the Palace, with Lutz going to Fond du Lac as manager of the Fox houses there.

▽

JACK A. FARR
manager of the Ritz and Queen Theatres, Victoria, Tex., has been transferred to Texas City where he will manage the Jewel.

▽

L. J. WEGENER
manager of the Palace, Burlington, Ia., has been named district manager for Central States to have supervision of 10 houses in Iowa, headquartering in Burlington.

▽

JERRY GREENEBAUM
formerly at the Rialto Clinton, Ia., is manager of the new Tri-States Illini, in Moline.



FRANK BENJAMIN—weight, six and one-half pounds—on Thursday, October 23rd, to Mr. and Mrs. Frank Kovaletz. Proud Daddy manages the Granada Theatre, in Olyphant, Pa.

▽

LOU SINGER
treasurer of the Paramount Theatre, in San Francisco has been promoted to advertising manager replacing DAVE RICHARDS, who resigned to study law.

▽

PAUL BURKE
has been named manager of the Orpheum Theatre, in Wilkes Barre, Pa. succeeding FRANK JONES who has been appointed manager of the Parsons Theatre. GEORGE HORLACHER, manager of the Parsons has been advanced to manager of the newly reopened Sterling Theatre in Wilkes Barre with TOM DEVEY returning as house manager of the Sterling.

▽

ERNIE SCHMIDT
of the Berwick, Pa. Theatre Company, operator of the Strand and Temple Theatres has leased the Berwick Airport. Schmidt plans to develop the airport and make the field the agency headquarters for Ercouple planes for which he has the agency.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, New York

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

JONAS PERLBERG
has joined the staff of Filmack Trailer Company, in Chicago.

▽

C. B. KING
is now managing the Ritz Theatre, in McGhee, Ark. succeeding RALPH LEHMAN.

▽

E. A. PATTON
has purchased the Emerson Theatre, in Hartford, Ark.

▽

TONY SZYMANSKI
is the new manager of the Miller Theatre, in Woodstock, Ill. succeeding WILLIAM THOMAS who is now at the Naper, in Naperville, Ill.

▽

L. J. WEGENER
manager of the Central States Palace, in Burlington, Ia. has been named district manager for that territory.

▽

R. L. BAKER, JR.
manager of the Canova Theatre, in Conover, N. C., will be drafted the first of the year and HALL C. HAUPE will replace him.

▽

LORENZO GELABERT
purchasing manager of the Cobian Theatres, in San Juan, Puerto Rico paid us a visit.

▽

JOHN HAMILTON
has been transferred from house manager at the Keith, Syracuse, to the Empire.

▽

HERB GORDON
assistant at Schine's Oneonta, Oneonta, N. Y. has been shifted to the Grand, in Rochester.

▽

MILLARD OCHS
is managing the Warner Strand, in Akron, Ohio.

▽

HARRY HOLDSBURG
will manage the Tri-States Paramount, in Omaha replacing DALE McFARLAND.

▽

DAVID K. EDWARDS
has been named manager of the recently leased and remodeled Paramount Theatre, in Salt Lake City by JOSEPH L. LAWRENCE, owner of the Lawrence chain.

▽

WALTER BRANSON
RKO Midwest district manager was appointed Western division manager succeeding CRESSON E. SMITH, resigned, to become Los Angeles branch manager for United Artists.

▽

F. C. INGRAM
manager of the Central States Cresco theatre at Cresco, Ia. has been transferred to manage the King Theatre, at Albia, Ia. and JACK SLINGLESS formerly manager of the Zephyr at Burlington, Ia. will manage the Cresco. CARL ROSE manager of the Central State Ritz at Charlton has been sent to manage the Sun, at York, Neb. and KENNETH VOHS, manager of the Strand at Fort Dodge, Ia. will manage the Ritz, at Chariton.

Chalmers, Trade Publisher, Dies At Age of 98

James P. Chalmers, former vice president of Chalmers Publishing Company, who celebrated his 98th birthday last October 20th, died in his home in Greenwich, Connecticut, Thursday, December 4th. The company published *Moving Picture World,* prior to its purchased by Martin Quigley in 1927 and its consolidation with *Exhibitor Herald* to form *Exhibitors Herald-World,* which was merged with *Motion Picture News* in 1930 to form MOTION PICTURE HERALD.

Mr. Chalmers was the father of James P. Chalmers, Jr., who founded *Moving Picture World in* 1907, and *Cine-Mundial*, a Spanish film magazine, in 1913. The company also published text books, among them, Richardson's "Blue Book of Projection" and "Motion Picture Theatre Management."

The elder Chalmers was born in Kirkwall, Orkney, Scotland, in 1843. He left with his family and came to the United States in 1892. Shortly after his arrival in America, he established a printing business in New York, and was engaged in that enterprise for a number of years. Later, he retired and purchased a farm in Cromwell, Conn. When his son was killed in an accident in 1912, Mr. Chalmers returned to business and took charge of the Chalmers publishing firm. He remained active there until 1927.

Mr. Chalmers' grandson, Alfred J. Chalmers, heads the Chalmers Publishing Company which still publishes *Cine-Mundial* in New York.

James Chalmers was a senior elder in the Presbyterian Church in Greenwich, and participated in church activities for many years. He was the oldest living member of the local Y.M.C.A.

Surving are two daughters, Miss Eliza J. Chalmers and Mrs. John D. Rosie of Greenwich; a son, John F. Chalmers; three grandchildren, Alfred J., Norman L. Rosie of Chicago and Edgar C. Rosie of Darien, Conn.; and four great-grandchildren.

Funeral services were held last Sunday at the First Presbyterian Church in Greenwich. Mr. Chalmers was buried beside his wife in Kensico Cemetery.

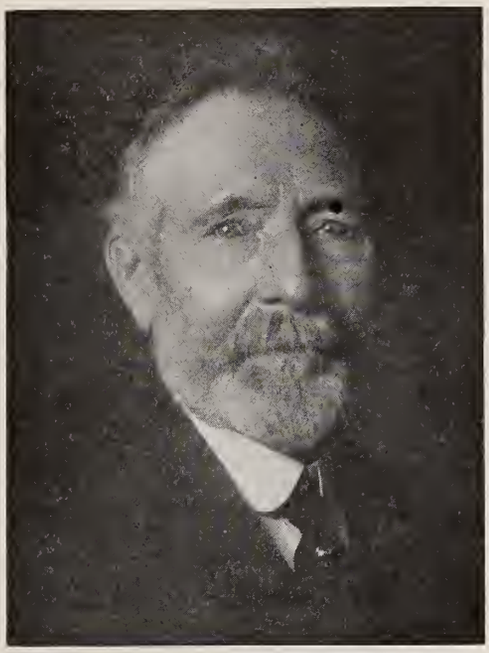
Walter G. Preston, NBC Executive, Dies

Walter G. Preston, Jr., vice-president and manager of the public service division of the National Broadcasting Company, was found dead at his home in New York Saturday morning, December 6th, as a result of an overdose of sleeping tablets. He was 39 years old.

Mr. Preston joined NBC in 1935 as assistant to the vice-president and treasurer. The following year he was made director of the general service department, and in 1938 was appointed assistant to the vice-president in charge of education. Later he became manager of the public service division, which arranges radio forums and does other promotional work.

James F. Potts

James F. Potts, 73, operator of the first motion picture theatre in Portsmouth, Ohio, and later operating houses in Cincinnati, died at his home in Dayton, Ohio, Monday, December 7th.



JAMES P. CHALMERS

Wells Hawks Dies; Former Press Agent

Wells Hawks, 71, publicity man, press agent and former representative of many theatrical firms and motion picture stars, died Thursday, December 4th, at the Pinehurst Sanitarium, Pomona, N. Y., where he had been since suffering a stroke in 1927.

During his career he was credited with titling Mary Pickford as "America's Sweetheart," and helped mold the careers of Maude Adams, Ethel Barrymore, Julia Marlowe, John Drew and Nora Bayes.

A former newspaper reporter, he was in charge of publicity for Charles Frohman and Sam H. Harris in addition to publicizing the old Hippodrome, Ringling Brothers Circus and Coney Island. During the last World War he volunteered to handle publicity for the Navy Recruiting Service. He was founder and honorary president of the Theatrical Press Representatives of America.

John Wilson Dies: Television Engineer

Funeral services were held Monday for John Charles Wilson, 32, internationally known television engineer, who died at his home in Bayside, Long Island, Friday, December 5th.

A native of London, Mr. Wilson was first associated with Baird Television Development Co. in England, coming to this country in 1936 to join CBS. A year later he became associated with the Hazeltine Service Corp. He is survived by his widow.

Mrs. Lena Sarnoff Fox

Mrs. Lena Sarnoff Fox, mother of David Sarnoff, president of the Radio Corporation of America and chairman of the board of the National Broadcasting Company, died Thursday, December 4th, at her home in the Bronx, New York. She was 73 years old.

Coit H. Carson

Coit H. Carson, 62, co-owner with his brother, Drew J. Carson, of the Majestic and Palace theatres in Arctic, R. I., died at his home in Centerville, R. I., December 2nd.

Dr. Frank Mankiewicz

Funeral services were held in New York Friday, December 5th, for Dr. Frank Mankiewicz, 69, father of Joseph L. Mankiewicz, MGM producer, and Herman J. Mankiewicz, screen writer. Dr. Mankiewicz died in New York Wednesday, December 3rd.

Oscar Deutsch, Odeon Chairman, Dies in London

Oscar Deutsch, chairman and managing director of Odeon Theatres, Ltd., and a director of United Artists Corp., Ltd., died at his home in London, Friday, December 5th. He was 48th years old.

He had been in ill health for some time, and recently his condition was more seriously impaired as a result of shock sustained in a Nazi air raid.

Mr. Deutsch first entered the motion picture field 25 years ago as owner of several theatres in Birmingham, England. About ten years ago he began to expand his business in other communities, building a great number of new theatres, most of them locally financed, throughout the British Isles. Ultimately he brought his interests in more than 200 theatres under the central organization of the Odeon Management Corporation, which subsequently bought out all local financial contriubtors to the circuit.

At his death, Mr. Deutsch was president of the managing corporation, which now reportedly controls the largest single theatre chain in England, including such large first run houses as the Odeon in London, built several years ago. He was also a member of the board of directors of United Artists, Ltd., which is said to own the controlling share in the Odeon Management Corporation.

Before the Films Act was passed in England Mr. Deutsch is reported to have given impetus to production of many films by guaranteeing a certain minimum rental in advance of production. After the Films Act this practice was continued on a smaller scale and only under specific permission from the British government.

Mr. Deutsch's home, which he maintained in Manchester throughout his career, was bombed several months ago during an air attack, and he suffered minor injuries in being hurled from his bed by the explosion.

Surviving is his widow who lives in Birmingham. They had no children.

Guy Eastman

Guy Eastman, 64, father of Clayton G. Eastman, manager of Paramount's Albany exchange, died December 1st, at North Conway, N. H. Mr. Eastman was survived by his widow, by two sons, Clayton G., of Albany, N. Y., and Raymond Eastman of North Conway, N. H., and by a daughter, Ruth. Interment was at North Conway, N. H.

William H. Ogden

William H. Ogden, 60, stage electrician, died December 4th, at his home in Camden, N. J. He had been taken ill two days previous after returning home from the Forrest Theatre, Philadelphia, where he was stage electrician for the Eddie Cantor musical show, "Banjo Eyes." A charter member of the Philadelphia IATSE, he was formerly employed for many years by Camden theatres. His wife and parents survive.

Gilbert E. Gable

Gilbert E. Gable, 55, who produced travel motion pictures, and active in publicity and radio work, died December 2nd in Portland, Ore., from acute indigestion, it was learned by his friends and family in Philadelphia.

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PRODUCT DIGEST

THE RELEASE CHART SHOWMEN'S REVIEWS

Sullivan's Travels

(Paramount)

Laughter vs. "Messages"

Preston Sturges knows how to make a slick, entertaining picture. He has done so again with this story about a Hollywood director. Properly sold, and it will require special attention, it should prove fully as pleasing to both exhibitors and patrons as writer-director Sturges' previous successes "The Great McGinty" and "The Lady Eve."

The picture asks whether the public wants sheer entertainment or a social "message" on the screen. By a laughful plot Mr. Sturges constructs a very positive argument in behalf of entertaining cinema.

Sullivan, played by Joel McCrea, is a successful comedy director who wants to film a document about the downtrodden. His producers, Raymond Walburn and Porter Hall, ask what he knows about trouble. Sullivan dons tramp's garb and sets forth to see the other half.

Twice he is forced back to Hollywood. On the first return he meets the Girl, Veronica Lake, who buys him breakfast. Touched, Sullivan promises to help her to crash Hollywood. They are arrested after Sullivan borrows his own car. He reveals his identity. There is a melee of pushing into swimming pools as the Girl rebukes Sullivan for deceiving her. Miss Lake combs out her tresses and forgives Sullivan. But he must take her on his adventure.

Again the experiment is interrupted as Sullivan catches the flu and is put to bed by the doctor and publicity men whom the studio assigned to trail him in a land yacht. He recovers and with the Girl explores hobo jungles, freight cars, jails and missions learning of the seamy side.

The journey ends and Sullivan is sent by the publicity men to distribute five-dollar bills along skidrow. He is slugged and his money and shoes are taken by a tramp. Sullivan is dumped into a freight car and the tramp, fleeing, is hit by a train. His body is identified as Sullivan. The director fights with a railroad detective and lands in a chain gang. Here he learns of sweat and anguish, and of the entertainment value of films. With his fellow convicts he rocks in laughter over an old Mickey Mouse cartoon shown at a back country negro church.

Needless to say, Sullivan eventually proves his identity and returns to Hollywood to the Girl. Sullivan no longer wants to film misery. He has found why people want pictures that make them forget trouble in laughter.

Mr. Sturges has been given full canvas by producer Paul Jones. He uses it all, with numerous, though linked and swiftly paced incidents. A group of skilled supporting comedians including Eric Blore, Robert Greig, Franklin Pangborn, Porter Hall and Torben Meyer give extra spark to the story. The chain gang, hobo jungles and Hollywood are convincingly recorded by John Seitz' camera.

Miss Lake, except for the somewhat obvious spotlighting of her blonde tresses and their habit of falling in her mouth, makes a winsome foil for Sullivan. The somewhat unnecessary introduction of divorce and a wife whom Sullivan married for income tax purposes make the picture primarily adult entertainment.

Reviewed at a projection room tradeshow in New York. Exhibitors, circuit buyers and trade press laughed frequently at Sturges touches and departed smiling and with favorable comment heard from several.—JOHN STUART, JR.

Release date, not set. Running time, 91 minutes. PCA No. 7382. Adult audience classification.

John L. Sullivan ..... Joel McCrea
The Girl ..... Veronica Lake
Mr. LeBrand ..... Robert Warwick
Mr. Jones ..... William Demarest
Mr. Casalsis ..... Franklin Panghorn
Mr. Hadrian ..... Porter Hall
Mr. Valdelle ..... Byron Foulger
Secretary ..... Margaret Hayes
Sullivan's Butler ..... Robert Greig
Sullivan's Valet ..... Eric Blore

Torben Meyer, Victor Potel, Richard Webb, Charles Moore, Almira Sessions, Esther Howard, Frank Moran, Georges Renavent, Harry Rosenthal, Alan Bridge.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Johnny Eager

(MGM)

Taylor, Turner, Melodrama

With the highly inflammable combination of Robert Taylor and Lana Turner, and a fine supporting cast which includes Edward Arnold, Van Heflin, Robert Sterling, Patricia Dane, Glenda Farrell, Henry O'Neill and Diana Lewis, in an exciting melodrama about the life of a gangster, there are definite values to exploit in this picture.

"Johnny Eager" is reminiscent of "A Free Soul," produced in 1931 by MGM, starring Norma Shearer, Clark Gable, Lionel Barrymore and Leslie Howard.

While the hero and central character in "Johnny Eager" is utterly devoid of principle, and is a notorious gangster and racketeer who runs the gamut of crime from murder down, he nevertheless does reform, although this occurs almost at the end of the picture, and pays for his criminal practices with his life. In spite of the fact that justice is duly observed, the saga of crime portrayed limits the picture to adult audiences.

Robert Taylor enacts "Johnny Eager," ruthless racketeer who stops at nothing to gain his ends. The picture opens with Taylor reporting to his parole chief and making a pretense of living honestly. Then his true character and racketeering methods are revealed. Having met and been attracted to Lana Turner, a sociology student, he does not hesitate to implicate her in murder, in order to force her step-father, the district attorney, to permit him to open a dog-racing track. Eventually, he reforms to the point of proving to Lana that she was innocent of murder by producing in person the man she thought she killed, sends her away with her fiance, and loses his life.

This is a new type of role for Taylor and he does very well. In spite of the fact that he is a reprehensible character, he arouses one's sympathy. Lana is quite luscious as the girl who loves not wisely, but too well, and particularly fine performances are turned in by Edward Arnold as the step-father district attorney and Van Heflin as a friend of Taylor's, whose utterances will be appreciated by lovers of fine dialogue.

Produced by John W. Considine, Jr., and directed by Mervyn LeRoy, "Johnny Eager" emerges as a gangster picture calculated to maintain interest, with ingenuities in plot, action and shooting for the men and romantic appeal for the women.

Previewed at the company projection room before an audience of trade-press reviewers who thought it was "good."—IRENE SMOLEN.

Release date, not set. Running time, 107 minutes. PCA No. 7852. Adult audience classification.

Johnny Eager ..... Robert Taylor
Lisbeth Bard ..... Lana Turner
John Benson Farrell ..... Edward Arnold
Jeff Hartnett ..... Van Heflin
Jimmy Courtney ..... Robert Sterling
Garnet ..... Patricia Dane
Mae Blythe ..... Glenda Farrell
Mr. Verne ..... Henry O'Neill
Judy Sanford ..... Diana Lewis

Mr. Bug Goes to Town

(Fleischer-Paramount)

Feature-Cartoon

From the Max Fleischer Studios in Florida comes another gay and fanciful feature length musical cartoon studded throughout with many moments of enjoyment. As the title implies this is a story of a community of insects, their fight for existence against the avarice and passion of three of their own members and the encroachments of the human race. It is a story designed for cartoon fans of all ages in which adults as well as children will find the elements of love, tragedy, comedy and pathos—all presented in an entertaining cartoon manner.

David Fleischer, the director, has taken this new group of characters and set them through

their paces with all the deft and cleverness incorporated in previous Fleischer productions. Heading the cast is "Hoppity," a grasshopper, who returns to his insect community to find the inhabitants living under the threat of destruction from humans who use their community as a short cut. He also finds that "Honey" a bee and his fiance, is being forced into marriage by the villain "C. Bagley Beetle," and his two aids "Swat," the fly and "Smack," the mosquito, so that her neighbors may move to the highlands controlled by the beetle.

Also worked into the plot is the effort of "Dick" and "Mary," a young married couple who are trying to save their tax-burdened home which would result in providing a garden-refuge for the persecuted insects. Much of the comedy is supplied by "Swat," who at the least provocation mimics everything and everybody, and many times nearly foils the villains plans by taking his orders too literally.

The music and lyrics far the production were written by Hoagy Carmichael and Frank Loesser which includes such tuneful numbers as "We're the Couple in the Castle," sung by Kenny Baker who supplies the voice of "Dick"; "Katy Did, Katy Didn't," and "I'll Dance at Your Wedding." Leigh Harline created and conducted the atmospheric music which aids immeasurably in the progression of the story.

For exhibitors who have found previous feature cartoons successful at the box-office this Fleischer-Paramount production, properly exploited, should attract consistant cartoon fans and also bring many new patrons of all ages to the theatre. The Fleischer Brothers in this have hit a new high in their animated cartoons.

Previewed at the Twentieth Century-Fox exchange in New York where Paramount held the screening. The audience, comprising many exhibitors and a few representatives of the trade press, found the picture entertaining.—GEORGE SPIRES.

Release date, Dec. 9, 1941. Running time, 78 minutes. PCA No. 03179. General audience classification.

Bedtime Story

(Columbia)

Comedy of Show Business

Given an assignment fitting him like a glove, Frederic March turns in a heap of entertainment opposite Loretta Young and at head of a seasoned cast in this comedy of careers that conflict with ambitions. He portrays a playwright who wants to keep on writing plays for his actress wife who wants to retire to a farm in Connecticut, and a wealth of diverting dialogue and incident is packed between this starting point and the ending in which they compromise their differences.

Produced by B. P. Schulberg and directed by Alexander Hall from a script by Richard Flournoy, based on a story by Horace Jackson and Grant Garrett, the story abounds in briskly handled situations which follow one another in steady sequence to culminate in a hotel-room episode which had the preview audience howling. At this point the actress, having divorced her husband and married a banker in pique, only to discover that her divorce was not valid, communicates the knowledge to her absent spouse who rescues her by sending plumbers, chambermaids, waiters, porters, exterminators, and finally a crowd of roistering conventioneers to the apartment. Although the point is made that this is by way of preventing further progress toward consummation of an invalid marriage, discretion is employed in the handling.

Robert Benchley, Eve Arden, Allyn Josly and Helen Westley provide excellent support.

Previewed at the Alex theatre, Glendale, to a Friday night audience which gave the offering their manifest approval in sometimes rafter-shaking laughter.—WILLIAM R. WEAVER.

Release date, Dec. 18. Running time, 85 minutes. PCA No. 7344. Adult audience classification.

Lucius Drake.....Frederic March
Jane Drake.....Loretta Young
Eddie Turner.....Robert Benchley
William Dudley.....Allyn Joslyn
Helen Westley, Tim Ryan, Olaf Hytten, Dorothy Adams, Clarence Kolb, Andrew Tombes, Eve Arden.

WORLD RELEASING "THIS ENGLAND"

World Pictures is distributing the British National-Anglo American production, "This England", in the United States. The recurrent theme of the picture is that whoever assails the land of Britain merely succeeds in cementing the landowner, the peasantry and the laboring classes.

Reviewed in MOTION PICTURE HERALD, *from London, issue of March 8, 1941, the reviewer said: "Tuned to the patriotic mood of the moment, aiming to use the theme of invasion as the key to national pride, this episodal essay in history and romance embraces an ambitious canvas, sets its stories—each unified by the central idea—in four epochs, the Norman invasion, the Spanish Armada, the Napoleonic Era and the twentieth century*

"It is one of those instances, however, where the canvas is more ambitious than the palette; probably producers and directors can be pardoned for failing adequately to compress the story or the spirit of the British nation into 8,000 feet of celluloid."

John Corfield was the producer and David MacDonald directed. Players include Emlyn Williams, John Clements, Constance Cummings and Roddy McDowall.

Confessions of Boston Blackie

(Columbia)

Murder Mystery

Following the trails blazed by previous films of the "Boston Blackie" series, Chester Morris returns as the title character in another vehicle of crime, murder and adventure as the lone wolf aiding the police while trying to prove his innocence in a murder.

Based upon the character created by Jack Boyle the story concerns a gang who, under the guise of art dealers, duplicate a valuable life-size statute and attempt to sell the facsimile as the original. When they are exposed at a public auction a gun fight ensues which results in the death of the gang's ringleader. The story continues from that point as noted above.

Supporting the star is Harriet Hilliard who becomes implicated in the crime and who handles the romantic interest in the picture. Richard Lane is again seen as the police inspector with whom "Blackie" parries wisecracks, insults and subterfuges, while George E. Stone returns as the assistant to Chester Morris. All enact their roles with the zest and vigor manifested in previous films of this series.

William Berge, the producer, and Edward Dmytryk, the director, give to showmen another film of laughs and suspense which should appeal to followers of this type melodrama.

Reviewed at the Rialto theatre in Times Square. The presentation was attended by an early morning audience who displayed their interest with the quiet attention they rendered the picture.—G. S.

Release date, January 9, 1942. Running time, 65 min. PCA No. 7824. General audience classification.

Blackie.....Chester Morris
Diane Parrish.....Harriet Hilliard
Farraday.....Richard Lane
Runt.....George E. Stone
Arthur Manleder.....Lloyd Corrigan
Joan Woodbury, Walter Sande, Ralph Theodore, Kenneth MacDonald, Walter Soderling, Billy Benedict.

Midnight Angel

(Paramount)

Melodrama

Paramount's "Midnight Angel" is more topical than today's newspaper headlines. It is months ahead of its time in depicting what the headlines indicate might soon be a section of the American scene. The entire action of the picture taken place during a simulated "blackout" and a mock demolition and gas bombing of a large American city by unnamed enemy planes.

Against this background, the plot has an inventor, sentenced to death for the murder of his co-worker, escaping during the blackout to locate the real criminals and thus expose a sabotage ring which had loaded the planes of the mock invaders with live bombs in order to blow up a munitions works.

Robert Preston, leading man in the MOTION PICTURE HERALD'S poll of exhibitors naming Stars of Tomorrow, enacts the role of the inventor well. Surprise of the film is the characterization by Martha O'Driscoll, as a telephone operator who aids in the inventor's escape. She delivers charmingly and effectively, putting her in line for more important roles in the future.

Supporting the pair are Philip Merivale, Eva Gabor, Louis Jean Heydt, Thurston Hall, Mary Treen, J. Edward Bromberg, Spencer Charters, Cy Kendall, Russell Hicks, Paul Stanton, Clem Bevans and Robert Emmett Keane.

Director Ralph Murphy achieved maximum suspense in the development of the story, and at the same time used nuances of comedy for a lightening effect. A well furbished mounting was given the picture by Producer Burt Kelly.

Seen at a trade showing in Los Angeles where a press-exhibitor audience was quite impresed. The title seems incongruous.—VANCE KING.

Release date, not set. Running time, 76 minutes. PCA No. 7677. General audience classification.

Robert Draper.....Robert Preston
Mary.....Martha O'Driscoll
John Ronnel.....Philip Merivale
Marie Duval.....Eva Gabor
Louise Jean Heydt, Thurston Hall, Mary Treen, J. Edward Bromberg, Spencer Charters, Cy Kendall, Russell Hicks, Paul Stanton, Clen Bevans, Robert Emmett Keane, Edwin Maxwell, Rod Cameron.

No Hands on the Clock

(Paramount)

Mystery Melodrama

This first of three melodramas to be produced by William H. Pine and William C. Thomas and to star Chester Morris is of a class and calibre to suggest extension of present planning to include a good many more.

It is a fast, frequently funny and always engrossing tale of a newlywed detective's attempt to locate a missing man. A large number of characters, all suspects and each suspicious of the others, go through a sequence of puzzlingly complicated events in a manner both stimulating and amusing before the quick and satisfying conclusion. Some killing occurs in the course of the proceedings.

Maxwell Shane's screen play, based on a novel by Geoffrey Homes, is an adroitly counterweighted pattern of thrills and laughs directed by Frank McDonald in a manner to extract maximum screen values.

Jean Parker as the detective's bride and George Watts as his boss are standouts in an effective cast.

Scene of the story is Reno and surrounding territory.

Tradeshown in the Ambassador Hotel theatre to a sizeable turnout of theatre men and their families who expressed approval in terms of laughter at the proper places during the showing and in verbal comments afterward.—*W. R. W.*

Release date, not set. Running time, 76 minutes. PCA No. 7725. General audience classification.

Humphrey Campbell.....Chester Morris
Louise.....Jean Parker
Red Harris.....Dick Purcell
Oscar Flack.....George Watts
Rose Hobart, Astrid Allwyn, James Kirkwood, Billie Seward, Robert Middlemass, Loren Baker.

Road Agent

(Universal)

Western

Second of the new series of westerns starring Dick Foran, Leo Carrillo and Andy Devine, Universal's "Road Agent" is a combination of fast riding, straight shooting, a dash of love interest and a bit of music. It is a highly acceptable piece of western picture fare, maintaining suspense throughout in a plausible story outside of the groove for such opuses.

The trio is supported by Anne Gwynne, Samuel S. Hinds, Richard Davies, Anne Nagel, Morris Ankrum, John Gallaudet, Reed Hadley, Eddy Waller, Ernie Adams and Lew Kelly.

Foran sings two songs, "Gielito Lindo" and "Ridin' Home," in a pleasing manner.

Director Charles Lamont keeps steady pace with the story of the trio who, suspected of murder and robbery, manage to force the hand of the real criminals and bring them to justice.

Ben Pivar's production rates applause.

Seen in a studio projection room in Hollywood where a press audience liked it.—V. K.

Release date, Dec. 19, 1941. Running time, 60 minutes. PCA No. 7909. General audience classification.

Duke .....Dick Foran
Pancho .....Leo Carrillo
Andy .....Andy Devine
Patricia .....Anne Gwynne
Samuel S. Hinds, Richard Davies, Anne Nagel, Morris Ankrum, John Gallaudet, Reed Hadley, Eddy Waller, Ernie Adams, Lew Kelly.

Land of the Open Range

(RKO Radio)

Western

"Land of the Open Range" is another western with those three shining knights of the saddle, Tim Holt, who administers justice, Ray Whitley, who provides music and Lee "Lasses" White who furnishes comedy. "Lasses" is ably assisted by Hobart Cavanaugh in the dispensing of comedy.

The picture opens with the funeral of "Luke Archer" and the subsequent reading of his will, which specifies that any man boasting of a prison record may enter into a homestead race for the land bequeathed. The lawyer appointed to execute the will attempts to obtain a strategic part of the land in order to build a dam across the river, and thus gain full control, but his plot is thwarted.

The homestead race constitutes one of the more exciting incidents in the picture.

While not spectacular, the "Land of the Open Range" has enough of the required riding, shooting and action to insure the entertainment of western fans.

Previewed at the company projection room before an audience of trade-press reviewers, to no audible reaction.—I. S.

Release date, not set. Running time, 60 minutes. PCA No. 7633. General audience classification.

Dave .....Tim Holt
Smokey .....Ray Whitley
Mary Cook.....Janet Waldo
Whopper .....Lee "Lasses" White
Pinky Gardner.....Hobart Cavanaugh
Lee Bonnell, Roy Barcroft, John Elliott, Frank Ellis, Tom London, J. Merrill Holmes.

Come On Danger

(RKO)

Western

Produced by Bert Gilroy, RKO's "Come On Danger," starring Tim Holt, is another rip-roarin' Western which gives opportunity to exploit to the fullest extent more daring antics of the Texas Ranger.

The plot is simple, direction quick-moving and photography of the traditional chase across the open spaces, good. A harmonious cowboy quartet headed by Ray Whitley furnishes an entertaining respite on three occasions, singing three tuneful cowpuncher songs.

Tim Holt plays the Ranger, in search of an alleged girl-killer, played by Frances Neal. He attempts to get the evidence on the gal who is young, pretty, blonde and makes an attractive picture atop a fast-moving horse. In digging up the evidence, Tim runs across the real killer. He also discovers the instigator of other murders and some larcenous doings, the county tax collector. Holt and his buddies, Whitley, and Lee "Lasses" White, who carries a comedy part reminiscent of Fuzzy Knight, round up the outlaw gang and their leader. The girl goes free and Tim rides off into the distance, to his next adventure.

It's a good yarn and one which should appeal to men and boys who are devotees of the adventure-in-the-saddle film traditions.

Previewed in an RKO projection room in New York before a small trade press audience.—J. E. SAMUELSON.

Release date not set. Running time, 58 minutes. PCA No. 7706. General audience classification.

Johnny .....Tim Holt
Ann .....Frances Neal
Smokey .....Ray Whitley
Whopper .....Lee "Lasses" White
Karl Hackett, Malcolm "Bud" McTaggart, Glenn Strange, Evllyn Dockson, Davison Clark, John Elliott, "Slim" Whitaker, Kate Harrington, Henry Rocquemore.

Thundering Hoofs

(RKO-Radio)

Western

Tim Holt can usually be counted on for a solid western with a small, intelligible plot, hard riding and few frills. There are, to be sure, songs pleasantly sung by Ray Whitley and a pretty girl with a fair opportunity for acting, well played by Luana Walters.

Basically, however, it is Tim Holt, a personable young man who knows his way on a horse or in a fight, with fists or guns, tackling a tough situation and handling it with dispatch. The situation this time is the attempt of a crooked lawyer to disrupt a stage line in order to acquire it and resell at a tremendous profit. Holt is the son of the prospective purchaser, who is misrepresented as the instigator of the attacks to the owners, an old man and his daughter. With the help of "Smokey" and "Whopper" he saves the mail and unmasks the lawyer.

The picture was produced by Bert Gilroy and directed by Lesley Selander.

Previewed at the projection room to a small trade-press audience.—E. A. CUNNINGHAM.

Release date, not set. Running time, 61 minutes. PCA No. 7765. General audience classification.

Bill .....Tim Holt
Smokey .....Ray Whitley
Whopper.....Lee "Lasses" White
Luana Walters, Archie Twitchell, Gordon DeMain, Charles Phipps, Monte Montague.

Paris Calling

(Universal)

Romance and Espionage

"Paris Calling," the title being the code words of an underground espionage movement of Nazi-hating Parisians, is a study in contrasts, in story, in casting and in settings, all hung on a couple of substantial pegs. The first is love; the second is Elizabeth Bergner. Whatever Miss Bergner is called upon to do she does with the complete confidence of an actress who knows how to live her role.

A good part of the plot's structure is a reasonable facsimile of past espionage stories, and can be passed over as typical of the times. It tells of a well-to-do Parisian girl, engaged to a high government official. She flees Paris with her mother when the Germans arrive, despondently returns when her mother dies on the road to Bordeaux as a result of the Nazi bombing, joins the underground movement and slays her fiance—who turned out to be pro-Nazi—for the traitorous state papers he is carrying.

Basil Rathbone, as the pro-Nazi Frenchman, is exceedingly competent. The contrasts come with the fortuitous arrival of an American member of the RAF, played by Randolph Scott, who is left stranded in France after the evacuation; the incompetence displayed by Gestapo agents, and a climax that verges on the fantastic. In that climax, a British seaplane puts down in a French port with a detachment of sailors who overcome the Gestapo agents and the Nazi soldiers gathered in a seaport cafe, and rescue Mr. Scott, Miss Bergner and sundry others. It is blood-brother to a serial.

Overlooking lapses, "Paris Calling" is an interesting, entertaining spy story with some really competent acting by an actress named Elizabeth Bergner.

Edwin L. Marin directed under the guiding hand of Producer Benjamin Glazer.

Shown in the Universal projection room in New York to reviewers and guests, the picture was well received. Scepticism seemed to be the general feeling anent that climax.—PAUL C. MOONEY, JR.

Release date, Jan. 16, 1942. Running time, 95 min. PCA No. 7845. Adult audience classification.

Marianne Jannetier.....Elizabeth Bergner
Nicholas Jordan.....Randolph Scott
Andre Benoit.....Basil Rathbone
Collette.....Gale Sondergaard
Eduardo Ciannelli, Lee J. Cobb, Pat O'Malley, Charles Arnt, William Edmunds, Paul Lyssac.

Review reprinted from last week's Herald

Borrowed Hero

(Monogram)

Metropolitan Melodrama

Momentum and a multiplicity of complications which sustain suspense give this melodrama of metropolitan politics an entertainment value in excess of its production cost. Speed of narration tends to offset some defects of acting which dispel only momentarily a semblance of reality which producer A. W. Hackel and director Lewis D. Collins maintain without incurring expenses beyond the purposes of the enterprise.

Alan Baxter dominates the picture as the accidental hero of a police capture which results in his appointment by crooked civic leaders as special prosecutor assigned to smash a crime ring. Their efforts to escape detection by turning public sympathy against him are defeated when he adopts gangland's own methods of wringing a confession from their hired killer. Florence Rice portrays the usual newspaper girl in love with the hero, John Hamilton, the corrupt politician, and Wilma Francis stands out as the girl who supplies the necessary evidence in the case.

The story by Ben Roberts and Sidney Sheldon and screenplay by Earle Snell gave the production staff an abundance of material to work with.

Previewed at the radio.—W. R. W.

Release date, Dec. 5th. Running time, 65 minutes. P.C.A. No. 7879. General audience classification.

Roger Andrews.....Alan Baxter
Ann Thompson.....Florence Rice
William Brooks.....John Hamilton
Stanley Andrews, Constance Worth, Wilma Francis, Mary Gordon, Richard Terry, Jerry Marlowe, Paul Everton, John Maxwell, Guy Usher.

Review reprinted from last week's Herald

DICK TRACY VS. CRIME, INC. (Rep.)

Serial

The popular newspaper cartoon detective is again the focal point in a Republic serial. And again the genial but efficient "Dick Tracy" is portrayed by Ralph Byrd. This time "Dick" is called upon to halt the depredations of a master criminal known only as "The Ghost." In the first chapter—running time, 28 minutes—the action gets underway immediately with "The Ghost" wiping out a member of a council of eight, an organization of influential citizens formed to rid New York of a reign of crime, and ends with the good people of that city taking to the Westchester hills as a tidal wave begins to engulf the town. It portends much activity to come in future chapters. Supporting Byrd are Michael Owen, Jan Wiley, John Davidson, Ralph Morgan and "The Ghost," whose voice is the clue to his identification. W. J. O'Sullivan was the associate producer and the serial has been jointly directed by William Whitney and John English.

The complete synopsis, cast and chapter titles are on PRODUCT DIGEST Page 377.—P. C. M., Jr.

ADVANCE SYNOPSES *and information*

REMEMBER THE DAY (20th Century-Fox)

Drama, Romance

PRODUCER: William Perlberg. Directed by Henry King. Based on the play by Philo Higley and Philip Dunning.

PLAYERS: Claudette Colbert, John Payne, John Shepperd, Ann Todd, Douglas Croft, Jane Seymour, Anne Revere, Frieda Inescort.

SYNOPSIS

Mousey, middle-aged Nora Trinnel (Claudette Colbert), for many years a school teacher, enters a Washington, D. C., hotel in the summer of 1940 to see Dewey Roberts (John Shepperd), Presidential candidate. While she waits, her mind drifts back to the time when she first started teaching at the Auburn school where Dewey Roberts (Douglas Wheatcroft) was in her eighth grade class. . . . Dewey is star pitcher on the baseball team and a conflict develops between Nora and Dan Hopkins (John Payne), baseball coach. Dewey is secretly in love with Nora, chiefly because she knows about boats. Nora and Dan, meanwhile, fall in love with each other and a scandal develops when they spend their vacations at the same place. Dan is dismissed. Dan and Nora secretly marry two weeks before he sails for France with Canadian troops, and thus passes out of her life. . . . Now she is in Washington to see Dewey, who also has passed out of her life. Her presence inspires the candidate to stick to his ideals despite outside pressure.

THE PANAMA KID (Universal)

Melodrama

ASSOCIATE PRODUCER: Marshall Grant. Directed by Ray Taylor.

PLAYERS: Eddie Albert, Peggy Moran, William Frawley, Lloyd Corrigan, Mantan Moreland, Joseph Crehan, Truman Bradley.

SYNOPSIS

After winning the middleweight boxing crown, The Panama Kid (Eddie Albert), accompanied by his trainer (William Frawley) and his general handyman (Mantan Moreland), flies to Gulf City, to help his dad, oil company head, fight an embezzlement charge. When a company truck is wrecked the police believe that the Kid's father died in the truck. The Kid lets them believe it and hides his father while he sets out to discover the reason for the wrecked truck and who is behind it. With the help of his dad's secretary (Peggy Moran), the Kid traces the "accident" to the company comptroller and the transportation manager and after a battle turns the culprits over to the police.

DANGEROUSLY THEY LIVE (Warner Brothers)

Espionage

ASSOCIATE PRODUCER: Ben Stoloff. Directed by Robert Florey.

PLAYERS: John Garfield, Nancy Coleman, Raymond Massey, Moroni Olsen, Lee Patrick, Christian Rub.

SYNOPSIS

Dr. Ingersoll (Raymond Massey) is head of a Nazi spy bureau, which has as its objective the sinking of every American cargo bound for England. The bureau's immediate objective is to kidnap the secretary of the British Export Bureau, who is leaving on a vacation. The secretary, Jane (Nancy Coleman), realizing she is being kidnapped, tries to escape from a cab, causing it to hit a truck. Jane is attended by Dr. Michael Lewis (John Garfield). She interests the doctor in her story and he agrees to help. Jane plans to pretend she is suffering from amnesia. Dr. Ingersoll, a noted psychiatrist, has her moved to the home of a fellow-conspirator. Mike goes along. Mike, who has just been lukewarm before, suddenly realizes that he and Jane are trapped in a Nazi stronghold. While Jane is being tortured in to giving information on ship locations, Mike escapes and holds the spys at bay. Jane, now free, phones British Intelligence.

WILD BILL HICKOK RIDES (Warner Brothers)

Western Melodrama

ASSOCIATE PRODUCER: Edmund Grainger. Directed by Ray Enright.

PLAYERS: Bruce Cabot, Constance Bennett, Warren William, Ward Bond, Betty Brewer, Russell Simpson, Frank Wilcox, Howard da Silva.

SYNOPSIS

Belle Andrews (Constance Bennett) watches her gambling hall burn down in the great Chicago fire of 1871. Penniless, she accepts Jim Farrel's (Warren William) invitation to accompany him to Powder River, Montana, to open a gambling place. Farrel plans to get control of all the land in Powder River by hiring stooges to file claims on the land—proceedings which the settlers had neglected to do. On the stage coach to Powder River they meet Wild Bill Hickok (Bruce Cabot). Farrel has his claim jumpers go to work and even has Ned Nolan (Russell Simpson) convicted of a murder charge by a fixed jury. Nolan's ranch is the "key to everything." Hickok gathers the ranchers together to pool their resources to pay Nolan's note. They round up their cattle. Farrel blows up the dam in an attempt to drown the cattle, but fails as the cattle reach high ground. Farrel dies in a fight with Wild Bill.

BLUE, WHITE AND PERFECT (20th Century-Fox)

Detective Story

EXECUTIVE PRODUCER: Sol M. Wurtzel. Directed by Herbert I. Leeds. Based on the story by Borden Chase. And the character "Michael Shayne" created by Brett Halliday.

PLAYERS: Lloyd Nolan, Mary Beth Hughes, Helene Reynolds, George Reeves, Steve Geray, Henry Victor, Curt Bois, Marie Blake, Emmett Vogan.

SYNOPSIS

Michael Shayne (Lloyd Nolan), private detective, is put on the payroll of an aircraft company and listed as a riveter. While he's acquainting himself with the new job, a crime is committed in the cashier's office. A diamond-cutter, who is fixing up $100,000 worth of rough diamonds to be used as grinding tools, is found unconscious. The diamonds are gone. Mike suspects the diamond-cutter, especially when he disappears. The trail leads first to a dress company where the diamonds have been inserted into buttons on dresses, then aboard a liner bound for Honolulu where the diamonds are transferred to a candy jar and finally in Honolulu, where the diamonds come to Mike's hands by accident. In the showdown, Mike captures the spies—the diamonds were headed for German factories.

REAP THE WILD WIND (Paramount)

Historic Drama (Technicolor)

PRODUCED and directed by Cecil B. DeMille. Associate producer, William H. Pine.

PLAYERS: Ray Milland, John Wayne, Paulette Goddard, Raymond Massey, Robert Preston, Susan Hayward, Lynne Overman, Walter Hampden.

SYNOPSIS

Adapted from the *Saturday Evening Post* story by Thelma Strabel, "Reap the Wild Wind" is a historic drama of America's fight to rid the Florida Keys of piratical wreckers who preyed upon the "lifeline" of her merchant marine 100 years ago—before the railroad era, when only the sailing ship lanes linked the Atlantic Coast commercially with the rich Mississippi Valley. This, DeMille's 66th production, includes several storm-whipped scenes at sea, on the decks of rolling sailing ships; a sequence laid in the aristocratic Charleston of 1840; scenes of the colorful Key West of the period, and a sequence laid on the ocean's floor. Several hundred brilliantly-colored tropical fish, as well as three octopi and a number of sharks, were imported from Florida for the underwater scenes.

ARIZONA TERRORS (Republic)

Western

ASSOCIATE PRODUCER-DIRECTOR: George Sherman.

PLAYERS: Don "Red" Barry, Lynn Merrick, Al St. John, Reed Hadley, John Maxwell, Frank Brownlee, Rex Lease, Lee Shumway, Tom London.

SYNOPSIS

Around the beginning of the twentieth century, an adventurer, under the assumed name of Don Pedro de Berendo (Reed Hadley), perpetrates a land grant swindle that is upheld by the courts. With an accomplice, he immediately institutes a reign of terror. The ranchers themselves offer no resistance but two rough and ready cowboys, Jim Bradley (Don "Red" Barry) and Hardtack (Al St. John) become modern Robin Hoods, robbing Don Pedro's tax collectors and giving the money back to those from whom it was taken, and after a series of adventures rid the country of the impostor.

SNUFFY SMITH, THE YARD BIRD (Monogram)

Comedy

PRODUCER: Edward Gross. Directed by Edward Cline. From the comic strip by Billy DeBeck.

PLAYERS: Bud Duncan, Edgar Kennedy, Sarah Padden, Doris Linden, Andraia Palmer, J. Farrell MacDonald, Pat McVeigh.

SYNOPSIS

Snuffy Smith (Bud Duncan), hillbilly whose home is on Smokey Mountain, is forever dodging revenue agents, headed by Cooper (Edgar Kennedy). He tries to join the army because of the free food and $21 a month but is rejected. However, he manages to save the general from being run down by a truck, and is allowed to join the army as a "Yard Bird," a sort of servant around the camp. He finds that Cooper is his superior, a sergeant. Snuffy gets tired of army discipline and returns to Smokey Mountain. The maneuvers are held there and Snuffy because of his knowledge of the territory, is called on for assistance. Meanwhile, Lowizic (Sarah Padden), Snuffy's wife, catches some fifth columnists.

ADVANCE SYNOPSES AND INFORMATION

JOE SMITH, AMERICAN (Metro-Goldwyn-Mayer)

Drama

PRODUCER: Jack Chertok. Directed by Richard Thorpe. Based on the Cosmopolitan Magazine story by Paul Gallico.

PLAYERS: Robert Young, Marsha Hunt, Harvey Stephens, Darryl Hickman, Jonathan Hale, Noel Madison, Don Costello.

SYNOPSIS

Joe Smith (Robert Young) works in an American airplane factory. His ability wins him an assignment on a new bomb sight. As he is driving home from work one afternoon, Joe is set upon and taken to a small dark room in a distant part of town. Four men want Joe to draw the bomb sight for them. First they offer to reward him, then, when Joe refuses, they try force. Joe struggles to ease his pain by remembering the first time he met Mary (Marsha Hunt), his wife; the birth of his son, Johnny (Darryl Hickman). Joe inwardly vows to get even, to "hear, smell, feel and remember everything." Joe comes to in a hospital. Joe has remembered much about his experience and although he had been blindfolded, he is able to lead the police to the small dark room where three of the conspirators are found and arrested. Only the "boss" is missing. The next day, at work, Joe puts the finger on "the boss," recognizing him by a ring etched deepy with a serpent. He is Blake McKettrick (Jonathan Hale), the company's personnel manager.

BLONDIE GOES TO COLLEGE (Columbia)

Comedy

PRODUCED by Robert Sparks. Directed by Frank R. Strayer.

PLAYERS: Penny Singleton, Arthur Lake, Larry Simms, Janet Blair, Jonathan Hale, Danny Mummert, Larry Parks, Daisy.

SYNOPSIS

Dagwood (Arthur Lake) gets a terrific urge to go to college after attending a football game. Blondie (Penny Singleton) tries to dissuade him but Dagwood's boss, Mr. Dithers (Jonathan Hale), is all for the idea. The upshot of the matter is that both Blondie and Dagwood go to college and Baby Dumpling (Larry Simms) goes to military school. They keep their marriage a secret. This results in many a trying situation for both of them. Dagwood is a miserable flop in sports but due to the machinations of Blondie, he becomes a member of the rowing team. Dagwood causes the boat to turn over in the big race. Then Baby Dumpling appears and Dagwood is accused of kidnapping when he tries to smuggle him out of his room. The complicated mess is untangled by Blondie when she admits that they are married.

RED RIVER VALLEY (Republic)

Western

ASSOCIATE PRODUCER-DIRECTOR: Joseph Kane.

PLAYERS: Roy Rogers, George "Gabby" Hayes, Sally Payne, Trevor Bardette, Gale Storm, Robert Homans, The Sons of the Pioneers.

SYNOPSIS

Roy Rogers and his friends, a cowboy band known as "The Sons of the Pioneers," return to Red River Valley after barnstorming around the country to find that the government has cut off the valley's water supply in order to furnish power for an essential industry. The ranchers face severe drought. The government offers to put up money for a dam if the ranchers will pay half the cost. Bandits steal the government money. A gambler, who intends to gain a controlling interest in the valley, agrees to advance the money if the ranchers sign away their rights to him. Roy and George "Gabby" Hayes trick the gamber, proving it was he who was behind the theft of the government money.

SPECIAL REMARKS

The musical score consists of "Red River Valley," "Love Begins at Sunset on the Trail," "Springtime on the Range," "Lily of Hillbilly Valley," "When Pay Day Rolls Around," "Chant of the Wanderer."

Synopses Indexed

Feature synopses published in Product Digest are indexed in The Release Chart, starting on page 412.

MR. DISTRICT ATTORNEY IN THE CARTER CASE (Republic)

Detective Story

ASSOCIATE PRODUCER: Leonard Fields. Directed by Bernard Vorhaus. Based on the radio program, "Mr. District Attorney".

PLAYERS: James Ellison, Virginia Gilmore, Franklin Pangborn, Paul Harvey, Lynne Carver, Spencer Charters, Douglas Fowley.

SYNOPSIS

P. Cadwallader Jones (James Ellison), young assistant District Attorney, and his newspaper reporter sweetheart, Terry Parker (Virginia Gilmore), are about to be married when news comes that Elliott Carter (Bradley Page), publisher, has been murdered. The marriage is postponed. Jones is assigned to the case by his superior and obtains a conviction in court against Andrew Belmont (John Eldredge). Terry, however, uncovers further evidence and Jones agrees to reopen the case. Terry, with the help of Mackay (Douglas Fowley) discovers the murderer to be Charley Towne (Franklin Pangborn), Carter's partner, but before they can escape, Towne traps them. Jones, with police help, rescues the pair.

TEXAS MANHUNT (Producers Rel. Corp.)

Western

PRODUCER: Sigmund Neufeld. Directed by Peter Stewart.

PLAYERS: Lee Powell, Art Davis, Bill Boyd, Julie Duncan, Frank Hagney, Karl Hackett, Dennis Moore.

SYNOPSIS

Federal Marshal Lee Clark (Lee Powell) locks horns here with rancher Jensen (Frank Hagney), banker Clay (Karl Hackett), and enemy agent Reuther (Arno Frey), ringleaders of a gang of saboteurs. Jensen sets an ambush for the "Winchells of the Prairie" (Bill "Radio" Boyd and Art Davis) when their gossip items become too pointed but Lee prevents the murders and captures one of the ambushers. The captive is killed when Bill and Art broadcast that the man is ready to talk. Jensen blames Clay and leads Lee to the banker's hideout. Jensen escapes to keep a rendezvous with Reuther. Lee traps them. Reuther is killed trying to escape in a buckboard when a time bomb explodes.

SPECIAL REMARKS

The musical numbers include "When I Had My Pony on the Range."

CADETS ON PARADE (Columbia)

Drama

PRODUCER: Wallace MacDonald. Directed by Lew Landers.

PLAYERS: Freddie Bartholomew, Jimmie Lydon, Joseph Crehan, Raymond Hatton, Minna Gombell, Robert Warwick, Kenneth MacDonald.

SYNOPSIS

Freddie Bartholomew's role in this picture is that of a misfit at a boy's military academy, who runs away from the taunts of the other students. He has shown cowardice in sports and an incapacity to adapt himself to student life. On a city street he meets a newsboy (Jimmy Lydon) and the two become fast friends. Meanwhile a $1,000 reward is posted for Freddie's return. Jimmy learns Freddie's true identity but doesn't take advantage of the situation. Jimmy desires an education so Freddie tutors him. Jimmy reciprocates by teaching Freddie how to box, play baseball and football without flinching. Jimmy's shiftless father tries to blackmail Freddie's father so Freddie returns to school. He confesses to running away, when Jimmy is charged with kidnapping. Freddie gets his father to send Jimmy to the school.

THE LONE RIDER AND THE BANDIT (Producers Rel. Corp.)

Western

PRODUCER: Sigmund Neufeld. Directed by Sam Newfield.

PLAYERS: George Houston, Al St. John, Dennis Moore, Vicki Lester, Glenn Strange, Jack Ingram, Karl Sepulveda.

SYNOPSIS

In the pay of Luke Miller (Glenn Strange), saloon owner, Jed Corbett (Karl Sepulveda), poses as the infamous Murietta, terrorizing the town of Big Horn. Meanwhile, Corbett buys the claims of the frightened miners for a song. The sheriff sends for Tom Cameron (George Houston), the Lone Rider, who obtains an outfit identical to that worn by the so-called Murietta, and has Fuzzy (Al St. John) tip off the sheriff that he is raiding Laura's (Vicki Lester) house. Miller, thinking that Tom is his henchman, sends out scouts to warn him, confirming Tom's suspicions. The tables are later turned as Miller incites the townspeople against Tom. Tom escapes from jail and captures Corbett, who confesses.

DUKE OF THE NAVY (Producers Rel. Corp.)

Adventure

PRODUCER: John T. Coyle. Directed by William Beaudine.

PLAYERS: Ralph Byrd, Veda Ann Borg, Stubby Kruger, Herbert Corthell, Margaret Armstrong, Val Stanton, Paul Bryar.

SYNOPSIS

On furlough, Breezy Duke (Ralph Byrd) and his sidekick, Cookie (Stubby Kruger), are offered the use of the Duke suite at an expensive hotel because of their identical names. A phony adventurer, thinking the boys are rich, offers to cut them in on some hidden treasure for two thousand dollars. The boys borrow the money from their shipmates and start for San Torga Island, where the treasurer is supposed to be. Breezy, however, actually stumbles on a genuine treasure. The adventurer's accomplice tries to steal the treasure but Breezy flees in a plane, only to discover that the hi-jackers have hidden themselves in the cabin. After a battle in the air, Breezy overpowers them.

FEATURES

(Chart published monthly)

in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
3209	King of Dodge City	Aug. 14,'41
3040	Mystery Ship	Sep. 4,'41
3023	Harmon of Michigan	Sep. 11,'41
3009	Ladies in Retirement	Sep. 18,'41
3020	Two Latins from Manhattan	Oct. 2,'41
3008	Texas	Oct. 9,'41
3041	Blonde from Singapore	Oct. 15,'41
3210	Roaring Frontiers	Oct. 16,'41
3016	Three Girls About Town	Oct. 23,'41
3003	You Belong to Me	Oct. 30,'41
3036	The Stork Pays Off	Nov. 6,'41
3026	Secrets of the Lone Wolf	Nov. 13,'41
3201	Royal Mounted Patrol	Nov. 13,'41
3030	Ellery Queen and Murder Ring	Nov. 18,'41
3005	Men in Her Life	Nov. 20,'41
3015	Go West Young Lady	Nov. 27,'41
3022	Sing for Your Supper	Dec. 4,'41
....	Honolulu Lu	Dec. 11,'41
....	Riders of the Badlands	Dec. 18,'41
....	Harvard Here I Come	Dec. 18,'41
....	Bedtime Story	Dec. 25,'41
....	Lone Star Vigilantes	Jan. 1,'42
....	Confessions of Boston Blackie	Jan. 8,'42
....	West of Tombstone	Jan. 15,'42
....	Blondie Goes to College	Jan. 15,'42
....	Cadets on Parade	Jan. 22,'42
....	Close Call for Ellery Queen	Jan. 29,'42
....	Man Who Returned to Life	Feb. 5,'42
....	The Lady Is Willing	Feb. 12,'42
....	Bullets for Bandits	Feb. 12,'42
....	Shut My Big Mouth	Feb. 19,'42
....	Martin Eden	Feb. 25,'42
....	The Devil's Trail	Not Set
....	North of the Rockies	Not Set
....	Highly Irregular	Not Set
....	Trinidad	Not Set
....	Lawless Plainsman	Not Set
....	After the Alamo	Not Set
....	Canal Zone	Not Set
....	Camp Nuts	Not Set

MGM

201	Dr. Jekyll and Mr. Hyde	Sep. '41
202	Lady Be Good	Sep. '41
203	Down in San Diego	Sep. '41
204	Honky Tonk	Oct. '41
205	Married Bachelor	Oct. '41
206	Smilin' Thru	Oct. '41
207	The Feminine Touch	Oct. '41
208	Chocolate Soldier	Nov. '41
209	Unholy Partners	Nov. '41
210	Shadow of the Thin Man	Nov. '41
211	Two-Faced Woman	Nov. '41
212	H. M. Pulham, Esq.	Dec. '41
213	Design for Scandal	Dec. '41
214	Tarzan's Secret Treasure	Dec. '41
215	Kathleen	Dec. '41
...	Babes on Broadway	Not Set
...	Panama Hattie	Not Set
...	Woman of the Year	Not Set
...	The Bugle Sounds	Not Set
...	The Vanishing Virginian	Not Set
...	We Were Dancing	Not Set
...	Johnny Eager	Not Set
...	Mr. and Mrs. North	Not Set
...	I Married an Angel	Not Set
...	Joe Smith, American	Not Set
...	China Caravan	Not Set
...	Born to Sing	Not Set
...	Dr. Kildare's Victory	Not Set
...	Mrs. Miniver	Not Set
...	Tortilla Flat	Not Set
...	I'll Take Manila	Not Set
...	Out of the Past	Not Set
...	Rio Rita	Not Set
...	Then There Were Two	Not Set
...	Courtship of Andy Hardy	Not Set
...	This Time for Keeps	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	Arizona Bound	July 19,'41
....	Saddle Mountain Roundup	Aug. 29,'41
....	Gentleman from Dixie	Sep. 5,'41
....	Let's Go Collegiate	Sep. 12,'41
....	The Driftin' Kid	Sep. 19,'41
....	Gun Man from Bodie	Sep. 26,'41
....	Stolen Paradise	Oct. 10,'41
....	Tonto Basin Outlaw	Oct. 10,'41
....	Top Sergeant Mulligan	Oct. 17,'41
....	Spooks Run Wild	Oct. 24,'41
....	Zis Boom Bah	Nov. 7,'41
....	Siren of the South Seas	Nov. 7,'41
....	Double Trouble	Nov. 21,'41
....	Underground Rustlers	Nov. 21,'41
....	I Killed That Man	Nov. 28,'41
....	Borrowed Hero	Dec. 5,'41
....	Lone Star Law Men	Dec. 5,'41
....	Riot Squad	Dec. 12,'41
....	Here Come the Marines	Dec. 26,'41
....	Forbidden Trails	Dec. 26,'41
....	Freckles Comes Home	Jan. 2,'42
....	Thunder River Feud	Jan. 9,'42
....	Road to Happiness	Jan. 9,'42
....	Snuffy Smith, the Yard Bird	Jan. 16,'42
....	Man from Headquarters	Jan. 23,'42
....	Below the Border	Jan. 30,'42
....	Law of the Jungle	Feb. 6,'42
....	Frontier Law	Feb. 13,'42
....	Mr. Wise Guy	Feb. 20,'42
....	Maxwell Archer, Detective	Not Set

PARAMOUNT

Block 1

4103	Hold Back the Dawn	Sep. 26,'41
4102	Buy Me That Town	Oct. 3,'41
4101	Nothing But the Truth	Oct. 10,'41
4104	Henry Aldrich for President	Oct. 24,'41
4105	New York Town	Oct. 31,'41

Block 2

4109	Birth of the Blues	Nov. 7,'41
4107	Skylark	Nov. 21,'41
4106	Night of January 16th	Nov. 28,'41
4110	Glamour Boy	Dec. 5,'41
4108	Among the Living	Dec. 19,'41

Block 3

....	Bahama Passage	Not Set
....	Mr. Bug Goes to Town	Not Set
....	Sullivan's Travels	Not Set
....	No Hands on the Clock	Not Set
....	Midnight Angel	Not Set

Block 1 (Westerns)

....	Secrets of the Wasteland	Not Set
....	Outlaws of the Desert	Not Set
....	Riders of the Timberline	Not Set
....	Stick to Your Guns	Not Set
....	Twilight on the Trail	Not Set

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....	The Remarkable Andrew	Not Set
....	Reap the Wild Wind	Not Set
....	Sweater Girl	Not Set
....	Louisiana Purchase	Not Set
....	Malaya	Not Set
....	Fly by Night	Not Set
....	Great Man's Lady	Not Set
....	Henry and Dizzy	Not Set
....	American Empire	Not Set
....	Night in New Orleans	Not Set
....	Mr. and Mrs. Cugat	Not Set
....	The Fleet's In	Not Set
....	The Girl Has Plans	Not Set
....	Prison Widows	Not Set
....	This Gun for Hire	Not Set
....	No Time for Love	Not Set
....	For Whom the Bell Tolls	Not Set
....	Sky Over China	Not Set
....	Torpedo Boat	Not Set
....	The Wizard of Arkansas	Not Set
....	True to the Army	Not Set
....	Dr. Broadway	Not Set
....	Bad Man of Arizona	Not Set
....	Palm Beach Story	Not Set
....	Take a Letter, Darling	Not Set
....	I Live on Danger	Not Set
....	Out of the Frying Pan	Not Set
....	Holiday Inn	Not Set
....	My Favorite Blonde	Not Set

PRODUCERS REL. CORP.

205	Hard Guy	Oct. 17,'41
257	Billy the Kid Wanted	Oct. 24,'41
213	The Miracle Kid	Nov. 14,'41
230	Swamp Woman	Dec. 5,'41
258	Billy the Kid's Round Up	Dec. 12,'41
215	Law of the Timber	Dec. 19,'41
251	Texas Man Hunt	Jan. 2,'42
263	Lone Rider and the Bandit	Jan. 9,'42
206	Duke of the Navy	Jan. 16,'42
214	Today I Hang	Jan. 23,'42
207	Broadway Big Shot	Feb. 6,'42
252	Raiders of the West	Feb. 13,'42
202	Girls Town	Not Set
...	The Strangler	Not Set

RKO

Block 1

201	Citizen Kane	Sep. 5,'41
202	Parachute Battalion	Sep. 12,'41
203	Lady Scarface	Sep. 26,'41
204	Father Takes a Wife	Oct. 3,'41
205	All That Money Can Buy	Oct. 17,'41

Block 2

206	The Gay Falcon	Oct. 24,'41
207	Unexpected Uncle	Nov. 7,'41
208	Suspicion	Nov. 14,'41
209	Look Who's Laughing	Nov. 21,'41
210	Mexican Spitfire's Baby	Nov. 28,'41

Block 3

211	Week End for Three	Dec. 12,'41
212	Playmates	Dec. 26,'41
213	A Date with the Falcon	Jan. 16,'42
214	Four Jacks and a Jill	Jan. 23,'42
215	Obliging Young Lady	Jan. 30,'42

Block 1 (Westerns)

281	Bandit Trail	Oct. 10,'41
282	Dude Cowboy	Dec. 10,'41
283	Riding the Wind	Feb. 10,'42

Block 2 (Westerns)

...	Land of the Open Range	Not Set
...	Come on Danger	Not Set
...	Thundering Hoofs	Not Set

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293	Dumbo (Disney)	Oct. 31,'41
292	Fantasia (Disney)	Jan. 1,'42
...	Bambi (Disney)	Not Set

▽

...	Call Out the Marines	Not Set
...	Sing Your Worries Away	Not Set
...	Joan of Paris	Not Set
...	Valley of the Sun	Not Set
...	Ball of Fire	Not Set
...	The Mayor of 44th Street	Not Set
...	The Magnificent Ambersons	Not Set
...	Syncopation	Not Set
...	Mexican Spitfire at Son	Not Set
...	The Tuttles of Tahiti	Not Set
...	Powder Town	Not Set
...	The Gilded Pheasant	Not Set
...	Falcon Takes Over	Not Set
...	Lum 'N' Abner No. 2	Not Set
...	Bombardiers	Not Set

REPUBLIC

107	Mountain Moonlight	July 12,'41
108	Hurricane Smith	July 20,'41
133	The Pittsburgh Kid	Aug. 29,'41
161	Outlaws of the Cherokee Trail	Sept. 10,'41
171	The Apache Kid	Sept. 12,'41
172	Death Valley Outlaws	Sept. 29,'41
109	Sailors on Leave	Sept. 30,'41
110	Mercy Island	Oct. 10,'41
151	Jesse James at Bay	Oct. 17,'41
162	Gauchos of Eldorado	Oct. 24,'41
121	Public Enemies	Oct. 30,'41
111	Devil Pays Off	Nov. 10,'41
143	Sierra Sue	Nov. 12,'41
173	A Missouri Outlaw	Nov. 25,'41
113	Tuxedo Junction	Dec. 4,'41
152	Red River Valley	Dec. 12,'41
163	West of Cimarron	Dec. 15,'41
112	Mr. District Attorney in the Carter Case	Dec. 18,'41
174	Arizona Terrors	Not Set
...	Cowboy Serenade	Not Set
...	Man from Cheyenne	Not Set
...	Riders of the Sunset Trail	Not Set
...	X Marks the Spot	Not Set
...	Pardon My Stripes	Not Set
...	Lady for a Night	Not Set

20TH CENTURY-FOX

Block 1

201	Charley's Aunt	Aug. 1,'41
202	Dressed To Kill	Aug. 8,'41
203	Wild Geese Calling	Aug. 15,'41
204	Private Nurse	Aug. 22,'41
205	Sun Valley Serenade	Aug. 29,'41

Block 2

206	Charlie Chan in Rio	Sep. 5,'41
207	Belle Star	Sep. 12,'41
208	We Go Fast	Sep. 19,'41
209	Last of the Duanes	Sep. 26,'41
210	Man at Large	Sep. 26,'41

Block 3

211	A Yank in the R.A.F	Oct. 3,'41
212	Great Guns	Oct. 10,'41
213	Riders of the Purple Sage	Oct. 10,'41
214	Weekend in Havana	Oct. 17,'41

Block 4

215	Moon Over Her Shoulder	Oct. 24,'41
217	Small Town Deb	Nov. 7,'41
216	Hot Spot	Nov. 14,'41
218	Swamp Water	Dec. 5,'41

Block 5

219	Rise and Shine	Nov. 21,'41
220	Cadet Girl	Nov. 28,'41
221	Marry the Boss' Daughter	Nov. 28,'41
222	Confirm or Deny	Dec. 12,'41
223	Perfect Snob	Dec. 19,'41

▽

...	Remember the Day	Dec. 26,'41
...	Young America	Jan. 2,'42
...	Son of Fury	Jan. 9,'42
...	How Green Was My Valley	Jan. 23,'42
...	Blue, White and Perfect	Not Set
...	A Gentleman at Heart	Not Set
...	Right to the Heart	Not Set
...	Lone Star Ranger	Not Set
...	The Outlaw	Not Set
...	Castle in the Desert	Not Set
...	Roxie Hart	Not Set
...	Tales of Manhattan	Not Set

Prod. No.	Title	Release Date
..	Song of the Islands	Not Set
...	On the Sunny Side	Not Set
...	Highway to Hell	Not Set
...	Remarkable Mr. Kipps	Not Set
...	Moon Tide	Not Set
...	To the Shores of Tripoli	Not Set
...	Ten Gentlemen from West Point	Not Set
...	My Gal Sal	Not Set
...	This Above All	Not Set
...	Rings on Her Fingers	Not Set
...	Not for Children	Not Set
...	A Tommy in the U.S.A.	Not Set
...	The Night Before the Divorce	Not Set
...	Over the Burma Road	Not Set

UNITED ARTISTS

...	Three Cockeyed Sailors	July 4,'41
...	Major Barbara	Sep. 12,'41
...	Tanks a Million	Sep. 12,'41
...	International Lady	Sep. 19,'41
...	Lydia	Sep. 26,'41
...	New Wine	Oct. 10,'41
...	Niagara Falls	Oct. 17,'41
...	Sundown	Oct. 31,'41
...	All American Co-Ed	Oct. 31,'41
...	Miss Polly	Nov. 14,'41
...	Fiesta	Nov. 28,'41
...	Love on the Dole	Dec. 12,'41
...	Hayfoot	Dec. 12,'41
...	Dudes Are Pretty People	Dec. 25,'41
...	The Corsican Brothers	Dec. 25,'41
...	Twin Beds	Jan. 15,'42
...	Shanghai Gesture	Jan. 15,'41
...	Jungle Book	Jan. 30,'42
...	To Be or Not to Be	Feb. 15,'42
...	Ships with Wings	Not Set
...	Pimpernel Smith	Not Set
...	The Gold Rush (Chaplin—with word and music)	Not Set
...	Alias Heliotrope Harry	Not Set
...	Cobana	Not Set
...	Brooklyn Orchid	Not Set
...	Strawfoot	Not Set

UNIVERSAL

6061	Man from Montana	Sep. 5,'41
6013	Badlands of Dakota	Sep. 5,'41
6004	Unfinished Business	Sep. 12,'41
6051	Kid From Kansas	Sep. 19,'41
6045	A Girl Must Live	Sep. 19,'41
6030	Sing Another Chorus	Sep. 19,'41
6005	It Started with Eve	Sep. 26,'41
6021	Mob Town	Oct. 3,'41
6016	Never Give a Sucker an Even Break	Oct. 10,'41
6020	South of Tahiti	Oct. 17,'41
6035	Burma Convoy	Oct. 17,'41
6062	The Masked Rider	Oct. 24,'41
6028	Flying Cadets	Oct. 24,'41
6007	Appointment for Love	Oct. 31,'41
6033	Swing It Soldier	Nov. 7,'41
6063	Arizona Cyclone	Nov. 14,'41
6025	Moonlight in Hawaii	Nov. 21,'41
6044	Quiet Wedding	Nov. 21,'41
....	Keep 'Em Flying	Nov. 28,'41
....	Sealed Lips	Dec. 5,'41
....	The Wolf Man	Dec. 12,'41
....	Road Agent	Dec. 19,'41
6065	Fighting Bill Fargo	Dec. 19,'41
....	Melody Lane	Dec. 19,'41
....	Hellzapoppin	Dec. 26,'41
....	Don't Get Personal	Jan. 2,'42
....	Jail House Blues	Jan. 9,'42
....	Paris Calling	Jan. 16,'42
....	North to the Klondike	Jan. 23,'42
....	The Panama Kid	Jan. 30,'42
....	Bombay Clipper	Feb. 6,'42
....	Town Hall	Feb. 13,'42
....	Stage Coach Buckaroo	Feb. 13,'42
....	Ride 'Em Cowboy	Feb. 20,'42
....	Mad Doctor of Market Street	Feb. 27,'42
....	'Frisco Lil	Not Set
....	Mississippi Gambler	Not Set
....	Tough As They Come	Not Set
....	Temporarily Yours	Not Set
....	They Lived Alone	Not Set
....	Fifty Million Nickels	Not Set
....	Dr. RX	Not Set
....	There's One Born Every Minute	Not Set

WARNER BROS.

102	The Smiling Ghost	Sep. 6,'41
103	Navy Blues	Sep. 13,'41
104	Nine Lives Are Not Enough	Sep. 20,'41
101	Sergeant York	Sep. 27,'41
105	Law of the Tropics	Oct. 4,'41
106	International Squadron	Oct. 11,'41
107	The Maltese Falcon	Oct. 19,'41
108	One Foot in Heaven	Nov. 1,'41
109	Target for Tonight	Nov. 8,'41
110	Blues in the Night	Nov. 15,'41
111	The Body Disappears	Dec. 6,'41
112	Steel Against the Sky	Dec. 13,'41
113	You're in the Army Now	Dec. 25,'41
114	They Died with Their Boots On	Jan. 1,'42
116	All Through the Night	Jan. 10,'42
...	The Man Who Came to Dinner	Not Set
...	King's Row	Not Set
...	Captains of the Clouds	Not Set
...	The Male Animal	Not Set
...	Dangerously They Live	Not Set
...	Sons of the Sea	Not Set
...	Wild Bill Hickok Rides	Not Set
...	The Prime Minister	Not Set
...	Remember Tomorrow	Not Set
...	Manhattan Fury	Not Set
...	The Widow Wouldn't Weep	Not Set
...	The Gay Sisters	Not Set
...	The Constant Nymph	Not Set
...	In This Our Life	Not Set
...	Background to Danger	Not Set
...	Iceland Patrol	Not Set
...	Klondike	Not Set
...	Juke Girl	Not Set
...	Always in My Heart	Not Set
...	The Desert Song	Not Set
...	A Night Before Christmas	Not Set
...	Arsenic and Old Lace	Not Set
...	Larceny, Inc.	Not Set
...	Yankee Doodle Dandy	Not Set
...	Saratoga Trunk	Not Set

SHORTS SYNOPSES AND INFORMATION

STRANGE FACTS (Col.)

Cinescope (3975)

Three items make up this Cinescope reel. (1) Processing and preparing sea shells tossed by the million from the sea and used by an industry whose demand for the shells far exceeds the supply. Craftsmen fashion costume jewelry, electric lamps and useful decorative pieces out of sea shells. There is even a house fashioned entirely of sea shells. (2) A sculptor armed with a sharp knife makes an endless variety of things out of fresh cocoanuts. (3) A phenomenon of nature occurring every ten years at Silver Springs, Fla. The migration of shad which happens only once in a decade. Millions of them come in from the sea for a day or two, eat the vegetation from the bottom of the spring, and then disappear like magic.

Release date, December 6, 1941 10 *Minutes*

HEDDA HOPPER'S HOLLYWOOD, No. 2 (Par.)

(*Z*1-2)

Hedda Hopper here plays hostess to several of her son's friends, attends the dedication of the Motion Picture Relief Fund's country home and takes the audience to the Mocambo, cafe of the movie set. At the party for her son, the guest of honor is William Farnum, silent screen star. Guests include Arline Judge, Jinx Falkenberg, and Kent Rogers, who does impersonations. There is also a sequence devoted to the Milwaukee world premiere of "Hedda Hopper's Hollywood" with Carole Landis, Evelyn Keyes, Jane Withers, Anne Shirley and Joe E. Brown making brief appearances. About a dozen other stars appear in the subject.

Release date, December 5, 1941 10 *Minutes*

SCREEN SNAPSHOTS, No. 4 (Col.)

Series 21 (3854)

Billy Gilbert, the comedian, goes to town for a day of fun and adventure in the big city. He visits the City Hall in San Francisco; takes over the Mayor's job: goes to the mint; runs a street car; works as a chef in Joe Di Maggio's Fish Grotto; visits Chinatown and makes a personal appearance at a theatre where he is mobbed by his fans.

Release date, December 5, 1941 10 *Minutes*

Synopses Indexed

Page numbers on short subject synopsis published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 398 and 399.

QUICK RETURNS (Par.)

Sportlight (*R*1-4)

This issue of the series is devoted to badminton and table tennis. An expert demonstration of all types of badminton strokes in normal speed and slow motion is given by Jess Willard, the top ranking champion since 1923. His opponent is Chester Goss, amateur champion. The major portion of the reel is given over to table tennis and after an introduction of old time ping pong as played in the gay nineties, an exhibition of singles is shown, with Sandor Glancz, world champion, and Ruth Aarons, world feminine champion, as the players. Following that there is an exhibition of trick shots.

Release date, November 28, 1941 10 *Minutes*

HOW WAR CAME (Col.)

Historical Reel (3982)

This is the second in the film chronicle series of Raymond Gram Swing subjects being released through Columbia recording the history of our times. This one deals with the League of Nations set-up at Geneva after World War 1, the league being organized to stop nations from prowling around the world taking each other's possessions and to prevent war. Mr. Swing's narration accompanies animated cartoons in color.

Release date, November 1, 1941 8½ *Minutes*

CRYSTAL FLYERS (RKO)

Sportscope (24,304)

In this Sportscope, the Swedish ski patrol demonstrates the fundamentals of skiing, and stresses the essential art of traversing or traveling cross country on the flat. Wherever the true winter sportsman travels he leaves a double track behind.

Release date, November 28, 1941 8 *Minutes*

WHO'S A DUMMY? (RKO)

Leon Errol (23,702)

Mrs. Errol is rehearsing for an amateur play unknown to her husband. She demands the use of the car making Leon ride in a taxi. During the ride the driver tells Errol about the triangle in his own home and how his wife shot the other man. This story causes Errol's imagination to run riot. Leon follows his wife and discovers her rehearsing a love scene with the other man. He is dejectedly walking away when a pistol shot brings him back. He sees his wife stuffing a dummy in a hamper, and, in an effort to save her, Leon steals the hamper, which he believes contains a dead body. Leon becomes further involved and is almost lynched by a crowd who also believe the hamper contains a dead body.

Release date, November 28, 1941 17 *Minutes*

UNUSUAL OCCUPATIONS, No. 2 (Par.)

(*Color*) (*L*1-2)

Six subjects comprise this issue of the series. First there is a visit to the zoo at San Diego, which is run by the only woman zoological director in the world, Mrs. Belle Benchley. Charles Connick, of Boston, colors stained glass. Malcolm Pope, of Winter Haven, Fla., races 60 miles an hour on an aquaplane of his own design. Emil Mottert, of Hoyletown, Ill., makes instruments out of the hides of animals. Then there is a visit to Grassyfork, near Martinsville, Ind., which once was waste marsh, but has been developed by Eugene Shireman into the largest goldfish "farm" in the world, and finally a sequence with Bill and Fran Johnson, who are handy with a gun.

Release date, December 5, 1941 11 *Minutes*

THE QUIZ KIDS, No. 2 (Par.)

(Q1-2)

Here is the second of the series starring the Quiz Kids of radio fame. The quintuplet brain trust is composed of Harve Fischman, 10; Betty Swanson, 13; Richard Williams, 11; Claude Brenner, 13, and the star mental mite, Gerard Darrow, 9. Joe Kelly is quiz master and puts the kids through their paces, asking a variety of questions.

Release date, December 5, 1941 11 *Minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 398-399.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 410.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*REVIEWED — Product Digest Section*	*Advance Synopsis*	*Service Data*
ALL American Co-Ed	UA	...	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28,'37	p330	....	....
All That Money Can Buy (formerly Here is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p386
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	105m	Dec. 6,'41	p394	p376	....
•Aloma of the South Seas (color)	Para.	4038	Dorothy Lamour-Jon Hall	Aug. 29,'41	77m	Aug. 30,'41	p233	p217	p367
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	....
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	.....	.....	p230	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Not Set	...	.....	....	p408	....
Atlantic Ferry (British)	WB	....	Michael Redgrave-Valerie Hobson	Not Set	108m	July 5,'41	....	....	....
BABES on Broadway	MGM	....	Mickey Rooney-Judy Garland	Not Set	118m	Dec. 6,'41	p393	p363	....
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p260
•Bad Men of Missouri	WB(FN)	557	Dennis Morgan-Jane Wyman-W. Morris	July 26,'41	74m	Aug. 2,'41	....	p159	p323
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5,'41	61m	Sept. 20,'41	p274	p277	....
Bahama Passage	Para.	....	Madeleine Carroll-Stirling Hayden	Not Set	...	.....	....	p320	....
Ball of Fire	RKO	....	Gary Cooper-Barbara Stanwyck	Not Set	111m	Dec. 6,'41	p393	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bed Time Story	Col.	....	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	....
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	...	Rough Riders	Jan. 30,'42	...	.....	....	....	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe	Dec. 12,'41	58m	.....	....	p376	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	....
•Blonde Comet, The	Prod.	116	Virginia Vale-Barney Oldfield	Dec. 26,'41	...	.....	....	....	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	65m	Aug. 30,'41	p246	....	....
Blondie Goes to College	Col.	...	Penny Singleton-Arthur Lake	Jan. 15,'42	...	.....	....	p409	....
•Blossoms in the Dust (color)	MGM	144	Greer Garson-Walter Pidgeon	July 25,'41	100m	June 28,'41	....	p133	p288
Blue, White and Perfect	20th-Fox	...	Lloyd Nolan-Helene Reynolds	Not Set	...	.....	....	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	70m	Dec. 6,'41	p394	p376	....
Bombay Clipper	Univ.	...	William Gargan-Irene Hervey	Feb. 6,'42	.	.....	....	....	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
•Bowery Britzkrieg	Mono.	....	Leo Gorcey-Bobby Jordan	Aug. 1,'41	61m	Aug. 2,'41	....	p194	p210
•Bride Came C.O.D., The	WB	507	Bette Davis-James Cagney	July 12,'41	91m	July 5,'41	....	p61	p288
Bugle Sounds, The	MGM	....	Wallace Beery-Marjorie Main	Not Set	...	.....	....	p387	....
Bullets for Bandits	Col.	....	Bill Elliott-Tex Ritter	Feb. 12,'42	...	.....	....	p364	....
•Bullets for O'Hara	WB	518	Joan Perry-Roger Pryor	July 19,'41	50m	Aug. 9,'41	....	p194	p220
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,'41	p374	p351	....
Cadets on Parade	Col.	...	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	...	.....	....	p409	....
Captains of the Clouds	WB	....	Jas. Cagney-Dennis Morgan-Alan Hale	Not Set	...	.....	....	p308	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
•Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41*	102m	Oct. 18,'41	p317	p289	p386
•Citadel of Crime (formerly Ten Nights in a Barroom)	Rep.	024	Robert Armstrong-Linda Hayes	July 24,'41	58m	Aug. 9,'41	....	p195	p220
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	...	Bill Gargan-Margaret Lindsay	Jan. 29,'42	...	.....	....	....	....
Come On, Danger	RKO	....	Tim Holt	Not Set	58m	Dec. 13,'41	p407	p387	....
Common Touch, The (British)	Anglo-Amer.	....	Greta Gynt-Geoffrey Hibbert	.....	95m	Oct. 11,'41	p306	....	....
Confessions of Boston Blackie	Col.	...	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Akim Tamiroff	Dec. 25,'41	...	.....	....	p299	....
Cottage to Let (British)	....	....	Leslie Banks	Not Set	90m	Aug. 23,'41	....	....	....
Country Gentlemen, The	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Oct. 31,'41	p330	....	....
•Cracked Nuts	Univ.	5039	Mischa Auer-Una Merkel	Aug. 1,'41	61m	July 26,'41	....	p160	p288

* *Release dates on MGM's 1941-42 Features vary by territory.*

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
DANGEROUSLY They Live	WB	...	John Garfield-Raymond Massey	Not Set	...	.....	....	p408	....
•Dangerous Game, A	Univ.	5057	Richard Arlen-Andy Devine	Aug. 22,'41	60m	Sept. 27,'41	p286	p39	....
•Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Oct. 3,'41	64m	Oct. 11,'41	p307	p219	....
•Dangerous Moonlight (British)	RKO	....	Anton Walbrook	Not Set	101m	July 12,'41	....	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Day in Soviet Russia, A	Artkino	....	Documentary	Not Set	60m	Sept. 13,'41	p259	....	....
•Deadly Game, The	Mono.	....	Charles Farrell-June Lang	Aug. 8,'41	63m	Aug. 9,'41	....	p182	p220
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 26,'41	56m	Oct. 4,'41	p298	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41*	82m	Nov. 15,'41	p361	p351	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
•Dive Bomber (Color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30,'41	133m	Aug. 16,'41	....	p145	p353
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	123m	July 26,'41	p248	p134	p367
Dr. Kildare's Victory	MGM	....	Lew Ayres-Lionel Barrymore	Not Set	92m	Dec. 6,'41	p394	p387	....
•Dr. Kildare's Wedding Day	MGM	145	Lew Ayres-Laraine Day	Aug. 22,'41	82m	Aug. 23,'41	..	p209	p367
•Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug. 27,'41	65m	Sept. 13,'41	p259	p221	....
Don't Get Personal	Univ.	....	Hugh Herbert-Anne Gwynne	Jan. 2,'41	....	.....	....	p343	....
Double Trouble	Mon.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,'41	p363	p332	....
•Down Mexico Way	Rep.	042	Gene Autry	Oct. 15,'41	78m	Oct. 18,'41	p319	p277	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41*	70m	Aug. 2,'41	p250	p207	p353
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
•Driftin' Kid	Mono.	....	Tom Keene	Oct. 17,'41	55m	Sept. 27,'41	p286	p277	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 10,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA	...	Marjorie Woodworth-Jimmy Rogers	Dec. 25,'41	...	.....	....	....	....
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	..	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 16,'42	...	.....	....	p409	....
•Dynamite Canyon	Mono.	....	Tom Keene-Evelyn Finley	Aug. 8,'41	58m	.....	....	p182	....
ELLERY Queen and Murder Ring	Col.	3030	Ralph Bellamy	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
•Ellery Queen Perfect Crime	Col.	2023	Ralph Bellamy-Margaret Lindsay	Aug. 14,'41	66	July 12,'41	....	p195	p198
FANTASIA (color)	RKO	292	Disney-Stokowski	Jan. 1,'42	135m	Nov. 16,'40	p262	p2	p286
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41*	95	Sept. 13,'41	p275	p247	p386
Fiesta	UA	....	Armida-Antonio Moreno	Nov. 28,'41	...	.....	....	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Dec. 19,'41	..	.....	....	p364	....
Fly By Night	Para.	...	Nancy Kelly-Richard Carlson	Not Set	...	.....	....	p376	....
•Flying Blind	Para.	4037	RichardArlen-Jean Parker	Aug. 29,'41	70m	Aug. 23,'41	....	p219	p260
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	...	.....	....	p396	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
49th Parallel (British)	Col.	....	Howard-Massey-Olivier	Not Set	123m	Nov. 8,'41	p349	....	....
•40,000 Horsemen (Foreign)	Krellberg	....	Grant Taylor	Aug. 14,'41	87m	Aug. 23,'41	....	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,'41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	...	.....	....	p396	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
•Fugitive Valley	Mono.	....	Range Busters	July 30,'41	61m	Sept. 27,'41	p286	....	....
•GAMBLING Daughters	Prod.	124	Cecilia Parker-Roger Pryor	Aug. 1,'41	67m	Sept. 13,'41	p259	p183	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
General Suvorov	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman at Heart, A	20th-Fox	...	Carole Landis-Cesar Romero	Not Set	...	.....	....	....	....
•Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5,'41	63m	Sept. 13,'41	p259	p206	....
Ghost Train, The (British)	Gen. Film	....	Arthur Askey	Not Set	83m	Mar. 22,'41	....	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Gold Rush, The	UA	...	Chaplin—Words and Music	Not Set	...	.....	....	....	....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	...	Barbara Stanwyck-Joel McCrea	Not Set	...	.....	....	p396	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 26,'41	62m	Oct. 18,'41	p319	p263	....
HARD GUY	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	....	Maxie Rosenbloom-Arlene Judge	Dec. 18,'41	...	.....	....	p376	....
Hayfoot	UA	...	William Tracy-James Gleason	Dec. 12,'41	...	.....	....	....	....
He Found a Star (British)	Gen. Film	....	Vic Oliver-Sarah Churchill	.....	89m	Sept. 20,'41	p276	....	....
Hellzapoppin	Univ.	....	Olsen & Johnson-Martha Raye	Dec. 26,'41	...	.....	....	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
•Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21,'41	93m	July 26,'41	....	p194	p367
Here Comes the Marines	Mono.	....	Wallace Ford-Toby Wing	Dec. 26,'41	...	.....	....	....	....
•Highway West	WB(FN)	565	Brenda Marshall-Olympe Bradna	Aug. 23,'41	63m	Aug. 9,'41	....	p170	p221
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41*	117m	Nov. 15,'41	p362	p351	....
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p367
•Hold That Ghost	Univ.	....	Abbott and Costello	Aug. 8,'41	86m	Aug. 2,'41	....	p169	p367
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41*	105m	Sept. 20,'41	p273	p235	p367
Honolulu Lu	Col.	....	Bruce Bennett-Lupe Velez	Dec. 11,'41	....	.....	...	p364	....
How Green Mas My Valley	20th-Fox	....	Roddy McDowall-Walter Pidgeon	Jan. 23,'42	118m	Nov. 1,'41	p341	p320	p367
Huricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
•Hurry, Charlie, Hurry	RKO	129	Leon Errol-Mildred Coles	July 25,'41	65m	Aug. 2,'41	....	p194	p220
•ICE Capades	Rep.	004	Dorothy Lewis-Jerry Colonna	Aug. 20,'41	88m	Aug. 23,'41	....	p219	p323
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p367

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Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Aavance Synopsis	Service Data
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p367
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p386
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Thank You (British)	General Film	....	Arthur Askey-Richard Murdock	.....	81m	Oct. 11,'41	p306	....	....
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	....
JAIL House Blues	Univ.	...	Nat Pendleton-Anne Gwynne	Jan. 9,'42	...	.....	....	p396	....
Jeanne (British)	General Film	....	Barbara Mullen-Wilfrid Lawson	.....	101m	Aug. 23,'41	....	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joe Smith, American	MGM	...	Robert Young-Marsha Hunt	Not Set	...	.....	....	p409	....
Johnny Eager	MGM	126	Robert Taylor-Lana Turner	Not Set	107m	Dec. 13,'41	p405	p363	....
Jungle Book, The	UA	...	Sabu	Jan. 30,'42	...	.....	....	p396	....
•Jungle Man	Prod.	126	Buster Crabbe	Oct. 10,'41	63m	Oct. 11,'41	p307	....	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41*	85m	Nov. 15,'41	p361	p351	....
Keep 'Em Flying	Univ.	....	Abbott and Costello	Nov. 28,'41	80m	Nov. 22,'41	p386	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6501	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	....	Ann Sheridan-Robert Cummings	Not Set	...	.....	....	p320	....
Kipps (British)	20th-Fox	150	Diana Wynyard-Michael Redgrave	July 25,'41	112m	Apr. 12,'41	....	....	....
•Kiss the Boys Goodbye	Para.	4035	Mary Martin-Don Ameche	Aug. 1,'41	83m	June 28,'41	....	p145	p323
LABURNUM Grove (British)	Anglo Film	...	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3309	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41*	110m	July 19,'41	p248	p146	p386
Lady for a Night	Rep.	....	Joan Blondell-John Wayne	Not Set	...	.....	....	p351	....
Lady Is Willing, The	Col.	....	Marlene Dietrich-Fred MacMurray	Feb. 12,'42	...	.....	....	p351	....
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land of the Open Range	RKO	....	Tim Holt	Not Set	60m	Dec. 13,'41	p407	p387	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26,'41	57m	Sept. 13,'41	p260	p247	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	...	.....	....	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	78m	Sept. 6,'41	p245	p235	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
•Life Begins for Andy Hardy	MGM	146	Mickey Rooney-Judy Garland	Aug. 15,'41	100m	Aug. 16,'41	....	p193	p288
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29,'41	115m	Aug. 16,'41	....	p217	p367
•Lone Rider Ambushed	Prod.	167	George Houston	Aug. 29,'41	63m	Nov. 1,'41	p342	p230	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 9,'42	...	.....	....	p409	....
•Lone Rider in Frontier Fury	Prod.	166	George Houston	Aug. 8,'41	62m	.....	....	p209	....
•Lone Rider Fights Back	Prod.	168	George Houston	Nov. 7,'41	64m	.....	....	p320	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	...	.....	....	p387	....
Lone Star Vigilantes, The	Col.	....	Bill Elliott-Tex Ritter	Dec. 26,'41	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	....
Louisiana Purchase (Color)	Para.	....	Bob Hope-Vera Zorina-Victor Moore	Jan., '42	98	Nov. 29,'41	p385	p332	....
Love on the Dole (British)	UA	....	Clifford Evans	Dec. 12,'41	100m	Oct. 4,'41	p298	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p353
MAD Doctor of Market Street	Univ.	...	Una Merkel-Claire Dodd	Feb. 27,'42	...	.....	....	....	....
Major Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12,'41	115m	May 10,'41	....	p85	p353
Male Animal, The	WB	....	Henry Fonda-Olivia De Havilland	Not Set	...	.....	....	....	....
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	....
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p353
Man from Headquarters	Mono.	...	Frank Albertson-Joan Woodbury	Jan. 23,'42	...	.....	....	....	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	....	Monty Woolley-Bette Davis	Not Set	...	.....	....	p332	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
•Manpower	WB	505	George Raft-M. Dietrich-E. G. Robinson	Aug. 9,'41	105m	July 5,'41	....	p158	p186
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41*	81m	Sept. 13,'41	p258	p247	p367
Marry the Boss's Daughter	20th-Fox	221	Betty Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Dec. 19,'41	...	.....	....	p376	....
Men in Her Life	Col.	3005	Loretta Young-Dean Jagger	Nov. 20,'41	89m	Oct. 25,'41	p321	p277	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,41	p261	p247	....
Midnight Angel	Para.	....	Robert Preston-Martha O'Driscoll	Not Set	76m	Dec. 13,'41	p406	p364	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	.....	....	p320	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58	Nov. 22,'41	p373	p364	....
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	62m	Oct. 11,'41	p307	p289	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	61m	Oct. 11,'41	p305	p149	....
Moonlight Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	....	Fleischer Feature Cartoon	Not Set	78m	Dec. 13,'41	p405	p376	....
•Mr. Celebrity	Prod.	114	Doris Day-Buzzy Henry	Oct. 31,'41	67m	Oct. 4,'41	p298	....	....
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	...	.....	....	p409	....
Mr. and Mrs. North	MGM	....	Gracie Allen-William Post, Jr.	Not Set	...	.....	....	p387	....
Musical Story, A	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,41	p331	....	....
•My Life with Caroline	RKO	135	Ronald Colman-Anna Lee	Aug. 1,'41	81m	July 19,'41	....	p146	p353
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p386
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	....

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New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
New Wine	UA	...	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p210
Niagara Falls	UA	...	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Greater Sin	St. Rts.	...	Leon Ames	Not Set	63m	June 21,'41	....	....	....
No Hands on the Clock	Para.	...	Chester Morris-Jean Parker	Not Set	...	.....	....	p364	....
North to the Klondike	Univ.	...	Brod Crawford-Lon Chaney, Jr.	Jan. 23,'42	...	.....	....	p396	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p386
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
•Officer and the Lady	Col.	2039	Rochelle Hudson-Roger Pryor	July 24,'41	59m	July 12,'41	....	p158	p210
Old Mother Riley's Circus (British)	Anglo-Amer.		Arthur Lucan-Kitty McShane	Not Set	70m	Nov. 29,'41	p385	....	....
Once a Crook (British)	20th-Fox	...	Gordon Harker	Not Set	81m	June 28,'41	....	....	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	103m	Oct. 4,'41	p297	p206	p386
•Our Wife	Col.	2003	Melvyn Douglas-Ruth Hussey	Aug. 28,'41	95m	Aug. 23,'41	....	p157	p260
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	...	Bill Boyd-Andy Clyde	Not Set	66m	Sept. 27,'41	p287	....	....
PANAMA Hattie	MGM	...	Ann Sothern-Red Skelton	Not Set	...	.....	....	p396	....
Panama Kid, The	Univ.	...	Peggy Moran-Eddie Albert	Jan. 30,'42	...	.....	....	p408	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p367
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Jan. 16,'42	95m	Dec. 6,'41	p407	p320	....
•Parson of Panamint, The	Para.	4031	Ellen Drew-Charles Ruggles	Aug. 22,'41	84m	June 21,'41	....	p169	p288
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Pimpernel Smith (British)	UA	....	Leslie Howard	Not Set	122m	July 5,'41	....	....	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	....
•Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18,'41	58m	Sept. 6,'41	p245	p230	....
Prime Minister, The (British)	WB	...	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	80m	Feb. 15,41	p386	....	....
•RAGS to Riches	Rep.	025	Alan Baxter-Mary Carlisle	July 31,'41	57m	.....	....	p209	p220
•Raiders of the Desert	Univ.	5056	Richard Arlen-Andy Devine	July 18,'41	66m	July 12,'41	....	p171	p198
•Rawhide Rangers	Univ.	5067	Johnny Mack Brown	July 18,'41	56m	Aug. 23,'41	....	p172	p260
Reap the Wild Wind	Para.	...	Ray Milland-Pauette Goddard	Not Set	...	.....	....	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	...	.....	....	p409	....
•Reg'lar Fellers	Prod.	125	Billy Lee-Alphalfa Switzer	Sept. 5,'41	65m	Aug. 30,'41	p234	p221	....
Remarkable Mr. Kipps (British)	20th-Fox	...	Michael Redgrave-Diana Wynward	Not Set	112m	Apr. 12,'41	....	....	....
Remember the Day	20th-Fox	...	Claudette Colbert-John Payne	Dec. 26,'41	...	.....	....	p408	....
Ride 'Em Cowboy	Univ.	...	Abbott and Costello	Feb. 20,'42	...	.....	....	....	....
Riders of the Badlands	Col.	...	Charles Starrett-Russell Hayden	Dec. 18,'41	...	.....	....	p387	....
•Riding the Sunset Trail	Mono.	...	Tom Keene	Oct. 31,'41	56m	Dec. 6,'41	p395	p320	....
Riding the Wind	RKO	283	Tim Holt	Feb. 10,'42	60m	Sept. 6,'41	p246	....	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	Not Set	59m	Sept. 27,'41	p286	....	....
Right to the Heart	20th-Fox	...	Brenda Joyce-Cornel Wilde	Not Set	...	.....	....	....	....
•Ringside Maizie	MGM	143	Ann Sothern-George Murphy	Aug. 1,'41	96m	July 26,'41	....	p182	p210
Riot Squad	Mono.	...	Richard Cromwell-Rita Quigley	Dec. 12,'41	...	.....	....	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	....
Road Agent	Univ.	...	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	...	John Boles-Mona Barrie	Jan. 9,'42	...	.....	....	p396	....
Roaring Frontiers	Col.	3210	Bill Elliott	Oct. 16,'41	60m	Aug. 30,'41	p234	....	....
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	...	.....	....	p289	....
•Ruggles of Red Gap	Para.	Reissue	Charles Laughton-Mary Boland	July 18,'41	90m	Feb. 16,'35	....	p183	p220
SADDLE Mountain Roundup	Mono.	...	Range Busters	Aug. 29,'41	60m	.....	....	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 29,'41	71m	Oct. 11,'41	p305	p299	....
•Scattergood Meets Broadway	RKO	136	Guy Kibbee	Aug. 22,'41	70m	Aug. 30,'41	p234	p218	....
Sealed Lips	Univ.	...	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	...	Bill Boyd-Andy Clyde	Not Set	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p386
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41*	97m	Oct. 25,'41	p329	p308	....
Shanghai Gesture, The	UA	...	Gene Tierney-Walter Huston	Jan. 15,'42	...	.....	....	....	....
•Shepherd of the Hills (color)	Para.	4034	John Wayne-Betty Field	July 18,'41	95m	June 21,'41	....	p147	p288
Ships With Wings (British)	UA	...	John Clements-Leslie Banks	Not Set	...	.....	....	....	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Siren of the South Seas	Mono.	...	Movita-Warren Hull	Nov. 7,'41	73m	July 21,'37	p374	p364	....
•Six Gun Gold	RKO	186	Tim Holt	Aug. 8,'41	57m	.....	....	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p353
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41*	100m	Sept. 13,'41	p257	p247	p386
Snuffy Smith, Yard Bird	Mono.	...	Bud Duncan-Edgar Kennedy	Jan. 16,'42	...	.....	....	p408	....
•Son of Davy Crockett	Col.	2216	Bill Elliott-Iris Meredith	July 15,'41	59m	July 12,'41	....	....	p198
Son of Fury	20th-Fox	...	Tyrone Power-Gene Tierney	Jan. 9,'42	...	.....	....	....	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spare a Copper (British)	....	...	George Formby	Not Set	77m	Apr. 5,'41	....	....	....
Spellbound (British)	UA	...	Laurie Baxter	Not Set	82m	Feb. 1,'41	....	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	...	.....	....	....	....

* *Release dates on MGM's 1941-42 Features vary by territory.*

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Section	Advance Synopsis	Service Data
•Stars Look Down (British)	MGM	142	Margaret Lockwood-Michael Redgrave	July 18,'41	98m	Jan. 27,'40	....	p183	p186
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	Not Set	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 10,'41	62m	Oct. 19,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
•Story of the Vatican	RKO	172	Documentary	July 18,'41	54m	Aug. 16,'41	....	....	p220
Sullivan's Travels	Para.	....	Joel McCrea-Veronica Lake	Not Set	91m	Dec. 13,'41	p405	p320	....
Sundown	UA	...	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p386
•Sunset in Wyoming	Rep.	047	Gene Autry-Smiley Burnette	July 15,'41	65m	Aug. 2,'41	....	p181	p210
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	....
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Ann Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p386
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	.....	....	p331	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	....
TANKS a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	....
Tarzan's Secret Treasure	MGM	214	Johnny Weismuller-Maureen O'Sullivan	Dec. '41*	80m	Nov. 15,'41	p375	p289	p367
•Terror, The (British)	St. Rts.	...	Wilfred Lawson	July 29,'41	64m	Aug. 9,'41	....	....	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	....
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	...	.....	....	p409	....
•Texas Marshal, The	Prod.	156	Tim McCoy-Kay Leslie	July 13,'41	62m	.....	....	....	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	137m	Nov. 22,'41	p373	p308	....
This England (British)	World	....	Emlyn Williams-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
•This Woman Is Mine	Univ.	5044	Franchot Tone-Carol Bruce	Aug. 22,'41	92m	Aug. 23,'41	....	p171	p260
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
•Three Sons O'Guns	WB(FN)	574	Wayne Morris-Tom Brown	Aug. 2,'41	64m	Oct. 4,'41	p298	p193	....
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
•Thunder Over the Prairie	Col.	2207	Charles Starrett	July 30,'41	60m	Aug. 2,'41	....	p195	p210
Thunder River Feud	Mono.	...	Range Busters	Jan. 9,'42	...	.....	....	....	....
Thundering Hoofs	RKO	....	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
•Tillie the Toiler	Col.	2017	William Tracy-Kay Harris	Aug. 7,'41	65m	Aug. 9,'41	....	p195	p288
To Be or Not to Be	UA	...	Carole Lombard-Jack Benny	Feb. 15,'42	...	.....	....	....	....
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 23,'42	...	.....	....	....	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12,'41	....	....	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	....
Twilight on the Trail	Para.	....	Bill Boyd	Not Set	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Jan. 15,'42	...	.....	....	....	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melyvn Douglas	Nov. '41*	94m	Oct. 25,'41	p329	p299	p386
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
•UNDER Fiesta Stars	Rep.	048	Gene Autry-Smiley Burnette	Aug. 25,'41	64m	Aug. 30,'41	p234	p218	p288
Underground Rustlers (formerly Bullets and Bullion)	Mono.	...	Range Busters	Nov. 21,'41	...	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	96m	Aug. 30,'41	p233	p172	p353
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41*	94m	Oct. 18,'41	p318	p289	p367
VANISHING Virginian, The	MGM	...	Frank Morgan-Kathryn Grayson	Not Set	97m	Dec. 6,'41	p394	p387	....
WEEKEND in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p353
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	...	.....	....	p396	....
West of Tombstone	Col.	...	Charles Starrett-Russell Hayden	Jan. 15,'42	...	.....	....	....	....
•When Ladies Meet	MGM	148	Joan Crawford-Robert Taylor	Aug. 29,'41	105m	Aug. 30,'41	....	p219	p323
•Whistling in the Dark	MGM	147	"Red" Skelton-Ann Rutherford	Aug. 8,'41	77m	Aug. 2,'41	....	p205	p353
•Wide Open Town	Para.	4055	William Boyd-Russell Hayden	Aug. 8,'41	78m	Aug. 2,'41	....	p194	p210
Wild Bill Hickok Rides	WB	...	Constance Bennett-Bruce Cabot	Not Set	...	.....	....	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings of Victory	Artkino	...	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	...	Claude Rains-Dick Foran	Dec. 12,'41	...	.....	....	....	....
Woman of the Year, The	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	...	.....	....	p376	....
•World Premiere	Para.	4036	John Barrymore-Frances Farmer	Aug. 15,'41	70m	Aug. 30,'41	p234	p195	p288
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p367
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	....
•You'll Never Get Rich	Col.	2004	Fred Astaire-Rita Hayworth	Sept. 25,'41	88m	Sept. 27,'41	p285	....	p386
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
Young America	20th-Fox	...	Jane Withers-William Tracy	Jan. 2,'42	...	.....	....	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

* *Release dates on MGM's 1941-42 Features vary by territory.*

Feature Product including Coming Attractions, listed Company by Company, in Order of Release ,on page 410.

THE WORLDWIDE AUTHORITY ON TALENT VALUES

The eighth annual edition of FAME is now in preparation. Edited by Terry Ramsaye, it will be published about January 1st, 1942, and will analyze and summarize the year's outstanding talent successes. Among its features it will present the box office champions of 1941 with complete analysis and personnel credits . . . the money-making stars of the season, evaluated and reported upon by the exhibitor showmen of the world . . . the radio champions of 1941 as polled by Motion Picture Daily among the editors of the daily newspapers of America . . . Fame and Radio—an analysis of the extent to which the air waves lean on Hollywood for talent.



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Fortunate are we of the motion picture, that in a day of world ordeals, deep national concerns and all humanity on trial with its woes of adjustment, we have as our function and share of service the happiest job on earth — the purveying of entertainment. Through the medium of make-believe that makes dreams come true, we open vistas of heart's desire attained, declaring for the screen's hour of grace a truce with fact in a shadowland where, for the while at least, care may be laid aside, and added strength found to face another day.

—from recent dedication program, Waterman Brothers' Ozone Theatre, in Marryatville, Australia



DECEMBER 12, 1942

SECTION II

It must *Sparkle!*



Just as a Christmas tree must sparkle with all its trimmings to be attractive and beautiful, so too, must the pictures on your screen today sparkle to attract theatregoers.

To secure the desired screen brilliancy with present dense black and white and colored films, TWICE AS MUCH LIGHT is required as is possible to project by any low intensity lamp.

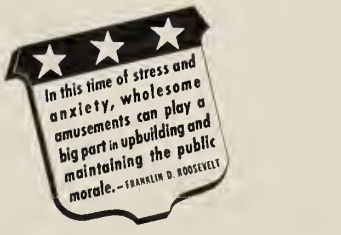
This necessary doubling in light is possible at an increased combined current and carbon cost of LESS THAN 2¢ PER HOUR, with the low cost Strong Utility High Intensity Projection Arc Lamp.

Without the snow-white light such as is secured by this lamp it is impossible to show colored films satisfactorily. The light of your old low intensity will appear a dim, muddy yellow by co parison.

Increase your business by installi Strong Utility One-Kilowatt Arc Lam now. Theatregoers readily recogni good projection and go where it offered.

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What Will It Cost You



Not to Install Them?

IRRITATED customers seldom complain. They just stop coming to your theater.

Why irritate them by making them stand to let others pass?

Why block their view of the screen while the row in front rises to let someone enter or leave?

You can put an end to all these exasperating, box-office-robbing moments by installing Kroehler Push-Back Theater Seats.

This revolutionary seat keeps your patrons luxuriously seated throughout the entire show—gives them uninterrupted vision. Theaters which have installed these seats report they are a remarkable publicity investment as well as the last word in equipment. Write today for latest facts.



Kroehler Mfg. Co., Public Seating Division, 1248 S. Wabash Ave., Chicago, Ill.
206 Lexington Ave., New York, N. Y.
2013 S. Vermont Ave., Los Angeles, California
24 Golden Gate Ave., San Francisco, California
Standard Theatre Supply Corporation, 78 Broadway, Boston, Massachusetts
Elliott Film Co., 72 Glenwood Avenue, Minneapolis, Minnesota
L. T. Rockenstein, 3327 Locust St., St. Louis, Missouri
(*Export*) Roy Chandler, 505 Fifth Avenue, New York, New York

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MARKET NOTES

¶ News reports concerning equipment and materials, and those who make them

Small Ticket Booth Safe

A SMALL, compact safe especially adapted to the average theatre ticket booth for the protection of receipts in the intervals between deposit in the office safe or in bank, has been marketed by the National Theatre Supply Company. By placing the larger bills and coins not needed for making change in the safe, available if needed for transactions but otherwise not accessible to a robber, only a small amount of cash is jeopardized by a holdup.



The safe is substantially constructed of quarter-inch machine steel, welded throughout. The outside dimensions are 12½ inches high, 7½ inches wide, and 5 inches deep. The safe is finished in an attractive olive green.

The door of the safe is made of ½-inch machine steel, and the rear of the door interlocks ⅜-inch from top to bottom with the bottom of the safe, making it just as securely locked with the hinges removed as with the hinges intact. The lock on the door is of the double nose type, all bronze and requires two keys to open.

At the top front of the safe, there is a special money slot, protected with a saw tooth bevel plate to prevent the fishing out of the money. This money slot will take fifty $1 bills at a time. There is also another money slot for rolls of coin of all denominations up to 50c pieces. A half-round chute 4 inches long extends into the safe to support the rolls of coins in position to slip through into the safe.

Chair Orders Added

INSTALLATIONS of push-back auditorium chairs now in preparation or just completed, are announced by B. B. Buchanan, director of public seating sales for the Kroehler Manufacturing Company, as for the Hub theatre in Chicago, the Edna in Gibson City, Ill.; Hope, Providence, R. I.; Salem, Salem, Va.; Curto, Tijuana, Mexico; Spreckels, San Diego, Calf.; Liberty, Lyons, Ill.; Avon, Southgate, Calif.; and Telenews, Dallas.

Interchangeable Soundhead

A NEW DESIGN of soundhead has been announced by the Ballantyne Company of Omaha, in which adaptation has been made to either Powers or Simplex projector mechanisms, interchangeably. This has been done to supplant two different Ballantyne soundhead types. It is further announced:

"An adaptation of the Simplex sound heads for Powers has been worked out. This makes it possible for any exhibitor using Powers projectors to change at any future date to Simplex projectors without having to discard his soundheads, as it is only necessary to replace the Powers drive pinion with a Simplex drive pinion to make this change."

Chair Distribution Arranged

BEGINNING THE first of the year, auditorium seating manufactured by the American Seating Company will be available through the branches of the National Theatre Supply Company, according to an announcement by H. M. Taliaferro, president of American.

The arrangement, which is referred to as one of "co-operation," applies to "most" of the United States.

Have You Pink Umbrella?

THAT IS THE way the Strong Electric Corporation, Toledo, Ohio, seems to paraphrase Ipana's tooth paste advertising in a folder directed to theatres still having low-intensity projection lamps. The folder has been made available, however, to any theatre operator or projectionist. It is a novel presentation of the arguments for high-intensity light sources, regardless of how small the theatre is, with the front cover picturing a man holding an umbrella, the area of which is cut away and backed by a piece of ornamental pink cloth, while above is a line asking, "Don't you feel funny with a pink umbrella?"

MODERN INSTALLATIONS

SOUND EQUIPMENT

Marshall, Tullahoma, Tenn.; La Flore, Greenwood, Miss.; Cascade, Boerne, Tex.; Tremont, Bronx; Orpheum, Waco, Tex.; Mayfair, Chicago; Gem, Ruston, La.; Palace, Wolcott, N. Y.; Inez, Naples, Tex.; Roxy, Perry, Ola.; Beacham, Orlando, Fla.; Ulman's Opera House, Salisbury, Md.; Irving, Irving, Tex.; Gloria, Urbana, Ohio; Strand, Jena, La.; De Luxe, Moline, Kas.; Three Arts, Baltimore; Telenews, Dallas, Tex.; Ogden, Baton Rouge, La.; Fort, Fort Smith, Ark.; Wiltern, Los Angeles; Werbner, Lewistown, Ill.; Tolleston, Gary, Ind.; Annex, Perry, Okla.; Fenray, Martins Ferry, O.; Roxy, St. Charles, Mich. (*Reported by RCA Manufacturing Company, Inc., Camden, N. J.*)

LIGHTING FIXTURES

Heard, DeQuincy, La.; Capital, Hazleton, Pa.; Bayside, Bayside, N. Y.; Basil's Strand, Buffalo, N. Y.; Lewis' Benson, Philadelphia; Gaertner's Ritz, Baltimore; Stiefel's Martin, Lock Haven, Pa.; Ithaca, Ithaca, N. Y.; Berkley, Berkeley, Mich.; Boyd, Bethlehem, Pa.; Vogue, Philadelphia; Palace, Coatesville, Pa.; Hirsh's Century, Philadelphia; Strand, Philadelphia, Pa.; Star, Philadelphia; Roosevelt, Newark, N. J.; Majestic, Providence, R. I.; Outten, Snow Hill, Md.; Parkside, Camden, N. J.; Nichol's Gayety, Baltimore; Windsor, Ellicott City, Md.; Hunt's Rockland, Philadelphia, Pa.; Sterling, Wilkes-Barre, Pa.; Montauk, Passaic, N. J. (*Reported by Voigt Company, Philadelphia.*)

OTHER INSTALLATIONS

The following recent theatre installations have been reported by Motiograph, Inc., Chicago, Ill.

Midway, Lancaster, S. C. — sound, projectors; Victory, Huntington, Ind. — projectors; Hollywood, Detroit—projectors; Rochelle, Rochelle, Ga.—sound, projectors; Varsity, Raleigh, N. C.—sound; Bijou, Chattanooga—sound, projectors; Dunellen, Dunellen, N. J.—projectors; Parkway, Mt. Vernon, N. Y.—projectors; Vogue, Glendale, Calif.—projectors; Manor, San Mateo, Calif., Grand, Harrisburg, Ill., Rialto, Beatrice, Nebr., East Texas, Beaumont, Tex., Broadhurst, High Point, N. C., Roxy, Lafayette, La., Legion, Dalton, Ga., Abby, Abbeville, Ala., Ada, Tahoka, Tex.—all sound.

Farmingdale, Farmingdale, N. Y., Elco, Portsmouth, Va., and Varsity, Raleigh, N. C.—projectors; Bard, Louisville, Ky.—sound, projectors; Rex, Berkley, Va.—sound.

•

The National Theatre Supply Company reports the following installations recently made by various branches:

Ritz, Cincinnati—Simplex sound equipment, lamps and projectors; Walker screen, Irwin chairs, Bausch & Lomb lenses.

Ritz, Freeport, Ohio.—Simplex sound equipment, projectors and lamps.

Lyceum, Champlain, N. Y.—Simplex sound equipment and projectors, Walker screen.

Highland, Utica, N. Y.—Simplex sound equipment.

Ashland, Ashland, Ohio.—Simplex sound equipment and projectors, Walker screen.

Florida, Starke, Fla.—Simplex sound equipment.

Bundy, Santa Monica, Cal.—Simplex sound equipment and projectors, Hertner generators, Peerless lamps, Walker screen, Bausch & Lomb lenses, Wagner letters.

Crenshaw, Los Angeles—Simplex sound equipment and projectors, Hertner generators. Peerless lamps, Bausch & Lomb lenses, Walker screen, Wagner letters.

Towe, San Diego, Cal.—Simplex projectors, lamps and rectifiers, Bausch & Lomb lenses, Walker screen.

Glendale, Glendale, Cal.—Peerless lamps.

South Coast, Laguna Beach, Cal.—Hertner generators, Peerless lamps.

Family, Milford, Ohio—Walker screen.

Virginia, Hazard, Ky.—Walker screen.

Family, Hazard, Ky.—Walker screen.

Wyoming, Mullens, W. Va.—Walker screen.

Community, Keystone, W. Va.—Simplex lamps.

Palace, Davy, W. Va.—Simplex lamps.

Man, Man, W. Va.—Simplex lamps.

Gallagher, Gallagher, W. Va.—Simplex lamps.

Stone, Stone, Ky.—Simplex lamps.

Victory, Dayton, Ohio—Simplex projectors, Bausch & Lomb lenses.

Royal, Mt. Hope, W. Va.—Simplex projectors.

Mayfair, Oak Hill, W. Va.—Simplex projectors.

Olympic, Utica, N. Y.—Simplex projectors.

Lyric, Rouses Point, N. Y.—Simplex projectors.

Kallet, Oneida, N. Y.—Simplex projectors.

Watertown, Liberty, N. Y.—Simplex projectors.



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That's easy to prevent by using Goodyear All-Weather Link Mats in your entrance and lobby. The unique corrugated construction of these mats picks up and holds dirt before it can be carried inside. To cleanse them is a simple matter of flushing through drainage channels on the underside.

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GOODYEAR

ALL-WEATHER LINK MATS

All-Weather—T. M. The Goodyear Tire & Rubber Company

TWO THINGS TO REMEMBER

NOWADAYS, if you're thinking of equipment — and who isn't? — there are two things you should remember. Projection is one; service is another.

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No matter what happens, SIMPLEX and NATIONAL THEATRE SUPPLY COMPANY will help you provide your patrons with projection and sound quality that will keep your patrons satisfied.

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PROJECTION & SOUND

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NATIONAL THEATRE SUPPLY COMPANY

MAINTENANCE INQUIRIES

The Catalog Bureau in this issue lists types of maintenance supplies, and for information concerning any of these, readers are requested to use the Catalog Bureau coupon as directed. Additionally, Better Theatres will be glad to answer questions concerning methods of cleaning, vermin eradication, sanitation, etc. Write, explaining your problem, to—

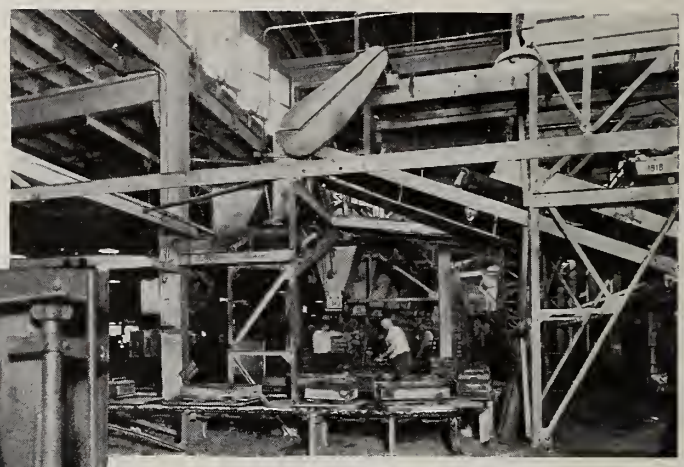
Better Theatres,
Service Department,
Rockefeller Center, New York

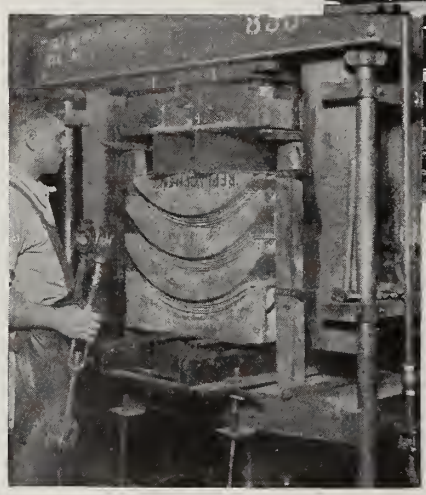
In the Making

(Good things to know about things you use)

AUDITORIUM CHAIRS

MANUFACTURING scenes in the plant of the American Seating Company in Grand Rapids.





The foundry, where iron standards are cast. It is equipped with latest type molding machines, conveyors, sand conditioners, etc., to reduce manual labor to a minimum.

Plywood is used in some theatre chairs. Above, plywood backs are being glued and formed in aluminum cauls.



Forming steel chair backs and seat pans (right), giant presses stamp them out of steel sheets.





Testing goes on continually, from raw materials to finished product. Above, left, is a view of the research testing laboratory with its myriad impact, oscillating and fabric-wear devices simulating conditions of actual usage. . . . And finally, the product installed—an assembly of American's "Bodiform" model in a theatre.

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BETTER AUDIENCE RESPONSE
INCREASED ATTENDANCE
MORE PROFIT

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The sixty year record of "National" carbons is one of steady progress and improvement. Further progress and continued leadership in the Motion Picture Industry are assured by constant research and an intensive development program.

The words "National," "Suprex" and "Orotip" are trade-marks of National Carbon Company, Inc.

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THEATRE OWNERS

AND OPERATORS:

The American Seating Company announces that effective January 1, 1942 the National Theatre Supply Company will cooperate in the distribution of American Theatre Chairs throughout most of the country.

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AMERICAN SEATING COMPANY

Grand Rapids, Michigan

H. M. TALIAFERRO
President

Better Theatres

ISSUE OF DECEMBER 13, 1941. VOLUME 145, NUMBER 11

Discovered: New Don'ts for New York Theatres

NEW REGULATIONS apply to the character and placement of advertising and exploitation matter, and certain architectural and decorative structures, in and around the theatre, which New York City adopted last spring, seem only now to be catching up with exhibitors in the big town. The regulations are aimed at fire hazard, and New York's building and fire codes have proved to be guides to the lawmakers and administrative officials of cities throughout the country, and even of states, so that there should be more than local interest in them.

Several New York exhibitors have recently been notified of violations. John Sefing, custodian of our "Ways and Means" department, reports that a number of theatre owners and managers have expressed surprise when he has brought the new regulations to their attention; one exhibitor received a summons, and renewal of his license was held up until his lobby and front displays were changed in accordance with the new code requirements.

These are enacted in two ordinances revising the administrative code of the city. One of them authorizes the use of "combustible trim and decoration" in outer lobbies (vestibules) which open directly to the street, also in lobbies separated from the street by *not more than* two sets of doors, and which are separated from the auditorium by fireproof doors and used exclusively for entrance and egress (not connected with other rooms or stairways); *but* such trim and decoration are legal only if—

1. The aggregate area and width of the lobbies or vestibules are not reduced by them below code requirements;

2. The trim and decoration are attached closely to the masonry or plaster surfaces of the enclosing walls, and the walls themselves are solidly filled with "gypsum plaster or its equivalent."

3. The trim and decoration do not extend more than one foot beyond the wall.

This ordinance also specifies that unless printed or painted advertising matter is completely enclosed in "tight glass enclosures," it cannot be more than 3/16-inch thick and must be entirely flame-proof. All such advertising materials cannot be placed so as to obstruct ingress and egress.

Advertising matter and implements are more specifically the subject of the other ordinance, which states that where there is display advertising in the form of ground signs and false fronts beyond the building line, it must be revised so that—

1. It does not extend *at any point* more than 8 inches beyond the street wall of the building;

2. It is constructed of material not more than 3/16-inch thick and which is "adequately stiffened" or attached directly to the street wall;

3. The material used in the construction is flame-proof, or is itself incombustible.

All of these regulations of course apply to theatres under construction or to be built, as well as to existing houses.

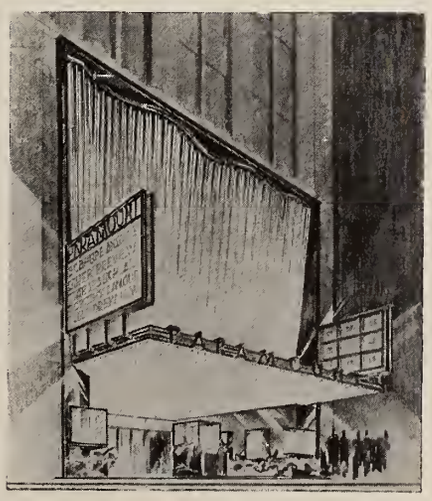
Exploiting Foto-Fans

One of the ways in which the theatre itself can enter into the business of promoting business is interestingly indicated by the camera fan activities of the Esquire theatre, capacious and rather swanky house on Chicago's somewhat snooty Near North Side. These activities center around a room in the theatre called the "Little Gallery," which has been rigged for this purpose (see accompanying photograph).

This room, located off the balcony level foyer, has been a meeting place for local notables—the "artistic" and the "discriminating," as it were—since the theatre was

PARAMOUNT'S NEW HOLLYWOOD "SHOW WINDOW" TO HAVE A REFRESHMENT LOUNGE

IN appearance as well as in name, the El Capitan theatre in Hollywood, once one of the fabulous showplaces glorifying a matured motion picture, is being obliterated to provide Paramount Pictures with a "display window" in the film capital. Redesigned by W. L. and Hal Pereira, Chicago architects, the remodeled house, renamed the Paramount, will present an architectural and decorative scheme altogether modern, but with a semi-tropical atmosphere in a mezzanine foyer-lounge featuring a soda fountain. The architects' designs for this area, and for the front, are shown in the adjoining renderings. The large square section over the marquee will consist in a series of metal channels containing fluorescent neon, which will be reflected repeatedly because of the curvature of the channels and serpentine formation of the entire section. This metallic area, slanting toward the marquee, will be framed in rose marble. The ticket booth will have a base of translucent marble, lighted from behind. As indicated in the sketch, the display frames will project out prominently from the walls, instead of being modestly recessed, a treatment that will be followed also in the lobby and main foyer. . . . To achieve a tropical environment in the mezzanine refreshment lounge, real planting will be resorted to, the plants growing upon trellises. The palm spreading over the soda bar will be of metal, however, and other metallic structures simulating plants will be distributed around.





opened four years ago, and not only has the room been the source of constant publicity through regularly changed exhibitions of photography, but it has even solved a traffic problem for the theatre! In general, it assists the management in selling the "Esquire Idea" to the public.

In Chicago there are about 20 major camera clubs which, at one time or another, have been invited to exhibit in the "Little Gallery." These showings brought additional business, not only from members' families and friends, but from other camera clubs and fans, both amateur and professional. And of course they developed a great deal of word-of-mouth advertising and good will for the theatre.

As to the traffic angle: The policy of the Esquire has always been not to seat patrons during the last 10 or 15 minutes of the feature. People arriving during this time were invited to visit the "Little Gallery" during the wait. By giving them an interesting place to occupy their waiting time, the management not only lessened the main floor traffic, but introduced many exclusively main floor habitués to the balcony, who later became steady balcony patrons!

While the idea was originally outlined by Hal Pereira of Pereira & Pereira, Chicago architects who designed the Esquire, its success is attributed to William D. Galligan, who was manager of the Esquire theatre for the first 3½ years of its operation (now managing the company's Commercial theatre in South Chicago). Paul Hesse, present manager, is continuing the policy.

A December exhibit is of the results of a new hobby: collecting, photographing and coloring dolls, and it fits in nicely with the holiday season.



The "Little Gallery" of the Esquire theatre, Chicago (see adjoining story). It is an oval-shaped room approximately 20x40 feet. The walls are covered with sand-colored, fluted velour with a copper hanging rail for the exhibits. Carpeting is eggplant color, all wood trim is in natural mahogany, and furniture is of smoked gray and salmon. The ceiling is white with chromium plated lighting fixtures.

Paragraphs—

The drive-in theatre, that unexplainable phenomenon of a motorized people, has entered a new phase. In some areas, established theatre interests, operators of *regular* theatres, have scratched double chins in thoughtful observation of their (the drive-ins') extension and decided it was about time to protect product rights by starting a drive-in here or there, usually in the path of expected community growth, if only as a temporary measure against the time when the outlying locality may warrant erection of a regular theatre. To what extent this phase may expand we wouldn't know. If drive-in's are going to be importantly competitive, however, they are not likely to be allowed to offer increased competition from *outside* the regular theatre business.

When these curious picture-parks began back in 1933, BETTER THEATRES described the physical scheme that had been conceived, and similar data has been presented in these pages on later developments. The editorial slant has mostly been that drive-in's are rather interesting novelties. Although still not really numerous, they are novelties no longer.

It has been announced by John Eberson, New York architect who has been a prominent specialist in theatre design for a quarter of a century, that his firm of John and Drew Eberson is collaborating with Park-In Theatres, Inc., of Camden, N. J., originators of the ramp systems used for perhaps most of the drive-in's, on a group of basic plans.

The November 21st issue of the National Theatre Supply Company's house organ, *Facts and Fancies,* ably edited by Lou Friedman, should prove a source of helpful information on drive-in's. An article by L. H. Walters of the Cleveland branch discusses lot dimensions and preparation, projection and sound provisions, etc.

But what we are still trying to find out, completely and once and for all, is: Why do people drive in? . . And if so, what has that got to do with motion pictures?

—*G. S.*

GENERAL AND DEPARTMENTAL FEATURES OF THIS ISSUE:

SHOWPLACE:
- Strand Theatre, Muncie, Ind. 11
- Varsity Theatre, Decatur, Ill. 14
- Interiors Avoiding Use of Defense Materials . . . 15
- Carpeting: Leafy Floors, Modern Style 17
- New Theatres of Other Lands 18

Better Maintenance for Wartime Economy 19
Installing Hearing Aid Jack-Boxes 20
The Vender-Vane 22
Allen on: The Meaning of "Custom and Usage" . . . 24
Signs and Selling 25
Schlanger on: A Good Time to Improve Seating . . . 29
Cleaning Aids and Methods 31
Taking Stock: A Simplified Equipment Inventory . . . 32
About People of the Theatre 35
F. H. Richardson's Comment 37

A section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. Martin Quigley, publisher and editor-in-chief. George Schutz, editor. Colvin Brown, general manager. Ray Gallo, advertising manager. C. B. O'Neill, Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square W1. Consultants: Carl F. Boester, air-conditioning; John J. Sefing, equipment specifications; Ben Schlanger, architectural form.

Showplace

an eight-page insert devoted to architectural design, and interior decoration & furnishings





NEW AGAIN— AFTER 25 YEARS

■ Auditorium of the Strand theatre in Muncie, Ind.—left, showtime picture taken shortly after opening a quarter of a century ago; above, as it is today following remodeling. Other pictures and descriptive text are presented on the following two pages.



Strand Theatre, Muncie, Ind.

■ Two significant facts of motion picture exhibition today are well exemplified in the recent remodeling of the Strand in Muncie, Ind. One is the completeness of the obsolescence which has overtaken properties long the pride of their communities; the other is the convenient, economical availability of varied materials for effecting comprehensive modernization of such properties. When the Strand was built, 25 years ago, a Muncie newspaper reported it as "the finest and most up-to-date moving picture theatre in the state". Two views of the original theatre are presented here to permit it to be contrasted with the remodeled house. . . . The theatre is owned by Leonard S. Sowar, Muncie manager for Theatrical Managers, Inc., which operates four other houses in that city. Remodeling was under the supervision of Luther D. Miller, display manager, and Hugh McLachlan, supervisor of maintenance and construction, of Theatrical Managers. The Strand, located in the central business section, seats 450. The other theatres operated by Theatrical Managers in Muncie are the Uptown, also owned by Mr. Sowar; Rivoli, Wysor-Grand, Hoosier.



FRONT: The original front (shown at left) had a relatively deep vestibule. Substantially eliminating it provided space for somewhat larger lobby and foyer area, and for a women's cosmetic room. The front (erected by Everbrite, Milwaukee) is finished in cream, orange and burgundy porcelain enamel. Wagner three-line attraction panels, forming continuous fascias of the triangular marquee, are lighted with flourescent neon. Marquee borders and soffit are lighted with filament lamps (note inner curvature of soffit to door lintels and ticket booth roof). Display cases are stainless steel, lighted top and bottom with lumiline lamps.

AUDITORIUM (pictured on page 11): Seating 450 in three banks, the auditorium has been completely redesigned in a moderately ornamental modern style. A notable feature of the redesigning is the "streamlined" transverse "trough" treatment of the ceiling, by which I-beams are rendered unobtrusive. The plaster ceiling, tinted powder blue, curves to the edge of each beam, and is built out beyond it to form a cove facing the front of the auditorium and concealing neon, alternately pink and blue from beam to beam. Rebuilt to the curve in unbroken line into the proscenium walls, the plaster side walls are painted in a modern bar and panel pattern, in cream, apricot, wine color and Swiss rose above a cinnamon brown wainscot. The chairs, by American, have backs upholstered in striped blue mohair, seats in coral simulated leather. . . . The Strand has also been air-conditioned, with air introduced by Barber-Colman outlets at each side of the screen opening and exhausted both under rear seating and at the screen platform. Heat transfer is by coils carrying steam for heating, water for cooling, the water being cooled by an 18-ton York refrigeration machine.



COSMETIC ROOM: (Right) The mirror from light trough to cosmetic shelf, and from shelf to floor, is entirely Flexglass, the sections being 4 inches square. The light trough is also faced in Flexglass (1 inch). It contains white fluorescent lamps and is covered with white flashed glass. The cosmetic shelf is linoleum, floor covering blue and gray linoleum tile. Walls are peach brocaded Wall-Tex, general illumination is by glass fluorescent lamp luminaire.



TOWARD EXIT DOORS FROM FOYER





LEFT SIDE OF LOBBY

LOBBY: Relatively spacious, for a small theatre, the new lobby of the Strand has walls entirely in Prima-Vera wood veneer. At the right side on entering is a built-in refreshment booth with integral candy case and a panel protecting space for a popcorn machine, finished in lacewood veneer, chromium and plate glass, with candy case doors of Prima-Vera. Doors to the foyer are also sheathed with lacewood veneer. Large display cases, co-ordinating posters and stills, are built of Masonite and Lamicoid, painted cream, rose, apricot and wine. Posters are lighted with neon, stills by filament lamps. A smaller case has a conspicuous position immediately beside the exit doors, placed at the floor beneath a mirror (in which milady can give makeup and hat a "last look"), the frame of which bears the legend, "Our Next Attraction". A built-in seat just inside the entrance doors is covered in coral simulated leather. The lobby is lighted by power-white neon tubing in a ceiling cornice cove rimming the room. Flooring is brown and cream linoleum tile. Projecting about 18 inches into the lobby, the ticket booth has been given a brilliantly attractive decorative treatment in the lobby by rounding the corners and finishing the entire surface of this portion of the booth (except for the door) in Flexglass. Entrance and exit doors are paneled in corrugated glass.

FOYER: View of foyer-standee across rear of seating area, looking toward drinking fountain, with surrounding panel of gold-leaf Flexglass, which also finishes the fountain base. Flexglass has here been most effectively applied to mark the aisle heads, forming cylindrical pylons at the ends of the standee rails. It is also employed to conceal ornamentally structural piers at the middle of the central standee rail. Foyer walls and the rail fascia are finished in gold "metalique" Wall-Tex coated fabric. Crowns of the latter, which are finished in upholstered coral leatherette, project over the sides, with the projections concealing neon tubing. This area is further illuminated from an oval coffer painted flesh color, with cove concealing white neon. The ceiling surrounding the coffer is light blue edged with ivory striping. The carpeting extending down the aisles, has an overall plume design of tan and gold and dark blue ground. Just inside the foyer entrance door is a small light and buzzer panel; the light may be flashed by the cashier to call the doorman; the buzzer is for signaling the projection room on sound volume.



GLASS BLOCKS . . . Outside and In



■ In the Varsity theatre in Decatur, Ill., a newly constructed unit of the Frisina Amusement Company's circuit, striking and, at some points, unusual decorative use has been made of glass blocks, both to effect an interesting facade design and a sparkling interior. Designed by F. E. Holmstrand, architect and engineer of the Engineering Service Corporation of Decatur, the Varsity has a front combining glass blocks and terra cotta. The upper portion is finished in cream terra cotta, in which are set glass block windows serving lounge and toilet areas, and an office. And the windows are separated by projecting glass block pylons extending to the coping. The front at entrance level, including the ticket booth, is finished in brown terra cotta trimmed with cream. The porcelain marquee, equipped with Wagner attraction panels at each end, is blue, brown and cream, while the marquee and sign lighting is red and white neon. Trim lighting of the marquee is by filament lamps on a flasher circuit.

■ At right is a section of the foyer, showing use of glass blocks for decorative paneling and luminous effects. The glass section at the left of the picture is lighted from behind by red and blue neon. Glass blocks also form the stair facias, and these are lighted from behind by filament lamps. The stairs lead to the lounge, toilet and office space on the second level. Also at left of the picture is shown a pedestal drinking fountain, the pedestal of which is fluted aluminum, set on a patterned ceramic tile base. The walls are finished in natural walnut Flexwood, the doors in birch Flexwood. General illumination is provided by a ceiling cove carrying blue neon. Carpeting is a Bigelow-Sanford Wilton with an arabesque pattern in golds on a wine ground. Capacity is 1,000.



Suggestions by Burton

INTERIORS THAT AVOID THE USE OF DEFENSE MATERIALS



CHARLES C. BURTON
Architect & Engineer, Paramount Theatres Service Corporation

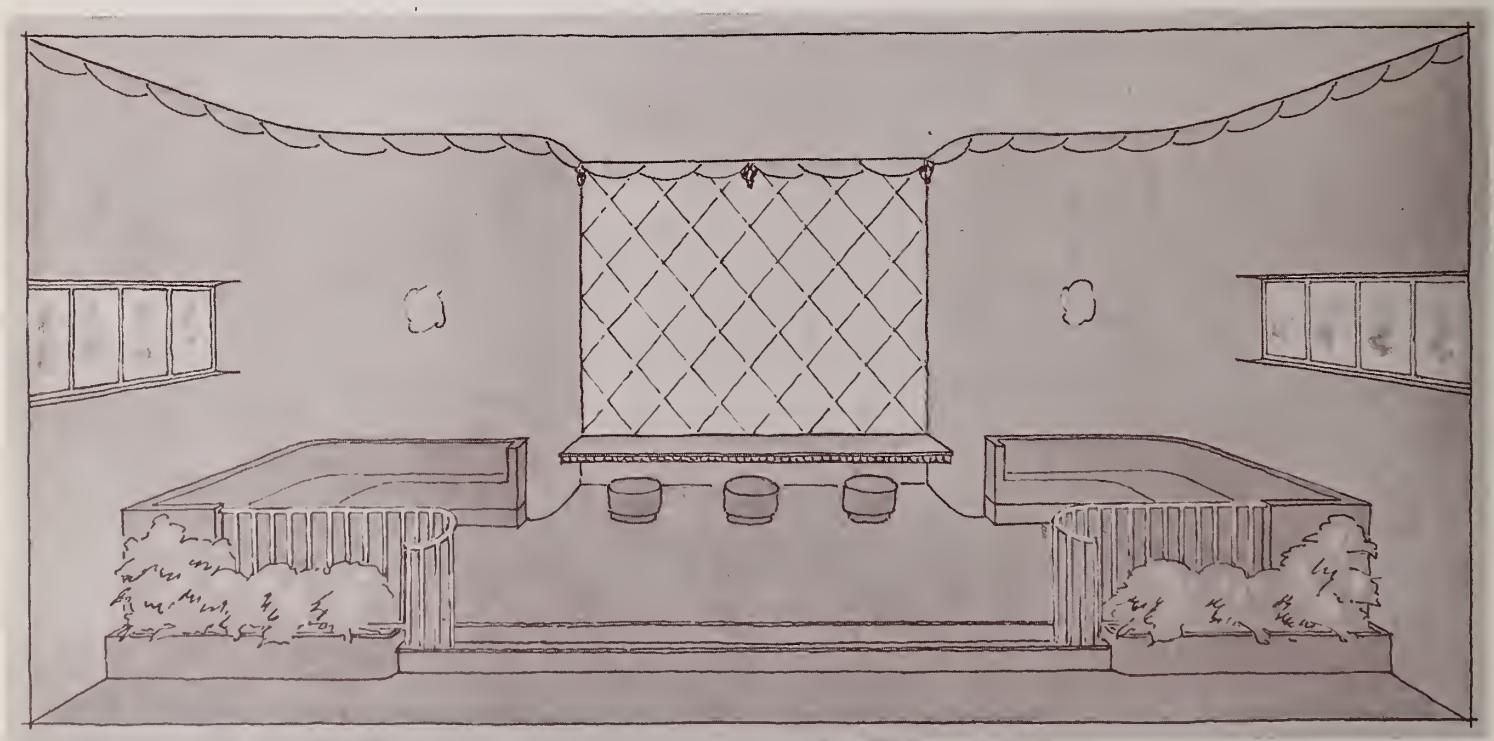


A POWDER ROOM: Walls plaster, covered with Flexwood. Imitation windows with translucent venetian blinds with fluorescent lights behind. Powder tables of wood veneer harmonizing with Flexwood on walls. Three-sided full-length mirror in niche in center, with recessed fluorescent fixture over artificial flowers in plant boxes below imitation windows.

OTHER DESIGNS ON THE NEXT PAGE

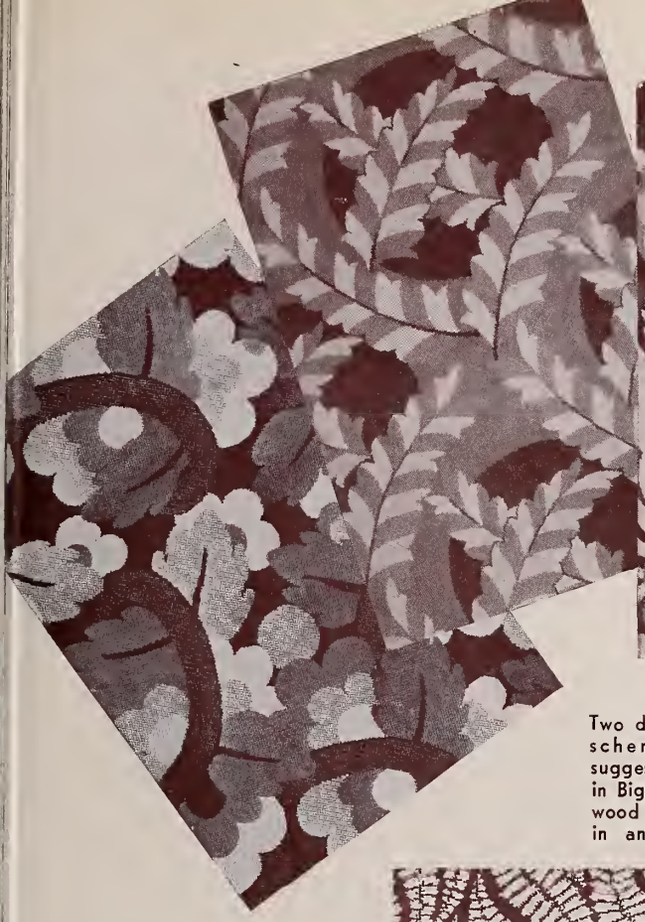


A FOYER (STANDEE SPACE): Walls plaster; wainscot plaster, covered with Flexwood. Anemostats in ceiling with cove for indirect lighting. Flexglass around entrance at left. Upholstered seat in semicircular alcove at end of foyer, flanked by Flexglass-covered columns. Wall of semicircular alcove covered with damask. Sloping window between doors to orchestra for clear view of picture and to eliminate concentration of sound on rear rows of orchestra. Candy stand in center of foyer (at right of picture) in recess backed by decorative Walltex. Flower urns on each side.



A POWDER ROOM: Raised platform to add interest. Artificial flowers in plant boxes below rail. Recessed rows of star pictures on each side, with recessed lights in soffit above pictures. Upholstered seats at each end of platform. Powder bench with large mirror in center. Drapery at cornice to add feminine and theatrical touch. Entire walls covered with Flexwood.

Carpeting



Two definitely modern schemes of woodland suggestion (upper left) in Bigelow-Sanford Dellwood Wiltons, available in any color schemes.



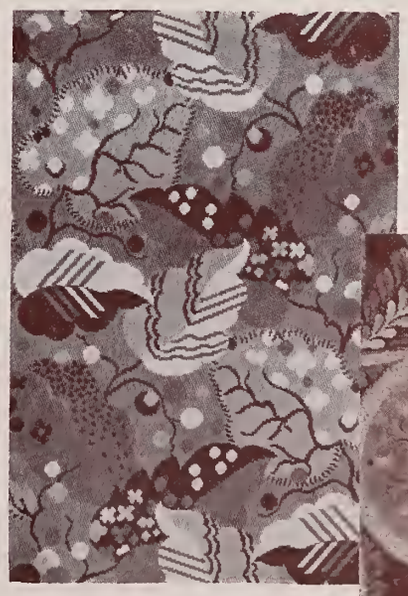


Top, center: Highly stylized suggestion of leaves and flowers in a colorful Crestwood Velvet by Alexander Smith. Colors are rust, gold and blue on black.





Ferns provide the inspiration for these simple schemes of outdoor feeling, available in selected colors. Above, a Bigelow-Sanford Wilton; left, a Wilton by Karagheusian



Above, right: Two scroll-and-leaf designs in Alexander Smith Crestwood Velvet, the upper one in tans and golds on burgundy, the lower in various bright tones on brown.



Two widely varied applications of leaf and flower devices to effect a modern carpeting design of color and spirit, the one (above) full of gay whimsy, the other sounding a more formal note. Both are obtainable in A. & M. Karagheusian Gulistan Wilton.

Leafy Floors, Modern Style

■ To assure decorative designs of constant appeal that are at the same time on the lively rather than the formal side, nothing perhaps quite equals the simple woodland leaf—and its cousin, the flower—as a pattern device. Especially in carpeting has it been freely used, and in modern carpeting it has produced a whole class of designs, most of them even more sprightly and imaginative than its classical adaptations. The rooms by Charles C. Burton on the opposite page have been designed with patterns like those pictured on this page, but they would as suitably enliven most modern interiors.

New Theatres Of Other Lands



ARGENTINA: The impressively lighted auditorium, in classic modern, of Clemente Lococo's Normandie in Buenos Aires.



EGYPT: The inner lobby, a thoroughly modern application of flowing curves, in the Metro theatre in Cairo.

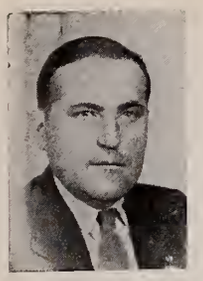


URUGUAY: Massive, its ceiling a series of fluted vaults curving to a balcony, is the lobby of Bernardo Glucksman's new Cine Trocadero in Montevideo.





AUSTRALIA: More ornamental in its modernism, no more free, but far lighter of fancy than the other theatres shown on this page is Union Theatres's new West's in Adelaide. The view above, of the proscenium area, indicates the imaginative interior treatment. At right is the foyer looking toward the entrance. Illumination throughout the theatre is mainly by cove lighting in soft colors. The West's theatre has 1,800 seats.



John J. Sefing's

WAYS & MEANS

in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

Better Maintenance For Wartime Economy

FOR THE PAST six months or so theatre owners, and equipment manufacturers and distributors have been operating under very abnormal conditions. Some manufacturers would be near a complete shutdown were it not for defense orders, because of the impossibility of obtaining sufficient material for products not carrying government priority ratings. No one now can honestly foretell, even a week ahead, what can be done about getting repair and replacement parts for the theatre. Consequently, it behooves theatre operators to use special care in the operattion and maintenance of their equipment. During the National Emergency, present equipment and materials may have to be made to last a little longer.

Even if repair and replacement parts could be had with a minimum of difficulty, it is of course in the best interest of the exhibitor to be able to keep his existing facilities in proper working condition, by careful servicing, and by foresight in maintenance. Let's take, for example, the case of motor-generator sets. A motor-generator set is highly reliable as current conversion equipment, but it must be looked after consistently and intelligently to get the maximum efficiency out of it and so that no unnecessary parts and replacements will have to be made.

The bearings should be oiled or greased regularly and the commutator kept clean at all times to reduce wear on the moving parts. Oil or grease should be used only as specified by the manufacturer, who wants his equipment to give the best possible service. The commutator should never be cleaned with hard, abrasive cloth or paper, since grooves will thus be scratched on the copper surface, which in turn will tend to wear out the brushes faster and even cause excessive sparking.

Any idle generator or motor should always be covered completely with a canvas, duck or oil-cloth material to keep out harmful dirt, grit or moisture from the commutator, windings and brushes. When a "hot" electric current is turned on damp or wet windings, the insulation around the wires will have a tendency to crack or "peel."

At this time it is a good idea to order a spare set of brushes for the generator, if any are available, to use in case of an emergency.

The floor in the generator or rectifier room should be spotlessly clean. In the case of a generator, the revolving shaft causes a sucking action inward toward the set, and any dust on the floor will be drawn inside, to be deposited on the moving parts. If oxide element rectifiers are used, the revolving fans will suck this abrasive matter into the housing, and in time this accumulation of dust will reduce the cooling process of the rectifying elements and might even cause burn-outs. Rectifiers especially should have at all times clean, free-flowing air to carry off the heat produced by the rectifying elements. The above simple precautions, if followed, will add months and even years to the useful life of generator or rectifier equipment, with maintenance and replacement parts cut to an absolute minimum.

PROJECTOR HEAD SERVICING

A very important item to think about at this time is the servicing and maintenance of projector heads. The projector mechanism is an intricate, precision-made piece of equipment with the many and varied parts machined and fitted to very close tolerances. When in use the projector mechanism has a very hard job to perform day in and day out, and frequently for many hours at a stretch. To keep it in efficient operating condition, it should be carefully oiled, *with oil recommended by the manufacturer,* at the start of each day's show. This is very important, as the more precise the machinery, the more attention it requires. The entire mechanism should be kept immaculately clean at all times and checked regularly every day for loose or worn parts.

In installing new heads, make sure that the main drive gears are perfectly lined up. This is too often overlooked. Use a straight edge to make sure the face of the drive gears are perfectly in line. To check

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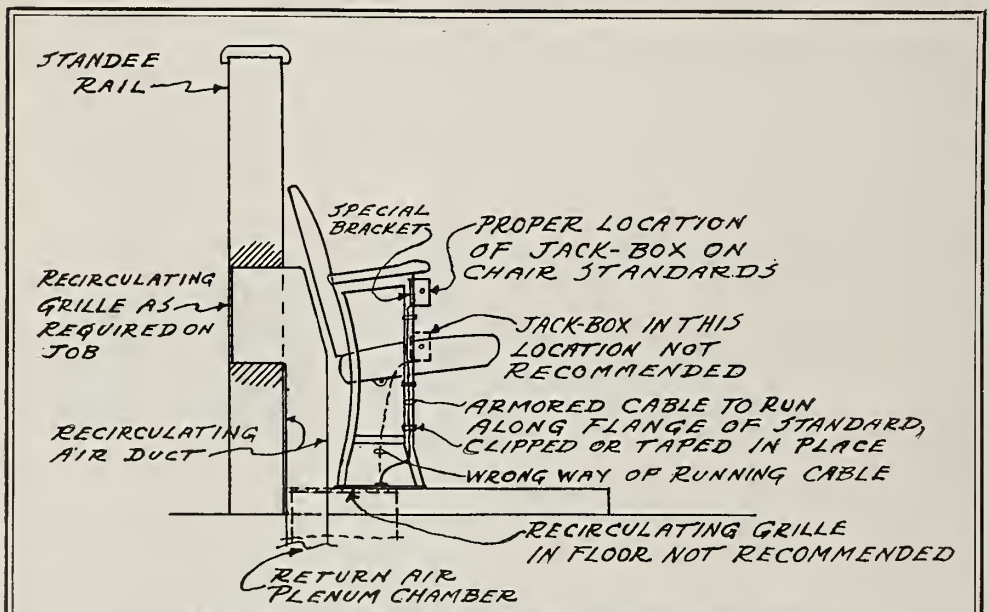
the meshing of the teeth, use a fragment of a sheet of ordinary newspaper and insert it between the revolving gear teeth; if the paper is completely cut through, the meshing is too tight, in which case loosen the gear so that the paper is *barely* cut through by the teeth; then the meshing is right.

If replacements are needed they should be made before an actual breakdown occurs. In normal times when an emergency occurred in the projection room, a new or spare head, or parts could usually be had in just a few hours; but now, with the national defense program in full swing, it might take months to obtain what is immediately needed.

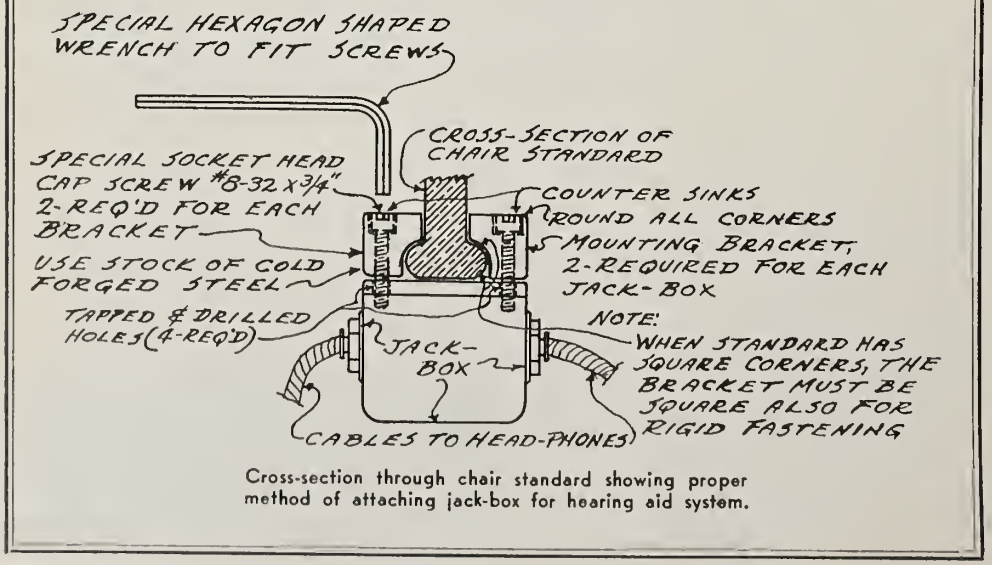
Projector mechanisms will wear out regardless of how precision-made they are. No piece of moving machinery will do an efficient job indefinitely without new parts or replacements. It is not a question of how long a mechanism will last, but *how well it does the job* while in operation. Consider an airplane motor, which is made just as precise in every detail as human ingenuity can make it; nevertheless, it is taken completely apart after so many hours in the air, regardless of how well it performed. Under present conditions especially, no theatre operator should take a chance that his mechanism may break down under normal usage, or that his only projector head may be fused tight by a film fire. To be prepared for any emergency, a spare mechanism should always be available. If a new head cannot be had in a reasonable time, a good rebuilt one should be purchased—or better than having nothing, an old head should be obtained if only to be used as a source of some spare parts to replace, as necessary, ones in the mechanisms in operation.

It is also a good idea to have a spare intermittent movement available in the projection room, as well as a spare arc control motor mechanism. Never over-oil an arc control motor, as this causes breakdowns. The excess of oil saturates the motor windings and circuit wire insulation, as well as blackens the commutator, with complete failure as the result.

To purchase spare items may seem like making an unnecessary expenditure, but when an emergency arises and repairs must be made hurriedly, they will be worth a lot more than was paid for them. It must be remembered that these are abnormal times and we must take unusual means to meet them. One item that will become harder to get as time goes on is paper. Where this restriction will handicap theatre exhibitors is in the use of paper in toilet rooms. The largest use of paper in most theatres is for towels. Paper towels seem to litter the floor and even cause clogged plumbing because some patrons throw them about carelessly. Cloth towels, on the other hand, present the problem of laundry expense; moreover, they are germ carriers, and many people shun them. If paper towels become out of the question, because of shortage or cost, an electric drier can be installed. Such a device is contained within a beautifully finished cabinet, with air filters, small electric blower, heating coils and a time limit switch for regulating the duration of the air flow. It comes in several different types and models for surface mounting, wall recess installation, and with floor stand. Electric driers eliminates the need of the metal towel cabinet, waste towel receptacle, and conserves needed floor space, which adds to the general appearance of the washroom. They are dependable and provide a sanitary and low-cost hand and face drying service. For the emergency servicing and maintenance of chairs, it is well to be sure that a seat patching kit, and a few yards of suitable upholstery fabric, are on hand—also chair bolts and a can or two of patented cement for fastening chair standards to broken floors.



Proper method of installing hearing aid jack-boxes and also recirculating air duct at standee rail (see accompanying article).



Cross-section through chair standard showing proper method of attaching jack-box for hearing aid system.

METAL NOSINGS; SIGNS

For keeping screen deterioration at a minimum, a good cleaner should be bought, preferably as recommended by the manufacturer. For the repair of carpeting installations it is quite hard to obtain metal nosings of any kind. Hard rubber nosings, and also rubber and composition door saddles, are available, and while rubber is also a "priority" material, rubber products are so far less scarce than metal ones.

Electric signs are becoming hard to get, so now is the time to do all that can be done with the old sign, painting, repairing and refurbishing it. Every theatre operator should use foresight in ordering the parts, materials and replacements, no matter how small, necessary to keep his theatre in good operating condition, and that are available *now*. They may not be obtainable later on.

¶ Hearing Aid Jack-Boxes

IN THE INSTALLATION of chairs there are items that should be carefully considered *besides* laying out the proper radius, back-to-back spacing, and aisle width, in order to have the most serviceable job. And with any equipment, we should learn from experience so as to

make the new installation just a little better than the previous one.

Even today one can observe difficulty in keeping the "plug-in" jack-boxes for the hearing aid systems properly fastened to the chair standards. The old way was to let the electrician on the job use his own notions about a mounting bracket for the jack-box. In most cases he would pick up some flat piece of metal, cut it to the proper size, bore a couple of holes through it, then use ordinary bolts or machine screws for fastening the brackets to the standard of the chair.

Not all chair standards are alike, however, with the result that the brackets would not fit properly and nine times out of ten would work loose because a rigid fastening could not be made. Another bad feature was that in tightening up the bolts or screws the heads would be burred, leaving small slivers of steel projecting, on which patrons would cut their clothing or hands. Also with the bolts or screws on the brackets, mischievous boys bent on destruction or just curiosity, would take off some of the jack-boxes by using a plier or screw driver and then take them home to see if any music could be produced from them.

ATTACHING BRACKET

This is exactly the same trouble that the seat bottoms gave when flat head wood screws were used to fasten the seat frame to the bottom plate. These wood screws would work loose by themselves under constant hard usage, or most likely by a prankster's hand, with the result that passing patrons would rip their clothing especially stockings, when the seats were in the up position. However, the latest seat bottoms on chairs now use special socket head cap screws that only a special wrench will fit. This simple improvement has entirely eliminated seat bottom trouble, especially the possibility of women tearing their stockings. As a result, these same socket head cap screws should only be used for the jack-box mounting bracket with a special hexagon shaped wrench that the owner or manager can keep.

When tightening the bracket to the standard make sure that the heads of these special screws are flush inside the screws in the bracket so that they do not project beyond the rear side. In determining the size and shape of the mounting bracket, first get the exact type and shape of the chair standard to be used. When the rib of the standard is round, make the inside face of the bracket also round so as to follow the contour as closely as possible. When the flange of the chair standard has square corners, the inside face of the bracket should be square also in order to have more stock for a rigid fastening.

In locating the position of the jack-box on the chair standard, make sure that it is as close as possible under the arm rest. In a lot of installations, these boxes were installed on the standards in line with the top of the seats, which gave annoying interference in plugging in the cable from the

(*Continued on page* 30)

SMART... COLORFUL...

EXCITING DECORATION





White Mirror Flexglass treatment on lobby side of ticket booth, Strand Theatre.

Dutch Leaf Flexglass-covered standee-rail supports and ceiling support; Strand Theatre, Muncie, Ind.

Note how cleverly Theatrical Managers, Inc., used 200 sq. ft. of Flexglass to add sparkle and charm to the Strand Theatre. This amazing glass that conforms to curves works wonders even when applied to small areas. Applied easily and quickly to any smooth, hard surface, Flexglass does not merely modernize ... it transforms. Ask your architect or designer about Flexglass or write for color card today. Smart operators are applying this latest beauty treatment to walls, ceilings, columns, panels, fixtures and fronts. They know that *glamor pays dividends.*

UNITED STATES PLYWOOD CORPORATION

103 Park Avenue, New York

Flexwood and Flexglass are manufactured and marketed jointly by The Mengel Co., Louisville, Ky., and United States Plywood Corp.

Flexglass

THE GLASS THAT BENDS



...THIRTY COLORS

THEATRE PLANNING SERVICE

¶ Better Theatres is glad to answer the questions of exhibitors concerning theatre planning. Better Theatres' Service Department annually deals with hundreds of inquiries regarding planning problems.

¶ In order that questions may be dealt with effectively, they should be specific, and all conditions bearing upon them should be clearly given. Often a rough sketch is helpful. It is of course understood that this service is in no way intended to supplant that of licensed architects and Better Theatres cannot supply working plans, design sketches, etc.

¶ Although Better Theatres' Service Department has leading specialists regularly available for consultation when and as an inquiry may advise this, all inquiries are answered by this department and should be addressed to it, as follows:

BETTER THEATRES
SERVICE DEPARTMENT
ROCKEFELLER CENTER, NEW YORK, N. Y.

FROM PARKING LOT TO CANDY COUNTER



AN EFFECTIVE "decoy" for the promotion of candy sales has been adopted by Balaban & Katz at a number of their Chicago theatres where free parking is provided. Formerly the check given out by the parking lot attendant was stamped by the cashier when the motorist-patron purchased a ticket. This system has been changed to one requiring that the patron have his parking lot check stamped at the candy counter in the lobby. Thus is the horse led to water—and quite often, it is found, he "drinks."

POPCORN LOCATION FOR TWO-FOLD EFFECT



WITH CANDY dispensing facilities consisting only in automatic machines, the Florida theatre in Tampa has a Manley popcorn machine located where the doorman can double as ticket-taker and popcorn salesman. At the same time, this location prevents the appetizing sight and odor of fresh, expertly seasoned popcorn from escaping the incoming patron. And few people who like popcorn at all (and who doesn't?) can easily deny such temptation when it's showtime.

THE VENDER-VANE

. . . A DEPARTMENT DEVOTED TO CANDY AND POPCORN SALES AND VENDING OF ALL KINDS FOR EXTRA THEATRE INCOME

BOOSTING CANDY SALES

■ Having been brought out of its modest corner to pitch in and do its share toward paying overhead, confections are being granted due prominence in the showman's scheme of things. At right is an interesting example of "killing two birds with one stone", as contrived by marksman Joe Rosenfield, manager of Fox Wisconsin theatre, Milwaukee, exploiting film plus candy.

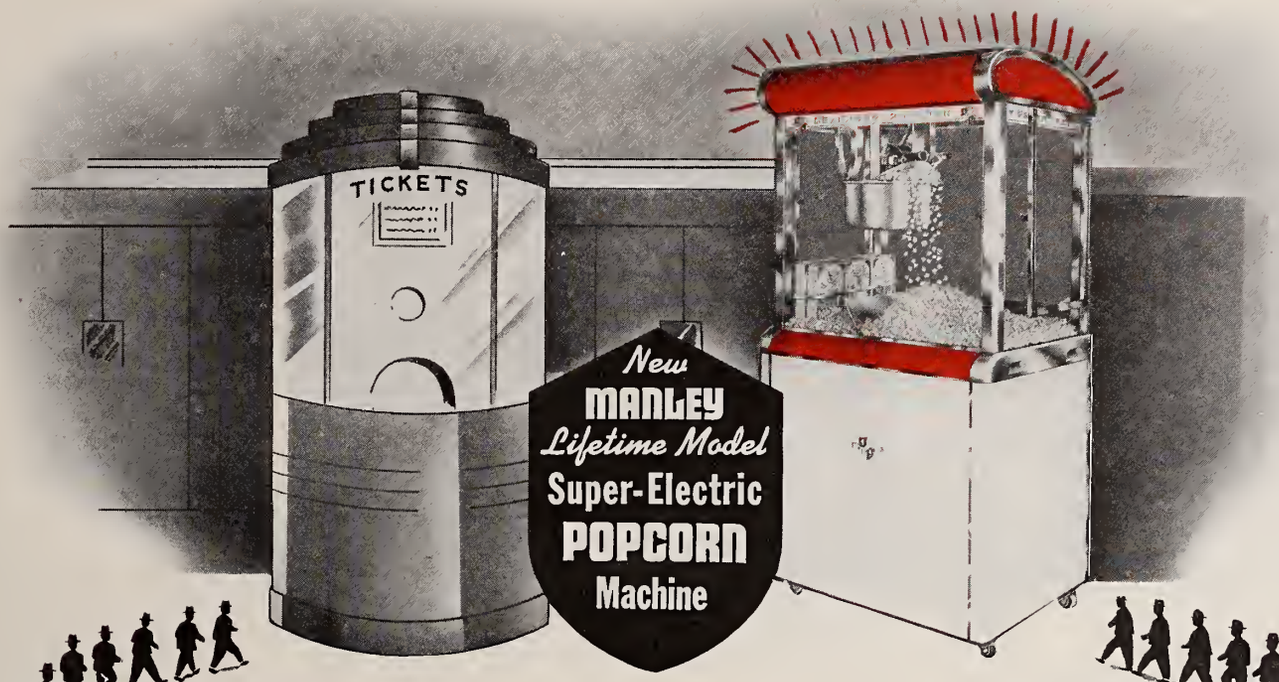


■ Here (at right) is another tie-up with the candy department. Instead of a film, however, the keynote is health and patriotism. Ed Harris, manager of the Glendale theatre in Glendale, Calif., who recently installed this display, calls the purpose institutional — stimulates theatregoing and builds goodwill from the patriotic and health angles. And it's building candy sales, too.



■ Pictures of the Twentieth Century theatre in Cincinnati obtained for the description of that house in the October issue neglected a little the "Lobby Shop" offering refreshments. Front of the counter is plaster on metal lath over wood studs, the top linoleum with metal edging. Ornamentation is painted. The letters of "Lobby Shop" are cut out of wood painted white.





Profit from "2 BOX OFFICES"

Instead of One

You can't double your admission charge—but you CAN increase your "take" and your net profit from 25% to 50% with an Electric Manley Popcorn Machine in the lobby. And, best of all, your customers will relish the stop at your "second" box office!

MANLEY, INC.

Formerly Burch Mfg. Co.

Dept. A 1906 Wyandotte Street

KANSAS CITY, MISSOURI

—this Coupon will bring you the Proof!

MANLEY, INC. Dept. A 1906 Wyandotte St.
Kansas City, Missouri

I am interested in your Merchandising Plan to increase MY PROFITS. I understand my request for this material does not obligate me in any way.

Name _____

Address _____

City _____ State _____

MEMORY TEST No. 1

(For Theatre Operators)

Question: — What **ONE TRACK** should you have in **MIND** when you're thinking of economy and convenience?

Answer: There is only one and that is

BESTEEL

MEDIUM DUTY

CURTAIN TRACK

AUTOMATIC DEVICES CO.

1033 LINDEN ST., ALLENTOWN, PA.

Export Office: 220 W. 42 St., New York City

Also Manufacturers of

AUTODRAPE Curtain Machines

For DRAFTLESS AIR DISTRIBUTION *in Theatres*

●

ANEMOSTAT

CORPORATION OF AMERICA

10 E. 39th St., New York

IT *MUST* SPARKLE

SEE SECOND COVER

CATALOGUE BUREAU—Page 44

A LINE O' LAW OR TWO



Meaning of "Custom and Usage"

By RUDOLPH ALLEN
Member New York Bar



FROM time to time there arises in the ordinary course of events certain unusual legal phraseology which, on its face, appears to be strange and incomprehensible but, when analyzed from a logical point of view, becomes readily understandable.

Thus, for example, there is a phrase known as "Custom and Usage". These words are synonymous. The word "custom" is defined as "according to or conforming to established custom". The phrase "custom and usage" arises ordinarily in that department of law affecting contracts.

One may rightfully ask what have custom and usage to do with a valid and binding contract. The answer is: nothing whatsoever, providing, of course, that the contract is clear, plain, and without any doubts or misunderstandings. There are, however, many contracts entered into in good faith where a few loose ends are left flying in the breeze. It is in these instances where proof of custom and usage are permitted in order to eliminate the inconsistencies and provide a just determination.

In order that a custom may be admitted to qualify a contract, it must be established, uniform, general and known. It must, in addition, be certain and reasonable, continuing from time immemorial without interruption, and must not be opposed to or calculated to violate the law.

●

Custom and usage cannot be introduced to destroy the effect of a binding agreement. Thus, in the case of *Harris vs. H. W. Gossard, and Co., 185 N. Y. S. 861,* an actress sued an advertising company for unauthorized use of her name and picture for advertising purposes. The defendant tried to show that it was the custom for actresses to permit their names and photographs to be used for advertising purposes. The court held that the contention of the defendant was not tenable, since to allow the force of such a custom would be to destroy the personal privacy and rights of individuals.

It is true that a custom cannot vary the legal construction of a specific contract nor the legal obligations arising under it, but where an ambiguity exists, and the intention of the parties cannot be readily ascertained, then it is permissible to introduce a custom for the purpose of clarifying the issues and removing any possible existing doubts.

There are two interesting cases which present the problem of when a custom may be used in a specific situation. In the case of *Wilson vs. Hitchcock, 174 N. Y. S. 673,* an actor sued a producer for two week's compensation, and at the trial, the actor was permitted to prove that it was the custom in the theatrical business where employment is indefinite as to time, that in the event of a termination of the employment, either party must give two week's notice.

●

On the other hand, the case of *Hart vs. Court, 144 N. Y. S. 627,* which was a case involving an action brought by a theatrical manager against an author: In this instance, the author entered into a written contract with the manager, giving to him a license to produce a play within a period of six months. At the same time, the author licensed the same play for the same period to other producers. The manager contended that it was the custom in the theatre that a license to produce a play carried with it an exclusive right to such a production, and, therefore, the author violated the agreement. The court, however, decided in favor of the author, contending that the agreement was not ambiguous, and, therefore, the custom could not be introduced, since it would have the effect of creating, instead of eliminating, an ambiguity, and, in doing so, would be writing a new contract for the parties.

In conclusion, let it be said that the law will read into a contract an existing custom, providing that such custom does not disrupt a true meeting of the minds of the parties.

●

While Better Theatres cannot perform the service of legal counsel, inquiries from readers are invited and will be answered as fully as permissible.



SIGNS and SELLING

New Frame and Clip-on Letters For Inside Attraction Displays

THE PROBLEM of providing for really effective coming attraction advertising inside the theatre has been getting more and more attention. The conventional display cases along the side walls of an inner lobby or foyer probably will always have their place, but it is to a large degree impossible to overcome their inherent disadvantages of location outside the natural line of vision of outgoing patrons, while neither lithos or special posters are adapted to quick conveyance of the message, whereas the vast majority of the prospective readers are on the move.

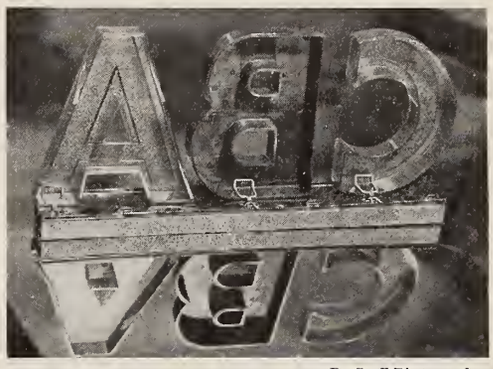
For some time growing recognition of the problem has brought about increased use of marquee-type attraction advertising equipment inside the theatre; now the Wagner Sign Service of Chicago, has developed letters and also special frame and glass panel equipment for this very purpose, and augmenting these facilities are the star photo transparencies which this company introduced some months ago. The whole combination provides a convenient, flexible and variable means of putting a dynamic kind of coming attraction display "right in front of their eyes."

The letters are of the translucent plastic type which Wagner began to manufacture this fall; to the original 10-inch plastic letters, available in a number of colors, 4-inch letters have been added. Both are slotted for use on standard Wagner marquee frames, but a new means of mounting them has been developed for inside applications. The letters can be readily attached, with clips, to spring steel strips along the top or bottom of the new inside glass panel frame (similar strips could be tacked to a wall anywhere, of course, for use of these letters in various kinds of advertising and announcements). For attachment at the top of a frame, the clips are applied to the bottom of the letter, so that it stands self-supported; for attachment along the lower edge, the letters are suspended with clips at the top.

The inside-type attraction frame supports an opal glass panel and has rods for mounting the letters just as on a standard frame. The new frame, however, is open at the top and bottom, providing light behind letters clipped along the top or bottom, so that the full color values of the transparent letters is realized. The frames with their glass panels are made in 4-foot units and may be joined together to make continuous panels of various lengths, with only a 3/8-inch obstruction between sections. Behind the glass panel is placed a row of lamps (normally 15-watt) on close centers for uniform illumination of the

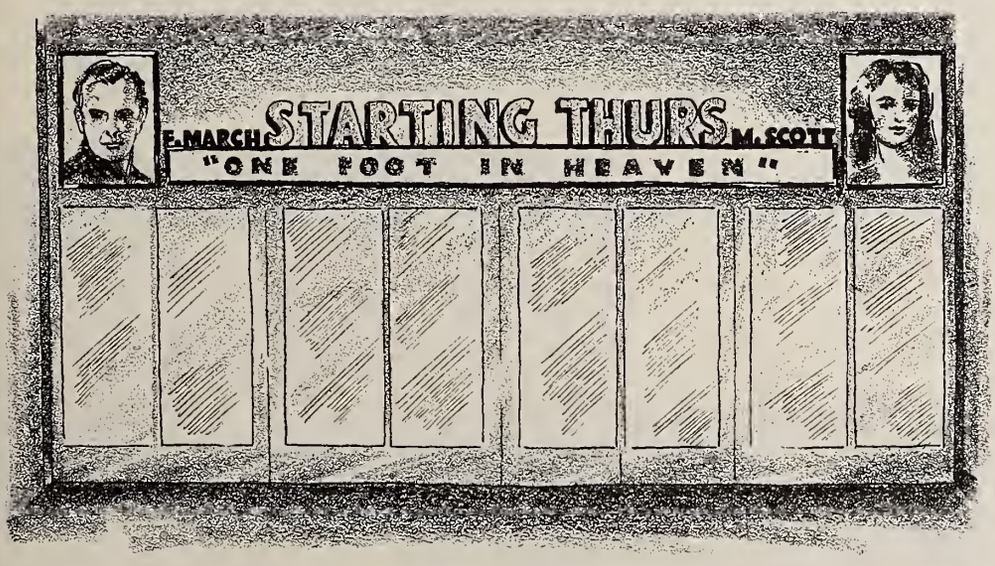
Applied inside, the star photo transparency frames may be mounted on wall studs. After being used in a *coming* attraction display in the lobby, foyer or standee, the photo transparencies can be used in the *current* attraction advertising on the marquee.

Incidentally, the illumination of an inside attraction panel is itself a source of light for general lobby illumination, reducing the wattage required in other sources. With the clip type of mounting, moreover, the plastic letters can be readily placed in front of light coves.



By Staff Photographer

Rear view of 4-inch plastic letters showing how they are clipped to a spring steel strip.



One of the many possible arrangements of changeable letter coming attraction advertising inside the theatre, using transparent plastic letters in various colors, together with star photo transparencies.

Putting Promotion Values into the Marquee and Sign

IT ISN'T OFTEN that a theatre, because of local zoning ordinances, must deny itself the advantages of full-scale promotional equipment out front, and when such restrictions are encountered, it takes a bit of ingenuity on the part of the marquee and sign designer to avoid contriving something too static to be more than a rain shed.

Among the recent marquee and attraction advertising installations noted in this account is one meeting just such prohibitions (see picture on following page). This equipment was recently installed on the Lincoln theatre in Miami, Fla., Wometco house managed by Sonny Shepherd. Designed by Robert E. Collins, Miami architect, and constructed by Balton & Sons of Memphis, Tenn., the marquee fascias on three sides carry the name of the theatre in letters over 5 feet high. The attraction boards are placed over the entrance.

The marquee framework is made of structural steel, electrically welded, and all metal facing is 18-gauge enamelling iron fused with three coats of porcelain enamel. In recesses at the top and bottom of the

*ARTKRAFT
(Patented)
Embossed 18-Gauge Steel
9¼" Oversized
CHANGEABLE LETTERS
- Simple
- Snug fit
- Inexpensive
- The strongest made
- Most modern letter made
- Easily removed and replaced
- Beautiful black baked wrinkle finish
- Readable at greater distance by actual test
- Mounting lugs welded on before plating
- Copper plating makes letters and lugs rustproof.

Quarter-Inch Drawn Aluminum Hanging Rods for *Artkraft Letters. The finest, safest, strongest method. No sag. No rust. No rattle.

SIGNS * OF LONG LIFE
Artkraft Is Delivering For Defense And You!
Write for Free Catalog
THE *ARTKRAFT SIGN CO.
LIMA, OHIO, U. S. A.
*Trademarks Reg. U. S. Pat. Off.

BEN SCHLANGER
Theatre Architect • Consultant
¶ Serving the exhibitor and the builder everywhere. Address inquiries to—
Ben Schlanger
117 W. 46th St., New York City

IT MUST SPARKLE
SEE SECOND COVER

"SPREADING COMFORT TO MILLIONS"
International SEAT CORPORATION
UNION CITY, INDIANA

Another S. O. S. Scoop!
NEW — BAUSCH & LOMB
Cinephor Series II Lenses 6" focus. At less than ½ cost..... $19.50
Limited Supply! Order at once!
S. O. S. CINEMA SUPPLY CORP.
636 ELEVENTH AVENUE NEW YORK

name sign are installed single strokes of blue neon behind a 4-inch strip of plexiglass.

Above this bottom border and below the top border is a continuous strip of white opal glass 12 inches high. This lower glass is set with face mouldings so that glass may be removed from the front, and the top glass with moulding is applied from the interior of the sign for removal from behind the letters.

Behind each row of this glass is a galvanized shadow box fabricated of 24-gauge metal, the interior of which has been painted three coats of white duluxe. In this shadow box are four strokes of red neon tubing.

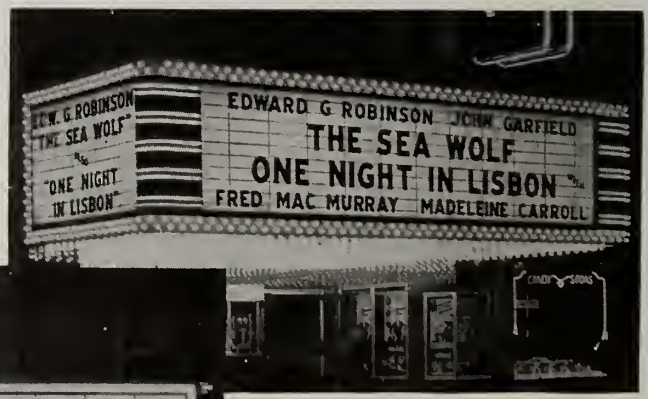
The center panel of this sign is of 18-inch porcelain enamel panels in which are recessed, flush with face, letters reading "Lincoln Theatre" across the front as shown on photos. Each of these letters are equipped with S-11 twinkler lamps spaced 2¾-inch on center, and are connected to a five-point flasher to form a twinkling effect. The upper case type of these letters are 26 inches high, and the lower case 14 inches high. All transformers used in the sign are of a high power factor.

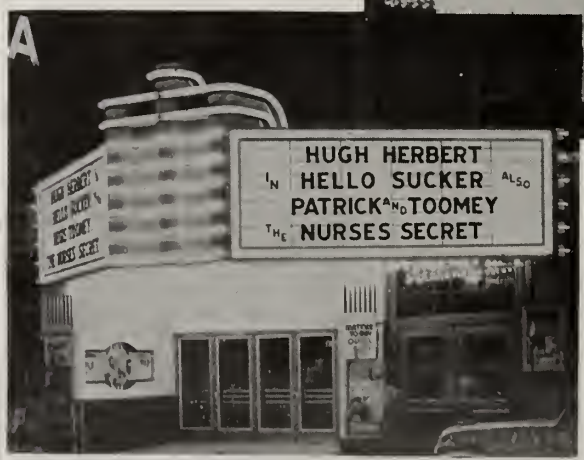
The entire soffit of the marquee is formed of porcelain enamel panels approximately 2 feet wide into which are recess channels for neon tubing. The front edge of these panels are rolled to shape as shown in the photo, and all flanges are welded. The soffit is of bone white color. Into each recess in the soffit is installed a single stroke of white fluorescent tubing.



New marquee and sign equipment of the Lincoln theatre in Miami, Fla.

In decided contrast are the new marquees of the Avalon and Granada theatres in Detroit, also pictured. Both marquees were built by the Long Sign Company, Detroit. With a simple rectangular marquee mainly devoted to Adler attraction advertising panels, the Avalon uses two sizes of letters—10- and 16-inch—for combination in a typographical style employing, so the photograph indicates, plenty of white space for legibility.

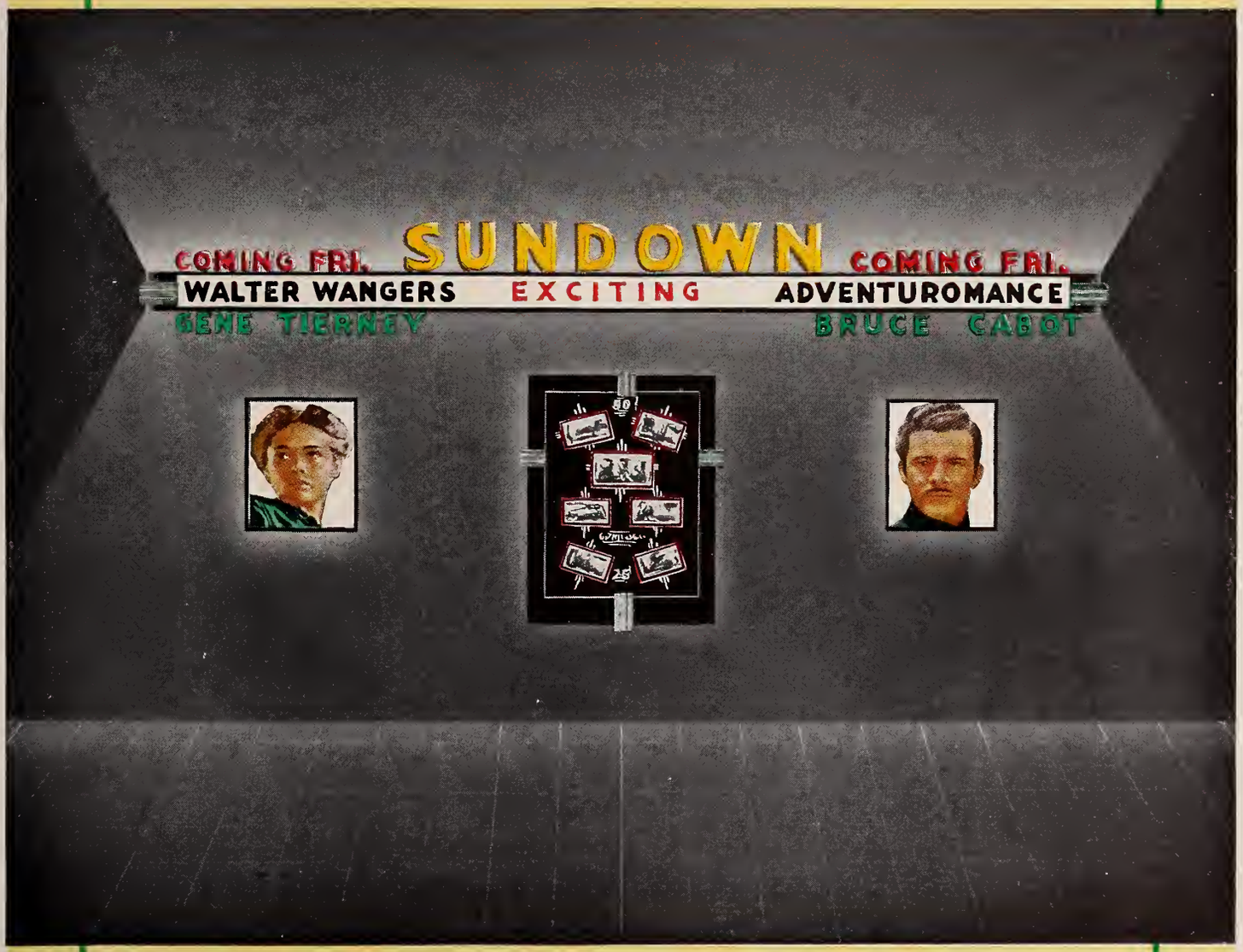




Avalon (right) and Granada theatres, Detroit.

The Granada marquee has more design and lighting features and, also equipped with Adler sectional type attraction panels and letters, uses only a 10-inch font. The copy shown, however, follows a typographical rather than a "label" treatment, with liberal white space. The attraction panels depart somewhat from the usual in having a border.

WAGNER'S SENSATIONAL NEW PLASTIC LETTERS—*and* TRANSPARENCIES DO *Double Duty*



USED FOR INSIDE DISPLAY

Wagner Transparencies and PLASTIC Letters do *double-duty* for inside-the-lobby display as well as outside on the marquee. The illustration above shows Transparencies mounted in shadow boxes and PLASTIC Letters used three ways—(1) mounted in frames—(2) as "standee" letters (on top of frame), and (3) suspended from bottom of frame. The same Letters and Transparency Frames are slotted for outside display in marquee on Wagner standard frames. Against an illuminated background these beautiful PLASTIC Letters have the brilliancy of Neon. Available in 4-inch and 10-inch size in Opaque Black, Translucent Red, Amber, Green and Blue.

WAGNER SIGN SERVICE, Inc.

218 S. Hoyne Ave., Chicago 123 W. 64th St., New York 706 E. Hancock Ave., Detroit

THE CAMEO

...a Star Performer





makes your best show better!

EVERY time and everywhere that it is installed the Heywood Cameo makes money for the box-office. These swanky chairs give your patrons *genuine* spring edge comfort *over the full area of the seat.* The Cameo is distinctive in appearance . . . lends flash and sparkle to your interior. The Cameo is reasonably priced because it is produced in such tremendous volume. And . . . the Cameo is so rich in deep, luxurious comfort that it will make every show seem just so much better to your patrons. *May we furnish details?*

HEYWOOD-WAKEFIELD

Theatre Seating Division

GARDNER •• MASSACHUSETTS



A GOOD TIME TO IMPROVE SEATING

THE CURTAILMENT of construction activity during the emergency period should not be an invitation to the exhibitor to forget about improving his theatre. One of the items which can receive his attention and if necessary be taken care of adequately during this period is that of the seating. The seating may be considered to be inadequate if the following conditions prevail:

1. Inefficient arrangement of the seats in plan.
2. Floor slope which is inadequate or improperly shaped.
3. When the size of the motion picture image and its lighting is not suited to the basic dimensions and form of the seating plan.
4. Chairs themselves which are in poor condition.
5. Use of chairs widths of less than 20 inches for more than 20% of the seating capacity.
6. Inadequate back to back chair spacing. Less than 32 inches for orchestra seating and 34 inches for upper level seating. These minimums being adequate only for the chair backs of 1½ inches maximum thickness or if the chair backs are especially shaped to allow for leg room where the thickness is greater.

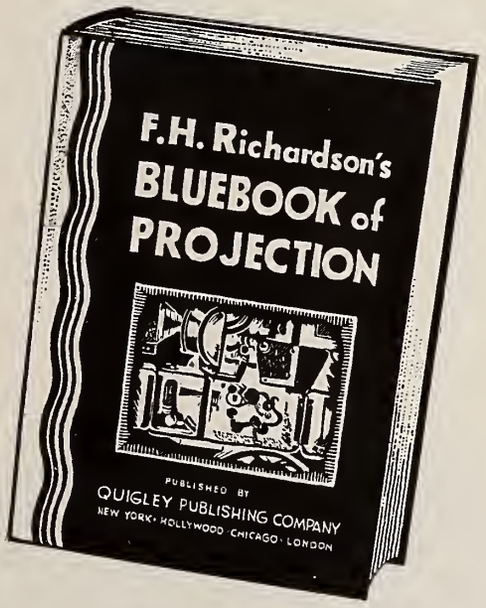
NEW CHAIR ADVANTAGES

Where the arrangement of the seats and the floor slope is inadequate and changes are proposed, a most effective job can be achieved if new chairs were to be purchased. This is so because the shape of the chair standards at the floor and the slope of the back of the chair has to be in accordance with the slope of the floor and the level of the picture image. This does not preclude the possibility of reusing existing chairs if they are in good condition with a new seating arrangement and floor slope. Some of the chair standards may have to be changed or shimmed to conform to the new requirements.

Such a reuse of existing chairs should not be attempted without the advice of a seating expert or competent theatre designer. Excessive shimming of the chair standards might result in changing the distance of the top of the cushion of the chair to the floor sufficiently to destroy the comfort originally provided for in the chair design.

An existing seating arrangement may be

RUSSIALOID
REG. TRADE MARK
Thousands of users prove its worth!
You, too, can revitalize your theatre's chairs and walls with this ideal "leather" treatment. Beautiful and durable reds, blues, browns, greens, black, and grays, in many leather grains, to harmonize with your decorative scheme. Send now for your Russialoid sample book and get the feel of this modern decorative "leather"—it looks like leather but it's not priced like leather.
THE PANTASOTE COMPANY, INC.
250 Park Avenue, at 46th Street, New York City



$7.25 Postpaid

MOST ADVANCED TEXTBOOK ON MODERN SOUND REPRODUCTION AND PROJECTION

Up to the Minute

with

SOUND TROUBLE SHOOTING CHARTS

AND ALPHABETICAL INDEX

This is the second revision of the sixth edition of *F. H. Richardson's Bluebook of Projection.* Supplemented with detailed sound trouble-shooting charts it includes 700 pages of up-to-the-minute data on assembly, wiring and functioning of all sound and projection apparatus. It is a practical trouble-shooter and a sure solution to all the perplexing problems of projection room routine. Order it today!

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

THE BEST DEFENSE

Against failing Box Office results and unwanted competition, is to keep your own theatre abreast of the times and up to date. If your town needs a new theatre, it is much better for you to build it, than to wish you had after it is too late.

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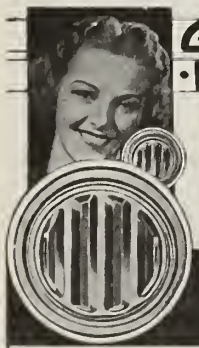
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- For the reader's convenience, a complete index of advertisers appears on page 44.



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improved in many cases where the motion picture image is either too large or too small or where the screen image is insufficiently or excessively illuminated. Although the image is rarely excessively illuminated, such a condition would render the seats closest to the image less desirable as would an image of excessive size. An image insufficiently illuminated and insufficient in size renders the seats furthest from it less desirable. It is advisable to use a motion picture image size which comes as close to being a dimension which would equal the maximum viewing distance from the image to the last row of seats divided by 5.2.

The average width of all the chairs should not be less than 20 inches, with 21 inches being the recommended average width. This recommendation suggests that very few of the chairs be as little as 19 inches wide and that the bulk of the chairs be 21 inches wide leaving a small proportion of 20 inch and 22 inch chairs. It is always desirable to put the narrowest chairs at the aisles where freedom for arm movements exists. In a seating plan where staggering of seats is depended upon for clearness of vision, it is desirable to use maximum width chairs—throughout the portion of the seating where staggering is used. The narrower chairs should be used in the portions of the seating which are least desired by the patron for viewing the picture; they are usually not crowded.

Installing Hearing Aid Jack Boxes

(*Continued from page* 21)

headphones, and also when the seat was lifted or lowered.

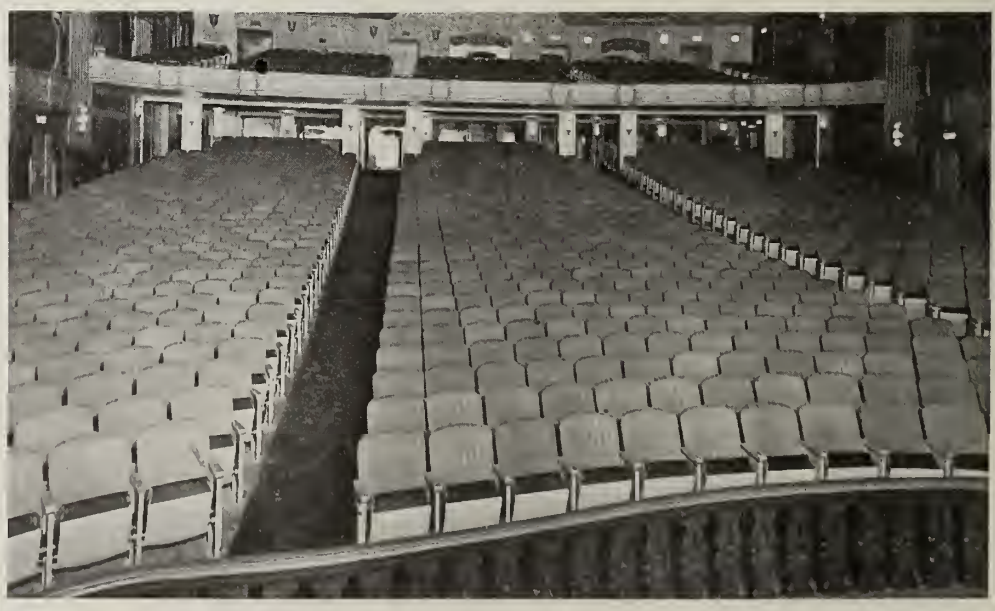
When running in the armored cable from the floor box to the jack-box on the standard, make sure that it is long enough to reach *easily* the jack-box near the arm rest. In many cases this cable is figured incorrectly, with the result that when the jack-box has to be lifted to clear the seat line, it is too short and a terriffic strain is put on it. When this happens there is a very strong possibility that the cable will pull out entirely or cause a loose connection at the terminal. This cable should run neatly along the flange of the chair standard with clips or strong tape holding it in place, instead of dangling at or near the seat hinge, which may cause interference with the operation of the seat or with the comfort of the patron. These little precautions taken in installation will add greatly to the efficiency and practicability of the hearing aid system and also prove more beneficial to patrons who depend on this means of enjoying the show.

Preferred Placement Of Recirculating Ducts

SPEAKING of equipment involving seating: It is a good idea to install the recirculating duct up and directly to the rear of the backs of chairs in the rows at the standee rail, instead of ending it at the floor under the seats or in the standee area itself. When the recirculating grilles are terminated in the floor directly under the seat, the rush of air into these grilles will cause great annoyance and discomfort to the patrons. With the recirculating ducts extended a little upwards and shaped to fit the slope of the chair backs and then tapped through the standee rail, this annoyance and discomfort will be entirely eliminated.

This method is more efficient also, as it picks up the cold air which enters through the doors at the standee area before it has a chance to reach the last rows of chairs.

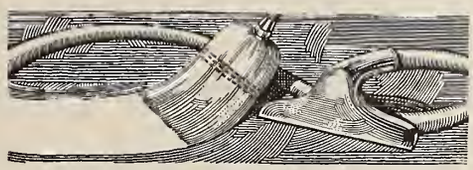
Another bad feature of having recirculating grilles in the floor is that they pick up dust, dirt and foreign bodies which in time will affect the proper operation of the recirculating system.



Auditorium of the Royal Oak theatre, Komer-Goldberg house in the fine Detroit suburb of Royal Oak, with its new seating, consisting in 1,320 International chairs on the main floor. The chair has fully upholstered welted back and International's standard 20-coil cushion. Backs are covered in Chase Avon striped mission blue mohair, and Chase dark blue Redo simulated leather. End standards and back panels are finished in sand-color lacquer.. Seats are self-rising.

CLEANING AIDS & METHODS

■ ■ ■ including
DEODORIZATION
AND SANITATION



HINTS OF THE DAY AND SEASON

By SAMUEL BRAVERMAN

THIS IS NOT an I-told-you-so (they make me mad, too). It is simply another suggestion (following the one we made in these columns a few issues back) that you buy now, if you can, what you are going to need. Now, of course, shortages are greater than they were a few months ago, and prices for the most part are higher.



SAMUEL BRAVERMAN

There is a connection between shortages and higher prices, but not always a direct one. But whatever the cause, the higher price has to be paid because the seller can afford to wait until he gets it.

It is sometimes difficult to see why a certain material or chemical should be scarce because of military activities. Soap, for example, shouldn't require materials needed for defense. But good soap contains oils that we procure from other lands, and the ships that used to bring it are defense goods. As a result, soap is up 100%—when you can get it. Another instructive example is roach powder. This contains sodium fluoride, which is also used in flexing steel. So roaches multiply because we are building battleships!

Some carbon tetrachloride is available, but a fraction of what is needed.

And so, if you have not already done so, we suggest that you make up a comprehensive list of supplies that you will need over a period of, say six months (certainly not less), and see how many items you can buy. Don't count on getting substitutes later on.

•

WINTER CLEANING

Few parts of the United States can be sure of going through the winter months without at least some snow, and most sections have plenty of it. By this time the marquee roof should have been well cleared of any leaves, papers and other debris that have been blown on it during the past six or seven months; if your's hasn't been so cleaned, it should be as soon as possible, for the job becomes a mean one after the first snowfall.

Marquee hangers should be checked for rust, and also for firm anchorage to the building. Make sure that drains are clean, and that the roof is absolutely free of any condition that might develop later this winter into leaks. The flashing should also be carefully inspected, for snow is worse than rain as a cause of water seepage behind flashing, and water leaking through behind the flashing not only gets into the building, discoloring and loosening plaster, but it rots the insulation of the marquee wiring.

Wood frames of doors, and also of exposed wood display frames, should be well protected by paint or varnish so as to be impervious to moisture, which will cause them to swell and split. Also, check all door weatherstripping for tightness. And make sure door checks work firmly.

Any extensive cleaning of glass outdoors should be done before severely cold weather sets in. For regular glass cleaning during the cold months (even though it isn't used at other times), a really authentic glass cleaner is the best means of getting a good job done quickly. There are many kinds of glass cleaners, however, and some are made of little more than water and dye. A genuine glass cleaner contains a non-freezing solvent and a rust preventative as well as alcohol and similar agents to effect the cleansing.

•

PROTECTIVE MEASURES

▶Many of you will be putting up holiday trimmings. We have seen some very unhappy results of this, simply because proper precautionary measure were not taken. The first rule is to flame-proof any display Christmas trees, branches, etc. (your local fire regulations may require this); the second is to place a fire extinguisher near enough to the display to be handy for quick action without being too close to be cut off from it by flames. A soda and acid type of extinguisher is all right for protection here.

▶So as to prevent your liquid soaps and disinfectants from atmospheric conditions that cause them to disintegrate, store them during winter months only where the temperature will not go below 40°. And remember in this connection that outside walls get substantially colder than other parts of the room.





IT
MUST
SPARKLE

SEE SECOND COVER

CATALOG BUREAU—*Page* 44

TAKING STOCK

. . . A Simplified Theatre Equipment Inventory

By PRESTON G. TUCKERMAN

AT THE CLOSE of each business year most concerns take an inventory of their "stock and fixtures," figure costs, depreciation, and selling prices, so that they know where they stand.

In a theatre the "stock" for sale is of course entertainment. The "fixtures" are a complex array of equipment and furnishings for selling tickets, providing seats and many other accommodations for patrons, projecting sound film on the screen, or working a show on the stage, as well as keeping the building lighted, heated or cooled, and otherwise maintained.

Since the defense program has gathered momentum we are all finding costs rising sharply while a great many materials threaten to become unobtainable. This should mean to every theatre owner that "stock taking" is particularly important at this time. Spare equipment may prove valuable in another theatre on a circuit and equipment in service should be carefully maintained and kept in good working order under home-office supervision.



Preston G. Tuckerman

For this purpose the writer has devised for the Shea-Chain, Inc., a simplified inventory form, two copies of which are required; one to be sent in to the home office, the other to remain at the theatre. These copies must be identical so that our reference numbers agree in pertaining to the same equipment item listing.

This inventory is in chart form and consists of ten major headings under which are grouped classified equipment items numbered up to 500 including ample spaces for the listing of spare equipment.

The function of the column headed *Location* is to place equipment items of the same classification in their respective location in the theatre building while retaining their listing under the proper grouping; for instance, Exhaust Fans come under

HEADING	OUR NUMBER	EQUIPMENT ITEM	QUAN. ON HAND	LOCATION	MAKE	MODEL	TYPE OR STYLE
FLOOR COVERING (CONT'D)	51						
	52						
	53						
	54	CARPET LINING					
	55	RUBBER MATTS					
	56						
	57						
	58						
	59						
	60	OTHER FLOOR COVERING					
	61						
	62						
	63	SPARE MATERIAL					
	64						
	65						
	66						
	67						
	68						
	69						
PROJECTION BOOTH	70	SOUND SYSTEM HEADS		SERVICED BY			
	71	AMPLIFIERS					
	72	MONITOR					
	73	L.F. SPEAKERS					

Above, and extending across onto opposite page, is a reproduction in exact size of an upper section of a record sheet in Mr. Tuckerman's inventory system (two pages similarly continuing across bind of the record book). Actual depth of form is 13 inches.

Heating & Ventilating and are to be found in the booth, lamphouses, restrooms or auditorium and should be so listed under one another showing respective locations. Filled in *Location* column pertaining to *Seating* illustrates this feature.

The column headings to the right of *Location* up to *Revised* are for the purpose of obtaining an accurate description of each equipment item listed and should be filled in under as many of the column headings as are applicable to the particular item; for instance, Lamphouse No. 1—*Quantity*—1, *Location*—booth, *Make*—(name of manufacturer), *Model*—D, *Type*—Suprex, (for example), *Serial No.*—2901, *Amps*—65, *Condition*—good. *Size, Finish, Color, Material, Volts* or *Watts* would be left blank in this instance, but would apply to many other items, such as reels, lenses, seats, carpet, lighting fixtures, motors, drapes, furniture, etc.

At the end of each group of equipment items there is a space provided for the listing of spare equipment. It is important that this spare equipment be listed only under its proper classification; that is, spare standards under *Seating,* spare lamphouses under *Projection Booth,* even though they happen to be stored or "located" in the cellar; spare fans under *Heating & Ventilating,* etc.,



Drawing indicating pocket and theatre name tab of back cover.

The function of the extreme right-hand column headed *Revised,* is to note changes that may be made from time to time, such as a screen replaced, projectors overhauled, new lighting fixtures installed, etc. A brief note in this column may state "reconditioned" and show the date; or, for example, "transferred—see Shea's Erie." This column is also to be used either to refer to lengthier notes made on several pages of *Memoranda* provided in the back of the book, or to a particular invoice billing a replacement, and the date, so that a complete description of less simple transactions is afforded. There is a pocket bound into the inside back cover for such papers, as well as for seating plans, ticket samples and any other reference matter that a manager may want to keep handy.

Under present market conditions we feel that a column headed *Estimated Value* would result largely in guess-work on the inventory taker's part, so our policy is to set up such values at the home-office when an occasion, such as a transfer of any equipment, arises.

We also do not consider it feasible to record such fluctuating items as arc carbons, lamps, tickets and janitor's supplies. We keep maintenance stocks of paints, cleaning materials, our standardized carpet and stationery forms, etc. in warehouses at strategically located points under a perpetual inventory control system.

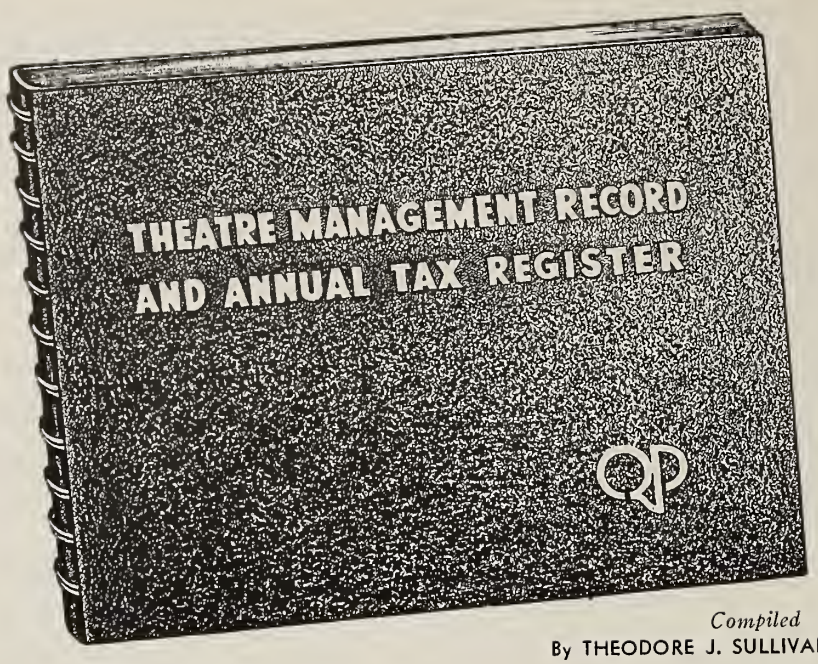
The record pages spread across the bind of the book, as indicated in the accompanying reproduction. This arrangement gives the book an opening right-hand page, which is devoted to general data on the theatre in question. The following information is

SERIAL OR CATALOG NO.	SIZE	FINISH, COLOR OR MATERIAL	VOLTS	AMPS	WATTS	CONDITION	REVISED	DATE

HEADING	OUR NUMBER	EQUIPMENT ITEM	QUAN. ON HAND	LOCATION	MAKE	MODEL
	251					
	252					
HEATING AND VENTILATING	253	HEATING SYSTEM				
	254	BOILER				
	255	STOKER				
	256	OIL BURNER				
	257	RADIATORS				
	258	UNIT HEATE				
	259					
	260	MOTORS				
	261					
	262					
	263	PU				
	264					
	265					

HEADING	OUR NUMBER	EQUIPMENT ITEM	QUAN. ON HAND
FURNISHINGS (CONT'D)	351		
	352	FRAMES LOBBY	
	353		
	354		
	355	FRAMES INSERT	
	356		
	357		
	358		
	359	FURNITURE SOFAS	
	360		
	361		

The right hand side of the record sheet starting on the opposite page (sections of two other sheets are superimposed on it merely to indicate how all sheets follow same scheme). Depth of the entire book is 14 inches.



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By THEODORE J. SULLIVAN

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specified, each with a line to be filled out, in the order given:

Name of theatre, town, state, street address and phone number; year built, type of construction, date (if any) when remodeled.

Name of owner, date of expiration of lease; equipment owned or leased, and date of expiration of equipment lease.

Daily operating hours, with space specifically for Saturday and Sunday; population of town; seating capacity of theatre.

Length, width and height of auditorium; whether there is a stage, and, if so, its depth and width; width and height of proscenium opening.

Length, width and height of projection room; distance from projector to screen; projection angle; distance from first row to screen; size of picture; distance from first row to last row; amperes at arc; width of seating area at first row, and at last row.

Name of utility supplying electric power, and voltage, phase and cycles of the lines.

Then follows space for General Remarks, and at the bottom of the page are provisions for indicating who called the inventory, who entered it, who checked it, and the date of its completion; and additionally, a line for the signature of the manager.

The entire form is center bound with press-board front and back covers, an opening page for general information, a page of instruction notes in the back, a visible filing tab, and the pocket described above inside the back cover, so that a complete file of information on each theatre is contained *in the one binder.* With this system in active use, we have at a glance an up-to-date list of all our equipment, a simplified but accurate description of each item, what condition it is in, and what is left over that can be put to use elsewhere.

[*Mr. Tuckerman is in charge of maintenance for Shea-Chain, Inc., which has headquarters in New York, and operates 50 theatres in New York State, Pennsylvania, Ohio, New Hampshire and Massachusetts.*]



PUMPING DOWN COOLING PLANT

A note of warning should be sounded to those operators who haven't got around to the problem of pumping down their refrigeration system for the winter. It is safe to say that no small number have not put their air-conditioning systems in proper winter condition yet. This calls for the pumping down and storing of your refrigerant in the receiver over the winter months, and *unless you do this the refrigerant will be lost through the seal of your compressor, through the stems of the various shut off valves, and through small leaks that normally aren't detectable when the system is in operation.* When it comes time to purchase refrigerant, if you can't show just cause, you may not get it! Refrigerant will be available only to those who lost their charges through accident.

—Carl F. Boester.



J. W. Bace has opened his new Bace theatre in Ford City, Calif., to replace the former Bace theatre which burned down several months ago. Mr. Bace built the new 695-seat house himself, as he had the original house.

The Main Street theatre in Kansas City, Mo., has opened with Eddie Mansfield as manager. The theatre, which will feature stage shows and first-run pictures, maintains its own orchestra, and has installed a Hammond organ in the pit.

Jules Ruskins is the new student assistant at the Roger Sherman theatre in New Haven, Conn., succeeding James Landino, who is now managing the Commodore Hull theatre in Derby.

After extensively remodeling the house, Mrs. Sue Perunko has opened the Sunset theatre in Tacoma, Wash.

The Harding Amusement Company, Inc., headed by Roy L. Harding, has purchased the Union theatre in Houston, Tex., for $65,000. The firm, which operates theatres in Austin, recently bought the New Braunsfel theatre and is constructing a new theatre in Dallas.

Tony Szymanski is now managing the Miller theatre in Woodstock, Ill., succeeding William Thomas, who manages the Naper theatre in Naperville.

Sam Komm, who owns several houses in St. Louis, is planning another theatre to be completed in February.

The Stuart theatre, in Lincoln, Neb., is being modernized at a cost of about $100,000. New equipment and furnishings will be installed throughout.

Ben Peskay, operator of the Banner theatre in Los Angeles, has taken over operation of the Granada, formerly managed by George Gologlieb.

Alden Pratt has succeeded Francis Biselx, who has been called into army service, as manager of Eskin's Rialto in Kaukauna, Wis.

The new State theatre at Elkin, N. C., owned and operated by Louis Mitchell, was badly damaged recently by fire. The loss, confined to walls, draperies and furnishings, is said to be covered by insurance.

■ ■ ■

Maurice Chase, who operates the Vogue and Crescent theatres in Cincinnati, has just completed the 800-seat Ritz, which opened with Clifton Byrd as manager.

William Cox has succeeded Justin D. La Font as owner of the Forum theatre in Barstow, Calif.

The Rockland theatre in Philadelphia, operated by William C. Hunt, is undergoing extensive alterations inside and out, at a reported cost of about $60,000.

Don Smith, manager of the Pioneer Theatre Corporation's Earle theatre at Carroll, Ia., is now in charge of the Iowa office. The office in Des Moines has been closed after the resignation of Max Factor, who has gone to California.

The Paramount theatre in Salt Lake City has been reopened by Joseph L. Lawrence, who began his career as an usher and now operates a group of theatres in Utah.

D. A. Peterson, formerly supervisor of Altec's Philadelphia district, has been appointed branch manager there, under E. O. Wilschke.

Peter Perakos and Joseph Quittner, principal stockholders of the Eastwood Theatre Corporation, have opened the new 1,000-seat Eastwood theatre in East Hartford, Conn. The building, which includes three stores, was built at an estimated cost of $150,000 by the B. Stein Building Company.

Fox West Coast Theatres plans to remodel the Fox theatre at Watsonville, Calif., at an estimated cost of $28,000.

L. J. Wegner, manager of the Central States' Palace in Burlington, Ia., has been appointed district manager in charge of ten theatres in that territory.

The Paramount theatre in Salt Lake City has been reopened after remodeling under the managership of David K. Edwards.

Ben F. Shearer has purchased the State theatre in Santa Barbara, Calif., and named Col. Dow of Bremerton, Wash., as manager.

The Plaza theatre has been opened by Mr. and Mrs. Lou Baxley in Houston, Tex.

Edward H. Wolk, Chicago manufacturer of motion picture projector parts, recently celebrated his 49th birthday at a buffet luncheon in his office for friends and business associates.

Irving Stein, formerly of New York, is now assistant manager of the Riverside theatre in Milwaukee.

The Waldo theatre at Waldo, Ark., operated by L. H. Watts of Oil City, La., was gutted by fire last month. The building, owned by Mrs. T. W. Callaway of Waldo, was partially insured.

■ ■ ■

The Ritz, Maguzzi circuit house in Nuremburg, Pa., has been reopened after improvements which included an addition of 25 feet to the rear for the addition of 100 seats. Bob Rothrock, Maguzzi circuit district manager, also reports the installation of Western Electric soundheads, a new stage, and redecoration.

Hal Ogle is now associated with D. P. Isabella in the ownership and management of the Vacaville theatre, Vacaville, Calif.

The Lyric theatre at Seymour, Ia., operated by Doyle Fear, was recently destroyed by fire.

W. L. Jones, RCA national service manager, has announced the renewal of an agreement for RCA sound service in the Florida State Theatres.

A testimonial dinner was recently given Nat Rubin and Frank Manente at the Seven Gables Inn in Milford, Conn. Mr. Rubin has been appointed manager of the Loew-Poli Lyric theatre in Bridgeport, and while Mr. Manente is assistant at the Globe.

The H. & E. Balaban Corporation of Chicago plans extensive alterations of the Commercial theatre, including a new front

of precast granite, a new marquee and box-office, flexwood walls, and flourescent lighting. W. L. PEREIRA and HAL PEREIRA are the architects.

RICHARD W. FINKE has purchased the Mission theatre in Mt. Vernon, Wash., from O. M. DURHAM, and will remodel it.

Fox Amusement Corporation of Wisconsin has announced the appointment of ROBERT GROSS to manage the Varsity theatre, and RUDY KOUTNIK as manager of the Palace, in Milwaukee, replacing LOUIS LUTZ, who will manage the Retlaw and Fond du Lac theatres, Fond du Lac.

The Sierra theatre in Loyalton, Calif., owned by V. C. SHATTUCK, will be rebuilt. Fire recently caused a loss estimated at $20,000.

Tri-States Theatres of Des Moines, Ia., have opened their new 808-seat Illini theatre at Moline, Ill. JERRY GREENBAUM is the manager.

The new Imperial theatre in Pocahontas, Ark., has been opened. The house was built by Mr. and Mrs. F. P. SPINNENWEBER.

GEORGE JEFFRIES, operator of the Riviera in Philadelphia under lease from the Stanley-Warner circuit, has purchased the 1,200-seat house.

The State theatre in Santa Barbara, Calif., has been incorporated with a capital stock of $10,000, by J. E. BEDNAR, JAMES E. LUDLAM and CLAYTON STRAUB.

Mr. and Mrs. KENT HARTUNG have sold the Rockaway and Wheeler theatres, Tilamook, Ore., to CLAUDE SMITH, operator of the Coliseum and Castle theatres there. L. E. LEDUC of Nehalem manages both houses.

W. V. TONEY, head of Tri-States Theatres maintenance department, has completed construction and furnishing of a theatre in the former Firth Avenue Trust and Savings Bank Building in Des Moines.

ERNEST LAMBARRI of the Western Electric Export Corporation has been named assistant engineer of the Panama branch office in Cristobal.

M. J. MOSHER has purchased the Roxy theatre in St. Helena, Calif., from LEONARD A. SCHELLING.

Work was started recently on the third house for Rogers, Ark., by MARVIN CARROLL and associates.

JOSEPH ODENDAHL has been appointed assistant manager of the Telenews theatre in Chicago, replacing FRANK SINGLETON.

JACK SLINGLUFF, formerly manager of Central States Theatres' Zephyr theatre in Burlington, Ia., has been named manager

about People of the Theatre (continued)

of their Cresco theatre in Cresco, replacing F. C. INGRAM, who will manage the King theatre in Albia.

ROBERT L. LIPPERT has arranged to lease the theatre to be erected in Richmond, Calif., by J. BRACE.

ROBB & ROWLEY announce a new theatre for Benton, Ark., to be operated in conjunction with the Imp in Benton.

J. C. EDING, operator of the Community theatre at Aurelia, Ia., plans free shows for holiday shoppers, sponsored by the Aurelia Commercial Club.

The new 796-seat West theatre in Green Bay, Wis., has been opened with STANLEY MLEZIVA, formerly of Chicago, as manager. Mayor Carl F. ZEIDLER of Milwaukee, helped dedicate the house, Standard Theatres' sixteenth in Wisconsin.

¶How to Improve Your Ventilation . . . and Your Heating—

. . . write Better Theatres, describing your conditions, explaining what changes you would like to make in your theatre to modernize your air supply system . . . or if planning a new theatre, outline your needs. We will be glad to help you in your problems, as part of Better Theatres' personal service to readers (no charge, of course).

Better Theatres' Service Department annually answers nearly 300 inquiries concerning problems in theatre planning and equipment. All inquiries are referred to consultant architects and engineers, as necessary. All inquiries are answered, with complete privacy, by mail.

In preparing your inquiries, please be explicit and as complete as possible in describing the conditions to be dealt with. This is likely to save considerable time. Address all inquiries to—

Service Department,
BETTER THEATRES,
Rockefeller Center,
New York City.

HARRY SPIEGAL of the Family theatre in Scranton, Pa., has been re-elected to his third term as commander of the local post of the Jewish War Veterans.

Hi-Lo Theatres, Inc., has been incorporated at San Francisco, with a capital stock of $20,000, by B. E. KRAGEN and F. E. CANNON.

SOL LOCKWOOD, associated with the Gallow Brothers in the operation of the Sun theatre in Chicago, has purchased the Pix theatre from the Schoenstadt circuit and will redecorate it.

LYLE TURNER is contemplating the erection of a new theatre in Lodi, Wis.

The Hollywood theatre at Estherville, Ia., has been reopened by MARION F. PARKINSON and JACK MILLER, after reconditioning and the installation of new heating and projection equipment.

GERALD GALLAGHER has purchased the El Cajon theatre in El Cajon, Calif., from BURTON JONES.

Fire of undetermined origin gutted the Ritz theatre at Dublin, Ga., causing a loss said to be in excess of $40,000.

Warner Theatres is expending $20,000 to redecorate and re-equip the Highland theatre, Chicago.

CECIL and FRANK BUDD, who recently took over the Anita theatre in Anita, Ia., have opened it after modernizing.

WILLIAM SYUFY of the Rita theatre in Vallejo, Calif., will erect a new house there at an estimated cost of $80,000, to be known as the Vallejo Family Theatre.

The Sterling theatre in Wilkes-Barre, Pa., was formally reopened on Thanksgiving Day, with GEORGE HORLACHER as manager, and TOM DEVEY returning as house manager. The Comerford house was completely modernized at a reported cost of $50,000.

ELMER SVENDSEN, who recently reopened the Roxy theatre at Alta, Ia., after a remodeling and redecorating, has announced several new features including "Family Nights," and admission by corn as a Chamber of Commerce enterprise.

CLYDE HANEY, formerly of the Ashley Theatre Company's Orpheum theatre in Madison, Wis., has been named manager of Fox's Myers theatre in Janesville.

Altec has given W. R. WIDENER, Philadelphia supervisor, leave of absence to do specialized defense work for the Western Electric Company.

F. H. Richardson's COMMENT

A Step Nearer to Three-Dimension Effect

THE STATUS of three-dimensional pictures bothers Ken Pascoe, who projects pictures at the Nordic theatre in Marquette, Mich. Although Brother Pascoe has belonged to the profession only a year, his letter shows an active interest in what is going on. He writes:



F. H. R.

"Although this is my first letter to you, it is not because I am having trouble in my projection room, and neither because I wish to register a kick or raise a fuss about bad cues and starting leaders. I have been doing this work for only a year, but just the same I am not a greenhorn—or am I?

"Recently I read an article pertaining to third-dimensional motion pictures which have apparently become almost perfected in Russia. [We should think Russia had far more urgent business to attend to.—F. H. R.] The article stated that the illusion of depth was created by the use of a different type of film. By that I mean, each frame is divided in half, with an image for both left and right eyes.

"The actual filming of these pictures, the article stated, was done with a device known as a 'stereo-nozzle'. It consists of two mirrors placed at an angle in front of the object being filmed. Both mirrors receive the same image and record it on the split frames.

"These films are projected with an ordinary projector, but they use a special grid made of transparent opaque bars in front of the screen. If I explained the article fully I am afraid I would go on for pages, however. I understand a theatre has been erected in Moscow where they are now presenting a third-dimensional film, 'Land of Youth'.

"Has any work been done over here in this progressive country of ours to perfect depth in motion pictures? I warrant you will agree with me, Dad, when I say we will not have to worry about television if they do perfect third-dimensional pictures.

"As I said before, I have no kicks to make. My projection room has fine equipment and although it is not all up-to-the-minute, it gives very satisfactory results. I work for a swell company which denies nothing we need. The fellows who write in and tell about their obsolete equipment and shortage of new parts have my sympathy.

"By the way, what is this mercury vapor lamp I read about which is to be used for projection? Will it replace the arcs?

"I enjoy very much the pictures of the other chaps' 'offices' and hope they will keep coming in."

I have asked Dr. A. N. Goldsmith, consulting engineer and a past-president of the SMPE, who is in a position to know of the significant work on stereoscopic motion pictures, to give us a little account of developments in this field. He responds:

"It is not easy to answer your questions because so little is known in this country about the work that goes on in Russia. However, I shall try.

"*Question No. 1:* Has any work been done over here in this progressive country to prove depth in motion pictures?

"*Answer:* There have been a number attempts to increase depth of field (generally called depth of focus) in the United States. Only two of them are based on correct scientific and photographic principles.

"One method, used by Cameraman Gregg Toland in filming 'Citizen Kane,' was to employ very short focus lenses in the camera and to stop these down in order to get greater depth. This method secures additional depth, but has two disadvantages. Using short-focus wide-angle lenses, the *perspective* of the picture, as projected in the theatre, is over emphasized—that is, everything is made to look too large in the foreground, and to shrink too rapidly in the background. The picture therefore looks somewhat unnatural in this respect.

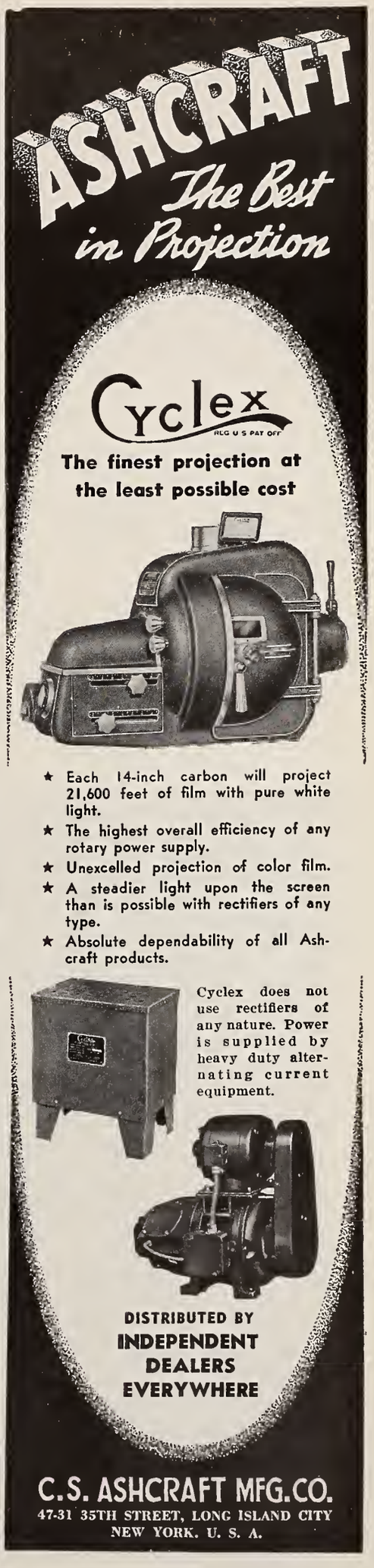
"Furthermore, when people walk from the front to the back of the set, they expand too rapidly as they approach on the screen, and the effect is not natural. In addition, stopping down the camera lens requires an excessive amount of light on the stage during photography, which inconveniences the actors, and even then a contrasty, harsh negative is generally obtained.

"A second method of obtaining depth of field is the recently announced *IR* System. This is free from the objections mentioned above and does give so much depth of field that practically universal-focus pictures can be obtained under most practical conditions. The method cannot be described in a brief statement, but involves in general photographing the entire stage in sections from front to back, with refocusing of the camera lens for the photography of each section, the entire process taking place within the time of each single exposure.

"Of course, three-dimensional movies can never be satisfactory unless there is real depth of field, so that everything from front to back of the set is in focus. As you will gather from these comments, the problem has really been solved and will have its good effect on the future of motion pictures.

"*Question 2:* What is the mercury vapor lamp to be used for projection? Will it replace the arcs?

"*Answer 2:* The mercury high-pressure arc has the advantage of steadiness, freedom from replacement of carbons, absence of feed mechanism, and so on. It has the dis-



advantages that fairly costly lamps must be replaced at intervals, that water cooling is required to prevent the lamp tube from melting, that high voltages are involved, and that the color of the light is not pure white and therefore does not do full justice to color pictures (the bright reds being shifted somewhat toward brown). On the whole, the carbon arcs seem likely to hold their own unless some radical improvement is made in the mercury arcs."

Friend Daughter Appoints Herself Reporter-at-Large

FRIEND DAUGHTER has been gallavantin' around through the West and South—Colorado, Tennessee, et cetera —and I have received a letter from her, parts of which are likely to interest most of you. She says:

"We in the East think we have something to rave about in the Pennsylvania Turnpike—and it is nice, too!—but as far as speed is concerned it seems to be just a *piker*. I drove along out in the West with my foot down to 60 or 70, or whatever, for hours at a time. No matter how fast you go, everyone on the road seems to pass you. Most of the states out in the West have speed limits of 60 miles an hour—some have none at all!

"When I got to Mt. Carmel, Ill., I found that they have a very nice little theatre there somewhat comparable to our own little pet, the Pix, in White Plains. It was closed, but the manager was kind enough to open it up for us (with the exception of the projection room, which was locked, with the key in the absent projectionist's pocket). Seats were very comfortable, lights unusually nice and of a brilliancy that would please you. The thing that took my eye, though, was a 'crying room', which I have never happened to encounter before in the many theatres I have been in. This was up next to the projection room—a small room all encased in glass and sound proof. Inside were three comfortable chairs. Here mothers can see the picture, and babies can howl as much as they want to. I was with June Holderer, and I wish you could have seen her face, for you know she is a member of various motion picture councils who firmly insist that *no* picture should be viewed by a child under 8 years old!

"Theodore Coleman is the proprietor of this theatre, which seats 700. Mr. Coleman runs single features except on Monday nights. He says double features are a jinx to him (thank goodness). Prices range from 27c for adults (3c tax), to 9c for children under 12.

"That evening I saw 'Hold Back The Dawn,' in a small town called Dyersburg, Tenn. I talked to the manager, John Bagswell, who took me up to the projection room for a look-around. When I heard the working projector running, I was amazed at the picture which was being placed on the screen. The picture was nicely lighted and quite steady, but the projector sounded like a coffee grinder. Mr. Bagswell informed me that he had sent for parts last June and still had not received them. I wish you could have seen the sprockets on a part he had been loaned. You would not have to magnify the hooks in order to demonstrate, as you used to do in one of your lectures. Mr. Bagswell was not using the loaned part, but an old one he had. Seems to me, defense or no defense, there is no excuse for holding up parts for *six months*—but other exhibitors and projectionists had better take warning and put in orders *now*.

Mr. Bagswell said business was exceptionally good, for the reason that cotton crops are better than in years, and prices the highest ever. His theatre, the American, has one projectionist to a shift. If I recall correctly, there are two theatres in the town, and three projectionists for the two theatres, which belong to the same circuit. The projectionists are Gerry Babrick, Ray Latherlan and Gene Irvin.

"The next day, just outside of Fort Smith, Ark., I waited in line till 16 cars were chained bumper to bumper and hauled, through water that came up on my feet in the car, by a huge tractor. I talked to a farmer who said the water from the Arkansas river had come in the night, suddenly. His barn was full of baled hay and his fields full of corn. When the water went down the hay was so sour,



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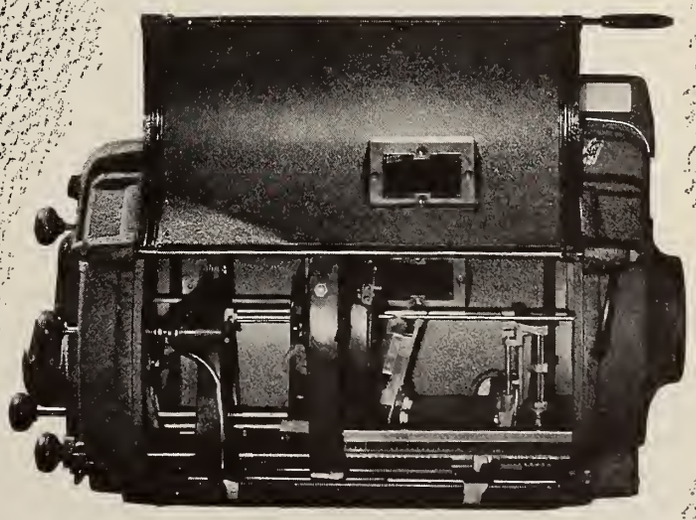
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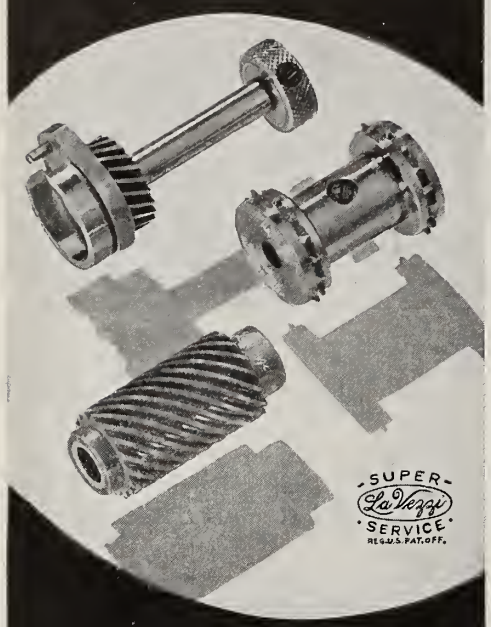


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he could not go near the barn and every ear of corn lay on the ground ruined. This man had lost everything he had. I asked, 'How will you manage?' He said, 'I don't know, but some way will open up for us—it always has in the 50 years I have been alive.'

"When I got to Pueblo, Colo. (after freezing in the South!), I piled out of the car in my winter coat only to find all other women were walking down town with no coats on at all. I hied me to the court house intending to get myself a birth certificate, but the state didn't seem a bit interested in acknowledging the fact that I had been born in it. They insisted I must have a parent's certified statement, and then I must find someone who knew the 'circumstances of my birth' to go to the court house and present the papers in person.

"What to do? I went to the phone and called Sid Jefferson, business manager of the projectionist's local union, and was invited up to the projection room of the Pueblo theatre, where I was met by T. C. Boyle, projectionist. Mr. Boyle was dressed in spotlessly clean coveralls of light color, and he ushered me into a projection room which was cleaner than my kitchen and I like my kitchen clean! The picture on the screen was steady, but poorly lighted—however, I was too busy trying to get myself officially born to inquire into the matter. Mr. Boyle could not help me directly, but he sent me to his lawyer, who was an old-timer in the town. Seemed like this lawyer called about everyone in town, but my famous Pop must not have been so famous in the good old days, for the lawyer could not locate anyone who remembered him, much less the 'circumstances of my birth.' I finally gave up and went out to eat. The waitress (all waitresses out there say 'Hello' instead of 'Good morning') suggested I call the District Attorney. I did, and he suggested I call his dad, who, he informed me, was 'older than hell.' Well, sure enough, his dad remembered Frank Richardson, because once upon a time he ran for some office, and Richardson, who published a paper, wouldn't endorse him! . . . And now, after all these years, I am officially born. It took a lot of time and fuss, plus five bucks, but here I am!

Looking 'Em Over in Memphis

"Finally arriving in Memphis, I called Business Agent E. L. Hurt of Local 144, on the phone, and later met him at Loew's State theatre, where he is a projectionist. Mr. Hurt said Local 144 had 46 members and that business conditions were good. Every house, with the exception of three small ones, is organized and signed on a two-year contract. Each house has two men to a shift. While we talked D. S. Weaver, also a Loew's State projectionist, came in and stopped to say 'hello.'

"Because of a rather tall and formidable ladder which had to be climbed, I did not go up into the State projection room, but did visit the projection room of the Warner's theatre a bit later. There E. G. Grace and W. A. Maunder were just threading up for the first show. A. C. Frame and J. N. ('Gabby') Cullen are the two men on the other shift.

"The projection room itself was appropriately lighted, the walls being of a non-reflecting dark green. First thing I noticed (one does see some curious things, scouting around like this!) was that the projectors were mounted on cement blocks. Inquiry elicited the information that the request for regular bases had been referred to the 'sound engineer'!

"Projection distance in this theatre is 120 feet, the screen 20 feet, 8 inches by 16 feet, 3 inches. The sound, I noticed was quite loud. When the volume needs changing, the projectionists are buzzed from the auditorium. The decision to change the volume is made by the ushers. In all the time Mr. Grace has been working in this theatre, he has never received, he says, one order to *lower* the sound, but is often buzzed to 'turn it up,' until at times 'they are blasted out.'

"Incidentally, it has been interesting to observe what types of pictures are most popular in various sections. In Colorado ('where men are men' and most of them cowboys), they seem to prefer, naturally enough, Western or 'Northern forest' pictures; but in small out-of-the-way places, where one would think most anything would go, people insist upon the best in 'class' pictures, while in fine theatres in the larger cities, many managers answered 'honky-tonk' to my question concerning local preferences. Ah, well, there's more than that's strange about our world. . . ."

Drying Up a Source Of Theatre Manpower

A COUPLE of letters came in recently that were fairly typical of those received from time to time from young fellows who want to become projectionists. It is unfortunate that as matters now stand, it is very difficult to give advice that can be applied in practice.

In the beginning, projection was little respected, either by exhibitors or by the public; even the men themselves were won't to regard their craft only as an easy way of earning money, since they only had to turn a crank or two and throw a switch. We have thousands of able, alert men in projection, but there still is some of the old dead wood, and no acceptable method of adding new timber seems to appear. It is a shame that a young chap who has dreamed nothing but projection and who has had the gumption to study it though there was no immediate position in sight, can find no opening in projection. Every business and craft must have a steady stream of new manpower, otherwise it dies at the roots—and the new men *should* represent an improvement over the old.

One of these letters is from Newman Robinson, Little Rock, Ark. It reads as follows:

"I am a young man twenty years of age and am exceedingly interested in becoming a capable motion picture pro-

jectionist. With me this is not just a passing fancy. My interest dates back to when I was eight years old and I bought a $15 Keystone toy projector with only a top feed sprocket and intermittent sprocket. I rigged it up in the garage in our back yard. Had a regular booth with port holes and everything. I was very proud of the black border I put around my screen. When I got through the projector ran 1,000-foot reels.

"When I was ten I got hold of an old Powers 6-B projector (and got hell from mother for running her light bill up with the 1,000-watt Mazda lamp!). In my spare time last year I attached sound to an old Motiograph projector and was laughed at for spending my time foolishly, but I had a swell time and it only cost $1.49 for an 868 photocell from S.O.S., and $10 from the local Y. M. C. A. for the projector. I built the amplifier from parts I had collected in my attic.

"All this is my way of telling you I really like this work and want to continue in it. Unfortunately, I have to eat, therefore I have to find a place where I can get paid. However, the union does not seem interested in young people who want to break into their field. When I speak to the members they do their best to discourage me, representing a dark picture—'no jobs, hundreds of thousands out of work, you have no experience, we can't waste time on you, a very unprofitable profession' and to date I have not been able to persuade them to give me a break, although I know all of them (I was usher and doorman for the Robb & Rowley circuit for two and a half years)."

Here is the type we want and need. Yet the only suggestion I can make is to hang on and hope.

Studied, Worked for $9 a Wee—But . . .

The other recent letter came from a small town in which I, myself, once lived. Then it had only three small stores and perhaps a dozen residences, and it was surrounded by very sparsely settled semi-desert country. Its tributary population may have been 200; its population an equal number. The chief excitement was watching the daily (sometimes) train go by. . . . But to the letter:

"Recently I was employed in a very small theatre containing equipment that was just about ready to fall to pieces. It had, in fact, been bought second-hand several years ago and has had only the most sketchy care from then on. I make no pretense of being expert in projection work, but have 'fooled around' every projection room I could gain access to and am very much interested in the work. I did everything possible to acquire knowledge of projection, until, as I saw it, I finally was capable of handling projection in a small theatre; so when the manager of the one theatre in a small town proposed to employ me at the magnificent wage of $9 per week (one show a day, six days a week), I almost fell over myself accepting.

"The main idea was that I would get

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experience, and I certainly should have done so for I almost slept in what was, by courtesy, called the projection room. Gosh, but I was proud of myself! I was now a projectionist! And I certainly worked over those scrap-pile projectors good and plenty. I tried everything I could think of to keep both the sound and picture going, but as you may suspect, things got worse and worse. Finally someone told me of your Bluebook of Projection, but living on $9 per week left nothing whatsoever with which to obtain a copy, and the boss refused to buy one.

"I am afraid my projectionist days are already over, that very soon I will be working at—I don't know what. Would you be kind enough to make some suggestion as to some method by which I could obtain employment as a projectionist? I would appreciate it deeply if you could. I promise you I will become an ardent student so as not to disgrace the profession."

Another fellow with the makings of a good projectionist, yet it is extremely difficult, if not immediately impossible, for the theatre business to use him!

My advice in such situations usually has been that the young man obtain employment of some kind in a theatre of some local importance, make friends with the projectionists, get permission to observe the projection work during "off" hours (without making a nuisance of himself, of course), be cheerfully helpful if a projectionist calls on him for some little assistance, study and watch for an opening. If the fellow is of the "right" sort (has a flair for mechanics, and is of generous, genial disposition), he is likely to get his chance in time—perhaps two, three, four years or so.

Not a very promising picture, is it? Promising neither for the young candidate nor the motion picture business. But that, generally speaking, is the way it is.

About a Flame That Flickered and Did Not Die

ABOUT TEN years back in the limbo of time we were wont to hear often from a projectionist, Frank Dudiak, who lived and worked in one of the Carolinas—North' I think. Frank was keenly interested in his chosen field and sent in decidedly interesting bits of information and comment very often. Suddenly he dropped out of the picture, and various inquiries failed to locate him. A few days ago this letter was received from Washington, D. C.:

"I know it has been some time since you have heard from me, but I have never forgotten you and the 'Bluebook School' from which I derived so much in the way of practical knowledge and the fundamentals of real motion picture projection. I have always meant to tell you that in a way, indirectly, you are responsible for a spark that became a flame, and before that flame became extinguished I walked out of college with an A.B. degree. If it had not been for that schooling, I know I would not have the position that I have today. Incidentally, that flame is building up again, and no telling what may be the outcome this time.

"In March, a year ago, I had taken a Civil Service examination for the position of projectionist in the National Archives. My grade was 93.6, and I was appointed to this position.

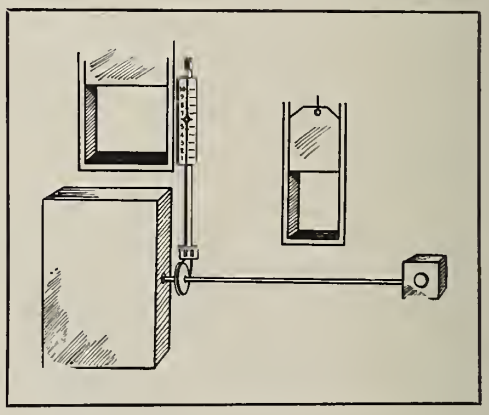
"So far I am very much in love with the work and I hope to continue to be. The work is much different from that in a motion picture theatre, and to my mind, much more interesting in view of the fact that we encounter problems of every possible description as far as motion pictures are concerned."

That's hearing from Brother Dudiak again in the nicest way possible. I know "the flame" will continue to burn brightly through the years.

The Boss Thinks Up A Volume Control Device

FROM Louis Humphrey, who shoots pictures 'way down south in Mount Vernon, Wash., comes a letter describing a device which may interest some of you. Brother Humphrey says:

"I have read many of your articles with ideas to make projectionists' work easier, and some of these ideas were very good, too. Now I've got one that I think might be worth passing along. It is a device to



make the volume control settings more easily read, which helps to maintain a more even sound level, especially when changing from one subject to another.

"The sound system I am using has a volume control mounted in the side of the amplifier box, which hangs on the wall between the projectors. The shaft is a long rod which runs parallel to the front wall and extends to the right-hand projector for the extension control station.

"I have found considerable trouble in reading the settings on a small dial located in an awkward place, and formed the habit of guessing at the sound level. This didn't prove very satisfactory, however, so from necessity, the mother of invention, came an idea—not mine, however, but from the boss, who has a knack for designing mechanical things. It is a string and pulley arrangement which moves a pointer up and

down on a gauge right beside the observation port. The numbers on the gauge run up and down as on a thermometer.

"I have seen several makes of sound systems using a rod in this manner, and this idea might easily be adapted. It starts with a pulley about 4 inches in diameter which has a flat surface about half an inch wide with flanges to keep the string or cable in place. The use of a lathe will help to make a suitable pulley. This pulley has a hole in its center to fit the rod between control stations.

"A small double pulley was fastened to the front wall in line with the drive pulley at a point just to the side of the port. For this purpose a pulley that is used to operate a venetian blind is ideal. It has two tiny wheels about ½-inch in diameter, mounted in a brass bracket. Also on the front wall at any convenient point directly above the double pulley is a single pulley. The cable is threaded through the pulleys and wrapped around the drive pulley so that a pointer attached to the cable at a point level with the observation port will move up and down as the volume is turned up or down.

"Now make a gauge to suit and fasten it to the wall, with the cable passing in front of it. Try one of cardboard until the volume levels are established, then a more permanent one may be made of tin or plywood to improve the gauge point numbers on one side of the cable and mark average fader settings for each company's features on the other half (a setting for the newsreels might be added).

"This cable and pulley idea is often used in radios for remote control tuning of the condensers. We found that the radio shops have an assortment of cables and pulleys suitable to make it more flexible in locating the gauge where a direct mounting is impossible. The use of a piece of small copper tubing will also guide the cable around a slight bend.

"The gauge in this instance is about 2 inches wide and 12 inches long. The pointer was cut from a piece of shim stock and is fairly large. With this arrangement, the volume level is shown very clearly and may be watched without looking away from the screen very far. It certainly has helped me to maintain more even sound level."

Showbusiness—and Spirit—Are "Good" in England

A BRIEF NOTE arrives from Stanley Perry, projectionist at the Empire theatre, MGM house in Leicester Square, London, and long a guiding light in the British projectionists' organization. He says, in part:

"I've read remarks concerning theatre business over in the States being not up to par, but I feel sure this is but a passing phase. We had it here for the first few months of the war, then things settled down again and we are practically normal again. We here in the West End [of London] are carrying on as usual."



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101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

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Index to Advertisers

American Pop Corn Co..... 19
American Seating Co..... 8
Anemostat Corp. of America..... 24
Artkraft Sign Co., The..... 26
Ashcraft Mfg. Co., C. S..... 37
Automatic Devices Co..... 24

Baldor Electric Co..... 42
Bausch & Lomb Optical Co..... 38
Best Devices Co..... 42

Chase & Co., L. C..... 19
Chicago Expansion Bolt Co..... 30

Droll Theatre Supply Co..... 40

F & Y Building Service..... 30

Goldberg Bros.....30, 43
GoldE Manufacturing Co..... 41
Goodyear Tire & Rubber Co., The.. 5

Hertner Electric Co., The..... 43
Heywood-Wakefield Co..... 28

Ideal Seating Co..... 19
International Projector Corp..Third Cover
International Seat Corp..... 26

Kroehler Manufacturing Co..... 3

LaVezzi Machine Works..... 40

Manley, Inc. 23
Motiograph, Inc. 41

National Carbon Co., Inc..... 7
National Theatre Supply Co.....6, 39

Pantasote Co., Inc..... 29
Projection Optics Co., Inc..... 41

RCA Manufacturing Co., Inc.
Fourth Cover

S. O. S. Cinema Supply Corp..... 26
Schlanger, Ben 26
Strong Electric Corp., The
Second Cover, 24, 26, 31, 40, 43

Union Carbide & Carbon Corp..... 7
United States Air Conditioning Corp. 31
United States Plywood Co., Inc..... 21

Vallen, Inc. 31

Wagner Sign Service, Inc..... 27

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(In Product Digest)

The Bugle Sounds
Mr and Mrs. North
Melody Lane
Ships with Wings
Remember the Day
Blue, White and Perfect
Workers, Let's Go
Hatters Castle
Red River Valley
West of Cimarron
Law of the Timber
Royal Mounted Patrol
The Blonde Comet

LATE REVIEWS:
(In News Section)

The Corsican Brothers
Hellzapoppin'

WAR

Hollywood adjusts to War and extends work in Nation's service . . . Blackouts put Coast production and exhibition on daylight schedules . . . 16,000 studio workers on 'no strike' policy for duration . . . Producers mobilize studio police, formulate policies of management for the War . . . Navy calls 200 top cameramen and studio technicians . . . Espionage and Military Secrets Act applied to Hollywood's filming of official U. S. War pictures . . . Film and Radio publicity writers mobilize to write for U. S. War effort . . . Hollywood takes its filming indoors . . . Production revamped to meet spirit of the times . . . New schedules take on espionage, sabotage, wartime themes . . . Government's grounding of private planes and picking up of gun 'props' end use of both in films . . . Radio goes to War, Television to remain on the sidelines . . . Army and Navy will police the airlanes . . . Washington turns attention to communications, press, newsreel censoring . . . Police give War orders to exhibitors in the East . . . 1,250 Paramount managers get special emergency instructions . . . Halt theatre strikes, buy U. S. defense bonds, IATSE head tells unions . . . German-language film houses quickly close in New York . . . Grosses recover some after big decline in first week of War . . . U.S. newsreels search for a week for their Hawaii bombing pictures, taken over by U. S. . . . Lisbon shipping routes closed to films by the War

BOB HOPE, SKELTON, BRICE, ROBINSON, CROSBY WIN HONORS IN RADIO POLL

VOL. 145, NO. 12 DECEMBER 20, 1941

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc. at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1941 by Quigley Publishing Company.*

"CHIN UP, AMERICA!"



"Count on me, Uncle Sam!"

There's a job to be done here at home and the film industry rises to the emergency with a cheerful and united front. Great entertainments are available from all companies to keep the morale of our people high for the effort ahead.



M-G-M HOLIDAY CHEER!

"BABES on BROADWAY" is just what the folks want right now. Mickey Rooney-Judy Garland bring music and merriment to 400 happy theatres at New Year's.

"H. M. PULHAM, ESQ." at Radio City Music Hall for New York's Merry Christmas. New hold-overs daily. Swell business everywhere. Hedy Lamarr, Bob Young, Ruth Hussey, Charles Coburn and a great cast.

"WOMAN of the YEAR" a sensation in its first West Coast Preview. Spencer Tracy and Katharine Hepburn are a terrific two-some. Here's a show that's got everything.

"JOHNNY EAGER" T. N. T. Taylor 'N Turner! Bob and Lana are dynamite together! That's how you'll advertise this powerful, punch-ful drama. It's another "Honky-Tonk" for two-fisted romance.

FROM TOP TO TOE IT'S FULL OF DOUGH!

Keep your eye on "THE VANISHING VIRGINIAN," a sleeper that's packed with heart-throbs. Just Previewed: "WE WERE DANCING" starring Norma Shearer, Melvyn Douglas—it's a honey! Just completed: "I MARRIED AN ANGEL" starring Jeanette MacDonald, Nelson Eddy—a musical sensation! Abbott and Costello spell "RIO RITA" like this: r-i-o-t! Eleanor Powell, Red Skelton in a wow musical! Spencer Tracy, Hedy Lamarr, John Garfield in "TORTILLA FLAT." And a new Hardy in production: "ANDY HARDY'S COURTSHIP" with Mickey Rooney, Lewis Stone and all the folks!

Merry Xmas!

THE SHOW WILL GO ON!

The order of the day: "K



WARNER BROS.

JACK L. WARNER *In Charge of Production*
HAL B. WALLIS *Executive Producer*

P 'EM ROLLING!"



We Are!

WARNER BROS.



From The Distinctive Press-Book Ads On This Page, New York's Roxy Theatre Will Select The Campaign For Its Dec. 25 Opening of "REMEMBER THE DAY"!

SNEAK PREVIEWED! Preview cards rave about "Remember The Day"! In addition to splendid audienc reaction at emotional moments, there were repeated laughs for comedy scenes...laughs so loud that di logue was almost drowned out! When you can make 'em cry and make 'em laugh...you've got a great hi

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 145, No. 12 December 20, 1941

"UNITY"

OFTEN it has been said that it is not the length of the step but the direction that counts most. The Chicago gathering called "the unity meeting" is a signal step in a constructive direction and may by subsequent developments rate as the most important intra-industry function in all the years of the screen.

Never before have so many and such widely diverse factors of power and interest assembled in one conclave with a single purpose: the general well-being of the industry.

Perhaps most significant is the indication to be had from the Chicago mid-continent unity meeting that at long last, and after endless costly experiment, there is appreciation that the motion picture industry, to serve and prosper, must run itself; that, if it is to be an industry, it is not to be operated healthily by courts and decisions won by belligerent lawyers.

When a family calls the police and goes to court over conduct and property, the embers on the hearth fade out and in time the roof of the house falls in.

THE inter-dependency of all branches of the motion picture business is ever so apparent that to mention it is to proclaim the obvious—but that consciousness has not often prevailed.

The Chicago meeting is the important and, let us hope, vitally significant meeting of a great era of understanding.

War came to unify all America while that meeting was in progress.

The great effort in which we are now engaged for America must also find us preserving the American Way in all things, including the business of the motion picture.

~ ~ ~

All of the business of the motion picture, from distributor to screen, was represented in Chicago.

But the roster of that meeting does not include the art of the motion picture, production and the studios of Hollywood.

No program of unity will be complete until such time as the makers of the product which goes through distribution to the screen and the people are included.

The motion picture does not live by trade alone. The spirit of unity presumes product dedicated to, made for, guided by, the concerns of the whole institution of the screen, which includes the customers who now fight for, and demand to live under, the American Way.

△ △ △

THEATRES "IN SERVICE"

PLEASANTLY emphatic reference to the current patriotic functioning of the exhibition branch of this industry is contained in a recent letter which the editor has had from Mr. Robert B. Wilby of Atlanta, in which he observes:

". . . the motion picture theatre—or perhaps the motion picture industry—is probably the only non-defense industry in America which at the beginning of this war had a workable organization for the rendering of such service as probably would be wanted by the government.

"Due to the foresight of E. V. Richards and a lot of hard work on the part of Joe Bernhard and Harry Brandt, there are about 12,000 theatres in America which have not only signed a 'Pledge of Cooperation' under which they exhibit such films as the Motion Picture Theatre Committee agrees should be exhibited, but have in fact been doing so off and on for a year.

"During that same time various of the exchanges in each exchange center have been distributing these pictures, and of course the truck companies—no, not the post office or express company—have been transporting them without charge. No particular amount of publicity has been given that nor sought for that, but there is the reasonably well accomplished fact."

△ △ △

DOING VERY WELL

EIGHTEEN months have now passed since the executive quarters of the motion picture industry East and West reverberated with forebodings of debacle as the blockades of war shutdown on foreign markets.

Hollywood was crying out for "longer runs, higher rentals, higher admissions."

It seemed relevant then—May 25, 1940—to observe on this page that: "Hollywood's cost programs and budgets accept precedent as economic law. It is not . . .

" . . . Happily, these United States are abundantly provided with all that it takes to make and maintain a motion picture industry. It needs no importations of talent, skills or materials. It has vast audience. The American screen can survive and even prosper in the Americas, even if Lady Hollywood has to give up caviar and truffles . . . "

The financial statements of this autumn of 1941 find the motion picture companies prospering—and Lady Hollywood is on no real reducing diet, either. The customers did it.

△ △ △

NEWS AND RADIO

WITH a startling impact of concise, informative sanity radio news broadcasts from the New York *Times* have arrived on the air. The effect is as though a competent chairman with effective gavel had prevailed to restore order for an interlude in a bedlam meeting.

Every hour on the hour from morning until late at night, in a voice as crisp as the imprint of newly cast type, over WMCA the *Times* recites the news as of then. It takes from four to five minutes to say everything that is worth saying on the air about the state of the world in terms of news.

The information is competent, the relief is infinite in delivery from commentators, crooning orators of second-hand scripts, pontificators, heart-throbbers, interpreters, propaganda peddlers, flag-wavers, and welkin-ringers, all engaged in endeavours to convert the news into entertainment. Real news is dramatic enough. It is just possible that the injection of the New York *Times* radio news service may have an influence toward purifying the air.

—*Terry Ramsaye*

This Week *in the News*

Pearl Harbor Pictures

A WEEK long search by the newsreel companies through the channels of U. S. Navy and Army censorship for pictures of the Japanese attack on Hawaii which they knew their cameramen had filmed but which they could not locate, ended Tuesday night when the Navy Department released to each company "several hundred feet" of heavily censored film. All scenes of actual military or naval action and all military or naval background were snipped from the footage as taken by the newsreel's own photographer.

What remained was described by one newsreel editor as "good, but not sensational." This was supported by the fact that none of the newsreels thought them worth special issues. The Hawaii clips were held for insertion in the regular midweek release on Thursday. "We don't know what's missing in those shots because we don't know what our men took and what the Navy took out," another newsreel official said. "We do know that they censored everything pertaining to the actual bombing." He inferred that repair work was also banned.

Whether the newsreels were to get pictures from the Philippines or other battlefronts remained a question at midweek, as did the whole matter of war coverage. Cameramen were said to be at the front, however, and the Army and Navy issued orders that any pictures were to be sent back to Washington by field commanders. There were reports that Byron Price, executive editor of the AP and new official U. S. censor, would set up a films division.

Twentieth Century-Fox may have precious footage of the Japanese bombing of Pearl Harbor, Col. Jason Joy, Fox studio executive, revealed in St. Paul Wednesday, where he testified at the Minnesota block-booking trial. Four Fox cameramen, a director and a crew manager were at the naval base photographing background on the United States Marines. The crew was to have left Honolulu December 12th, he said, presumably aboard a U. S. warship.

If pictures were made they will be turned over to the Navy censors, Col. Joy said.

"Sneaks" Back

AN END to the long standing Los Angeles preview arrangement in which pictures not intended for press review have been "sneaked" in theatres outside the Los Angeles metropolitan zone was announced on Wednesday by Y. Frank Freeman, president of the Association of Motion Picture Producers. He said that war conditions made the out of town previews impossible and asked the cooperation of editors in not printing reviews of films prior to specified review dates. Journeys to the far reaches of Los Angeles were cited as dangerous during blackouts.

The zoning system thus ended by wartime was invoked several years ago to end the competitive conflict which raged between Los Angeles publications, to the distress of all parties. The hinterland previews are said to have cost the studios much money and more time for several years. Mr. Freeman indicated that he expected journalistic cooperation now to be "uniform and spontaneous."

Cultural Product

LAST weekend in a special screening in the Archives building on the "Federal Triangle" in Washington, John Hay Whitney, with two members of his staff from the film division of the Office of Inter-American Affairs, and "a guest" from the State Department, sat through a screening of pictures to be considered for free distribution in the Latin Americas.

The screening included "Harvest for Tomorrow," and "Power for Defense," a TVA production, both made for the Government, and "Adventure in the Bronx."

Of some special interest was the screening of the considerably discussed "Better Dresses on the Fifth Floor," directed by Victor Stoloff, and produced by Jay Leyda, who has come to American documentary production by way of training in Moscow. Mr. Leyda has had editorial connection with the especially leftish quarterly, entitled *films*, published in New York. His picture was photographed at S. Klein's store—sometimes known as "Madame K's"—in Union Square, and at a New Jersey studio. The Government's funds are said to have met 20 per cent of the costs. A Spanish narrative is in preparation. No decisions on the availability of any of the pictures have been announced.

Staffs Safe, Business Not

FOREIGN sales departments of the majors in New York checking the wreckage of their Far East business this week found their personnel safe but business off about 50 per cent.

Paramount's office in Manila was untouched at mid-week, James Perkins, its supervisor in the Orient, reported. Hank Henry, its manager, a Naval Reserve officer, is in active duty.

Universal heard from its Shanghai office that "business is usual," but there was trouble close by.

Film shipments from this country now leave New York instead of San Francisco; they go through the Panama Canal, and the South Pacific, to Australia, for re-shipment.

The majors appear headed for difficulty in collecting monies representing 1937 revenue from Japan. Checks totaling $210,000, the third payment in an agreement with the Japanese Government, were returned, uncashed, to the companies. They were on the Yokahama Specie Bank, San Francisco, under control now of the Alien Property Custodian; and the companies must appeal to the Treasury Department.

HOLLYWOOD adjusts to War; extends work in nation's service Pages 12, 13, 14
EXHIBITORS struggle with War orders and blackouts Pages 17, 18, 19
BOB HOPE, Robinson, Crosby, Brice win annual Radio Poll Page 25
RADIO off to War but Television sits on the sidelines Page 26
MINNESOTA brings the Big Three to trial in state law test Page 27
REVISED "Two-Faced Woman" is re-rated, MGM affirms Code adherence Page 30
ARBITRATOR assails distributor "deals" with circuits Page 31
CENSUS by U. S. shows production hit new high in 1939 Page 36
U. S. pushes trial of Little Three to save Decree practices Page 43
BRITISH production threatened by new and drastic call-up Page 45
HALT strikes, buy Defense Bonds, union leader urges Page 50
UNITY plan goes to exhibitor field units for ratification Page 60

SERVICE DEPARTMENTS

Asides and Interludes Page 40
Hollywood Scene Page 38
Late Reviews Page 20
Managers' Round Table Page 69
Reviews (Product Digest) Page 79
What the Picture Did for Me Page 64
PRODUCT DIGEST, including Reviews and Release Chart Page 79

War Censoring

THE U. S. now has a censor of war news and pictures. He is Byron Price, who resigned as executive news editor of the Associated Press and was appointed Tuesday by President Roosevelt, who asserted censorship when necessary "will be in harmony with the best interests of our free institutions."

Mr. Price is to meet Friday, in Washington, with a special, new Cabinet committee under Postmaster General Frank Comerford Walker, which has been studying Federal agencies whose news must be controlled.

Earlier, Mr. Roosevelt had authorized the U. S. Defense Communications Board to take over radio, wholly or in part, if necessary; and the Army and the Navy had censored news.

Others on the Walker committee are Vice-President Wallace, and Attorney General Francis Biddle. Participating in its meetings is Lowell Mellett, Director of the Office of Government Reports.

Is It Propaganda Now?

NO American could offer the slightest criticism today of the motion picture industry for producing pictures which are aimed at stimulation of the public war effort through depiction of the great struggle now going on in the world, Wendell Willkie told an audience of entertainment executives Wednesday. "No one would have the industry do otherwise," Mr. Willkie said. He was the principal speaker at an organization luncheon at the Hotel Astor, New York, for the budget campaign of the National Conference of Jews and Christians.

Mr. Willkie was counsel for the industry at the recent and abortive Senate sub-committee investigation into "propaganda" on the screen.

On the dais with Mr. Willkie and J. Robert Rubin, toastmaster, were George J. Schaefer, Basil O'Connor, Martin Quigley, Jack Cohn, Will Hays, Nicholas M. Schenck, Louis Nizer, Dr. Everett Clinchy and Rabbi Morris Lazaron.

Brylawski Takes Over

THE quest of the film industry through Washington hallways for priority ratings for essential materials employed in the making and exhibition of motion pictures narrowed this week to one cubicle in the Office of Production Management. There, A. Julian Brylawski, appointed this week to a dollar-a-year post by Donald Nelson, director of priorities, will pass upon all requests from studios, theatres, distributors, laboratories and equipment makers for allocations of the relatively small amount of defense essentials used in the film industry.

Mr. Brylawski resigned his posts as manager of the Warner circuit's Washington real estate and as purchasing agent for the Warner eastern division, for the duration. Since 1923, Mr. Brylawski, the Washington legislative agent for the Motion Picture Theatre Owners of America, also has been president of the District of Columbia MPTO. He has been a national MPTOA vice-president since 1928.

An advisory board representing the interests of all branches of the industry, including the 16 mm field will be named to aid Mr. Brylawski in coordinating requests. The priority situation in the film industry, which uses relatively small amounts of vital materials, is not yet acute.

War-show Talent Pool

INVESTIGATING requests, synchronizing schedules and availabilities, a Hollywood Coordinating Committee for stage, screen, and radio, is this week forming a huge talent pool.

Indicative of motive was a recent situation: in one day, the studios received 40 requests for stars' personal appearances for war-and-defense benefits, shows and whatnot.

Chairman of the Committee is Fred Beetson, vice-president of the Association of Motion Picture Producers; members are Y. Frank Freeman, president of the AMPP; Howard Strickling, chairman of the Publicity Directors Committee; Edward Arnold, president of the Screen Actors Guild and Coast head of Camp Shows, Inc.; Kenneth Thomson, SAG executive secretary; Bert Allenberg, president of the Artists Managers Guild; Charles K. Feldman, agent; True Boardman, American Federation of Radio Artists; Don Gilman, NBC vice-president; William Forbes, CBS; I. B. Kornblum, Theatre Authority, Inc. Secretary is Jock Lawrence.

New RKO Setup

THE "Schaeferizing" of RKO begins. An announcement was made Tuesday, in New York, by George Schaefer, RKO president, that the company's executive realignment would take this primary form:

N. Peter Rathvon, vice-president. He was chairman of the executive committee.

Malcom Kingsberg, director of all theatre activities. He continues as vice-president of the Keith-Albee-Orpheum Corporation, and will be elected president of subsidiary corporations, such as the RKO Proctor, RKO Midwest, RKO Orpheum, and RKO Service.

Leon Goldberg, treasurer for all companies. He had been treasurer for the theatres.

Charles Koerner will be elected vice-president of the theatre companies. He continues general managership, under Mr. Kingsberg.

All officers will be responsible to Mr. Schaefer, who indicated the changes would "more clearly and definitely fix duties and responsibilities."

It was understood in New York that the designation of Mr. Kingsberg displaces Major L. E. Thompson, who may be given another executive post; and that Mr. Goldberg succeeds William Clark.

Play Now, Pay Later

UNIQUE wartime selling terms have been devised by Paramount for its timely-titled "Pacific Blackout." In order to get to the nation's screen while news of the west coast's first air raid alarms is still fresh, Paramount announced in New York on Tuesday that special arrangements would enable exhibitors to show the picture beginning January 2nd and postpone settlement of price terms until later, when they purchase the company's third block-of-five.

PICTURES ADVERTISED THIS WEEK

"Babes on Broadway", MGM, Page 3
"H. M. Pulham, Esq.", MGM, Page 3
"Woman of the Year", MGM, Page 3
"Johnny Eager", MGM, Page 3
"Sergeant York", Warners, Pages 4, 5
"One Foot in Heaven", Warners, Pages 4, 5
"Maltese Falcon", Warners, Pages 4, 5
"International Squadron", Warners, Pages 4, 5
"You're in the Army Now", WB, Pages 4, 5
"They Died with Their Boots On", Warners, Pages 4, 5
"All Through the Night", Warners, Pages 4, 5
"The Man Who Came to Dinner", Warners, Pages 4, 5
"King Row", Warners, Pages 4, 5
"Remember the Day" 20th-Fox, Page 6
"Bahama Passage", Paramount, Pages 21-24
"Mr. Bug Goes to Town", Paramount, Pages 21 *to* 24
"Sullivan's Travels", Paramount, Pages 21-24
"Pacific Blackout", Paramount, Pages 21 *to* 24
"No Hands on the Clock", Paramount, Pages 21 *to* 24
"Louisiana Purchase", Paramount, Pages 21 *to* 24
"Hellzapoppin'", Universal, Pages 28, 29
"Paris Calling", Universal, Pages 32, 33
"Cavalcade of Aviation", Universal, Page 35
"Son of Fury", 20th-Fox, Pages 41, 42
"Roxie Hart", 20th-Fox, Pages 41, 42
"My Gal Sal", 20th-Fox, Pages 41, 42
"Song of the Islands", 20th-Fox, Pages 41, 42
"Moontide", 20th-Fox, Pages 41, 42
"To the Shores of Tripoli", 20th-Fox, Pages 41, 42
"How Green Was My Valley", 20th-Fox Pages 41, 42
"Bedtime Story", Columbia, Pages 46, 47
"Mr. District Attorney", Republic, Page 49
"The Corsican Brothers", UA, Page 51

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THIS WEEK *the Camera observes* ■ ■



By Staff Photographer

WAR PRECAUTIONS for theatres got underway in New York soon after the "Japanese incident" broke out. Above is shown a huge gathering of the city's theatre interests at the Ziegfeld theatre, to hear counsel from fire and other authorities.



AMPA Luncheon Photos by Staff Photographer



VARIETY CLUBS were honored at the AMPA luncheon in New York last week. Among those noted by the camera: Above, Leonard Goldenson, Paramount Theatres chief, and Rube Jackter, Columbia sales executive, look on as John Harris, chief barker of Variety Clubs, greets Abe Montague, Columbia general sales manager. Left, George Tyson, director Arena Managers Association; Earle Sweigert, and Hardie Meakin. Below, J. J. Fitzgibbons and Carl Leserman.





AT OPENING of MGM's third Rio de Janeiro theatre, a neighborhood house called, like the other two, the Metro. Shown are Mrs. Dodsworth, wife of the city's mayor; Mr. Dodsworth, David Lewis, MGM general manager for Brazil; Samuel Mazza, manager MGM Rio de Janeiro exchange; Flavio Ramos, Brazilian attorney, and Samuel Burger, of M-G-M's home office.



GALA WELCOME for Gradwell L. Sears on his first visit to Hollywood after becoming vice president of United Artists. Alexander Korda was host at this luncheon in his honor. Shown (reading from upper left around far end of table) are Mr. Korda, Arthur W. Kelly, Edward C. Raftery, Mr. Sears, and Charles Chaplin. Only high executive of UA production absent was David O. Selznick, who was en route to New York.



NEWARK MANAGER WEDS ACTRESS. Ed Sniderman, manager of the RKO Proctor's theatre in the Jersey metropolis, and his bride, the former Margot Crangle, vaudeville star, shown as they arrived at the Ritz-Carlton hotel in New York. Greeting them is Max Malmut, manager of the hotel.



HELLO AGAIN was heartily said to Lester Isaac, Loew's projection chief, recently returned from a 23,000-mile South American trip, at a luncheon at which Arthur E. Meyer, general sales manager of International Projector Corporation, was host. Host and honor guest are shown above.



HOLLYWOOD VISITOR. Al Roscau, operator of the Princess theatre in St. Louis, meeting Anthony Quinn on a set for "Larceny, Inc." at the Warner studio.

HOLLYWOOD ADJUSTS TO WAR AND EXTENDS WORK IN NATION'S SERVICE

Studios To Work Only During Daylight Hours; Company Fire, Police Units Organized; Training Film Work Expanded

by VANCE KING
Hollywood Bureau

All Hollywood has answered the eall to war.

Changes in the patterns of the lives of everyone and the nature of everything eonnected with the making of motion pictures have been made since December 7th, when Japan attacked the United States possessions.

Some of the alterations in the normal procedure of getting out items of the largest single entertainment factor in the world eame at once; some, days later. Some had widespread effect and others, not.

The Association of Motion Picture Producers ordered the studios, starting last December 15th, to inaugurate a daylight shift of from 8 a.m. to 5 p.m., in order to permit employes to get to their homes without traveling in the dark. All night work was ordered suspended.

Los Angeles' film row offices generally went on an 8 a.m. to 4 p.m. basis.

Theatre business in Southern California has dropped precipitously because of the blackouts and threats of blackouts.

Fourteen AFL unions representing 16,000 workers and including the ten IATSE locals, have adopted an implied "no strike" policy for the duration of the emergency.

Business managers of the studios have met to organize mutual protection by their police and fire departments.

Some 200 members of the Hollywood Photographic Unit of the United States Navy, all of them top cinematographers, photographers, sound men and electricians and other technicians, have been ordered to stand by for calls to active duty.

The Academy Research Council project of producing Army training films has been augmented and ten of the subjects are currently in work at the various studios.

At an emergency meeting of the board of directors of the Association of Motion Pictures Producers, called by Y. Frank Freman, president, Thursday, the following statement was issued:

"In view of the present emergency, the board of directors today deeided that, effective next Monday, December 15th, the studios will open for business at 9 A. M. The studios will elose at 5 P. M. On the contrary, the Screen Actors Guild and Studio Projectionists Local 165 were promptly on record with formal waivers of overtime rates for extra work necessitated by blackouts or air raid alarms, setting an example expected to be followed by all.

"This action has been taken in order to allow sufficient time in daylight for the studio personnel to arrive at their work and sufficient daylight time for them to return to their homes at the conclusion of their day's work.

"This ruling affects all personnel, including actors, exeeutives, directors, writers, office workers and all others employed at the studios."

Off to an excellent weekend business before the fateful Sunday, Hollywood and Los Angeles theatre grosses dropped some 35 per cent in the first runs and during the nights of the blackouts and expected blackouts, neighborhood and subsequent run theatres had virtually no patrons. Retail stores have instituted earlier closing hours in order that their staffs may get to their homes earlier, thus indirectly affecting night theatre grosses.

With all unions and guilds anouncing their complete cooperation with the government in the interest of the successful prosecution of the war, the skies were wiped clear of any anticipated labor trouble.

Studio managers also met Thursday to discuss mutual protection in the event of bombings and attempted sabotage. Police and fire departments were generally augmented; restrictions were placed on all visitors with the exception of the working press; and programs of training employes to act in emergencies were launched.

Training Films Expanded

That same day, the Hollywood branch of the Motion Picture Committee Cooperating for National Defense was called into emergency session to expand the Army film training program being earried on through the Research Council of the Academy of Motion Picture Arts and Sciences, to meet the heavier demands now faced by the Army. Lieut. Col. Richard T. Sehlosberg, who the day before had conferred with Lieut. Col. Darryl F. Zanuck and other Army reserve film men, brought praise of the War Department.

Several of the completed films were shown to members of the committee. Meanwhile secrecy that surrounded the making of the pictures and their subject matter since the inception of the project was maintained.

The committee was placed on a weekly meeting basis, and an executive board and subcommittees charged with various aspects of the work will be appointed shortly.

To obviate official closing of the Central Casting Bureau's switchboard through which extras call many times daily seeking employment, the bureau ordered studios to place their work calls earlier, and that in the event of blackouts, extras must hold their calls to a minimum with no one calling in more than once every 25 minutes. Central also adopted a project of ealling extras instead of atmosphere players calling it.

Hollywood was notified that the remaining units of the Hollywood Photographic Unit of the United States Navy would be called to active duty shortly. At present on active duty are 106 photographers from Hollywood studios, in ratings from chief photographer to photographer third class in Naval aviation units ashore and afloat.

Cameramen In Training

There are now 40 Hollywood cameramen training for aerial photography at San Diego. Four officers are under instruction in a "foreign country" and three camera units are at sea on aetive duty with the fleet.

The main body of the photographic unit, already on active duty and at present assigned to the Executive offices of the President of the United States, Coordinator of Information's Office and known as the Photographic Presentation Unit, includes the following:

Commander John Ford, recently promoted from lieutenant commander, commanding officer.

Lieut. (jg) Frederick Spencer, executive officer; Ensign E. R. Kellogg; Ensign Marcus E. Armistead; Chief Petty Officer R. J. Pennick. (This is the staff which works with Capt. Merian C. Cooper, U. S. Air Cops, also assigned to this particular unit.)

Under Commander Ford are the following on active duty:

Camera Unit No. 1, Lieut. Joe August, commanding; A. T. Powell, chief petty officer; G. J. Irvine, J. P. Mackenzie, E. M. Tronowsky, R. B. Yould. Camera Unit, No. 2, Lieut. A. Siegler, commanding; L. L. Goldstein and W. J. Wheeler, chief petty officers; W. H. White, B. B. Heath and R. L. Harris. Camera Unit No. 3, Lieut. H. Wenstrom, commanding; R. R. Rhea, chief petty officer; C. M. Jones, E. R. Smith and H. B. Jones. Camera Unit No. 4. Lieut. A. Gilkes, commanding; P. P. Mohn, chief petty officer; J. S. Barnett, T. H. Evans and G. Laursen. Sound Unit No. 1; Lieut. (jg) K. Pier, commanding; E. A. Hilson, R. M. Braggins, J. B. Allin.

Units "on the alert" for active duty calls are:

Camera Section A; Lieut. Gregg Toland, commanding; F. J. Jancar, J. S. Varalyay, S. Newmark, J. E. Mitchell. Camera Section B; Ensign R. Hoge, commanding; J. W. Saper, R. R. Parrish, W. D. Faralla, D. A. Cline. Camera Section C, Lieut. H. Davis, commanding; G. W. Lufkin, J. W. LaGrone, R. O. Neal. Camera section D, Lieut. S. Halprin, commanding; G. V. Thayer, chief petty officer; P. B. Pierce, J. W. Seiter, D. P. Kelly, R. C. Skidmore. Technicolor Technical Section E, Lieut. (jg) A. Arling, commanding; H. H. Van Pelt, C. W. Inman, J. J. Stout, H. R. Martin.

In addition to these, two other film figures holding high positions, in the 11th Naval District's Procurement and personnel office, are Lieut. Commander A. J. Bolton, formerly with 20th Century-Fox, and his executive officer, Lieut. Commander Eugene Zukor, formerly with Paramount.

Writers Mobilize

Film, radio and publicity writers, under the banners of the Screen Writers, Radio Writers and Screen Publicists guilds, mobilized Monday night to do their part in aiding local and national civilian defense. They met with Randolph Van Norstrand, head of the Defense Council public information bureau. Jack Jungmeyer, Jr., chairman of a defense committee appointed by the SWG, arranged for the session to which all writers were invited.

Initial work of the group will be to prepare pamphlets and other material addressed to the public for the Los Angeles Civilian Defense Committee.

Sale of defense savings stamps and defense bonds skyrocketed throughout this area. Larg-

ADVANCE INFORMATION ON STUDIO SABOTAGE

Hitting book stores and mailing lists last week, several days after the United States entered the war, was a book, "The Specter of Sabotage," written by Blayney F. Mathews, Warners director of plant protection and superintendant of personnel.

It reveals the latest and most effective methods of detecting sabotage and safeguarding all types of plants and personnel, including motion picture studios.

Immediately upon the declaration of war, Mr. Mathews augmented the Warners police force, established heavy guards at the water and power plants on the lot, carrying out his own advice.

Titles Changed, Dates Advanced On New Product

(*Continued from opposite page*)

est organizational contribution was the $50,000 worth purchased by the Musicians Mutual Protective Association, Local 47, American Federation of Musicians.

The effect of war time conditions on actual production plans was instantaneous in several cases. All private aircraft was grounded in Southern California, causing rewriting of scripts and revamping of schedules on pictures for which the use of aircraft was planned. Also causing rewriting was the Army's revocation of all machine gun permits and its picking up the weapons. Studio arsenals also were diminished under government order, and in the near future there will be less gunplay in pictures.

All night location work was dropped, and all plans for beach and ocean filming were blanked out. Southern California harbors were restricted to military shipping alone.

Revamping of pictures already finished, in production and in final preparatory stages to conform with the spirit of the times, was a matter of course. Several stories dealing with espionage, sabotage and other wartime themes were purchased, while some studios pushed forward the shooting dates of timely pictures already under consideration.

Having tradeshown and received reviews of "Midnight Angel" under that title, Paramount switched its name to "Pacific Blackout," last week, several hours after Los Angeles experienced its first blackout of the war. The picture, starring Robert Preston and Martha O'Driscoll, is a melodrama showing in detail working of air raid wardens and first aid crews in a simulated bombing and gas attack.

New Films Announced

Pictures announced since the start of the war having military or naval or national defense themes include:

"Spy Swatters," Warners, to star Jimmy Durante and Phil Silvers, who appear in the forthcoming "You're in the Army Now." The new picture has the pair attached to the Secret Service and in the espionage agents. Peggy Diggins, Margueritie Chapman and Alice Telton also have roles in the script, being written by Paul Gerard Smith and George Beatty.

"She's in the Army Now," Monogram, dealing with the part played by women in national defense, from a story by Robert Kehoe and to be produced by Ted Richmond, signed last week as associate producer.

"I'm an American," Monogram, to star the East Side Kids and to be produced by Sam Katzman from a Barney Sarecky script. In this the youngsters join the United States Navy.

"Midnight Blackout," Monogram, original story of the blackout of a large American city, to be produced by Maurice and Franklin King.

"Yellow Menace," Monogram, from an original story idea by Edmond Kelso.

"Camp Nuts," Columbia, with Florence Rice, Bruce Bennett, Jackie C. Gleason and Jack Durant, with Charles Barton directing. It is a comedy with an Army background.

Another peculiar situation arising out of war conditions is the matter of exploitation regarding 20th Century-Fox' expensive "Son of Fury," adapted from the novel "Benjamin Blake." A. M. Botsford, director of advertising and publicity, arrived Monday in Hollywood for conferences to determine whether the picture should be exploited as a straight adventure yarn or an idyllic South Seas romance. Inasmuch as the locale of the story is probably being overrun with armed soldiers at present, it might not be such an idyllic idea.

Two short subjects headed war or no, for augmented exploitation by their respective studios had to be recalled. Warners is re-narrating "Soldiers in White," filmed at Fort Sam Houston, San Antonio, to bring it up to date with war developments. Knox Manning, radio commentator, is doing the narration. MGM recalled for re-recording and re-editing its special two-reel national defense short, "Message from Main Street," and will re-title it "Main Street on the March." John Nesbitt is making the new recording on the subject which deals with a documentary exposition of national defense preparations for the government.

Warners also may recall "Tanks Are Coming," "Here Comes the Cavalry," "Wings of Steel," "March On, Marines," and "Meet the Fleet" for dialogue changes to bring them up to date in the current war situation.

Dates Advanced

Meanwhile, the studios pushed ahead their preparations on war theme pictures scheduled since before the start of open hostilities.

Columbia this week started "Canal Zone," story dealing with bomber ferrying across the South Atlantic with Chester Morris, John Hubbard and Harriet Hilliard heading the cast and being directed by Lew Landers.

Larry Darmour hurried into production the serial, "Captain Midnight," with Dave O'Brien, Dorothy Short, and James Craven enacting the principal roles of the espionage drama.

Republic cast Kane Richmond and Jimmy Dale in the principal roles of its "Spy Smashers" serial, another current topic.

RKO pushed up from Jan. 15th to this week the starting date for its "Flying Bombardier," story of the new bomb sight on which Lieut. Col. Mason Wright, Jr., was conferring with producer Reeves Espy before he was ordered back to Washington the night of Dec. 7th. "Passage from Bordeaux," yarn of wartime Bordeaux, is expected to start shortly there.

Currently shooting is "Powder Town," story of a munitions making town, and finished for some time is "Call Out the Marines," Victor McLaglen-Edmund Lowe vehicle. Harold Lloyd, producer, is readying "My Favorite Spy," to star Kay Kyser, for early production. "Joan of Paris" is finished.

Paramount has abandoned, at least temporarily, plans for making "Over the Hill," story of an Army deserter. Coming up on the schedule is "Hong Kong," to star Charles Boyer and Veronica Lake, "Channel Port," which may have Ray Milland in the lead, and the already finished "Torpedo Boat," "True to the Army," and "The Fleet's In."

The war will not affect the announced plans of Monogram to film, in Brazil's jungles, the story of "Catch 'Em Alive," to be made by Clyde Elliott, according to official assurances. That company has on its forthcoming release schedule "Snuffy Smith, the Yard Bird," produced by Edward Gross from the King Features Billy DeBeck comic strip.

Twentieth Century-Fox is shooting "This Above All," from the best selling novel by Eric Knight, who tells of a deserter from the British Army after the evacuation of Dunkirk, and is currently shooting "To the Shores of Tripoli," Marine story. The studio for a while was worried about the fate of a camera crew of six headed by James Havens which is now in Honolulu shooting backgrounds for the picture. The crew is safe, the studio heard over the weekend. Coming on the schedule is "Ten Gentlemen from West Point," in which John Payne, George Montgomery and Maureen O'Hara have the principal roles after some cast changes.

Hal Roach is currently working on "About Face," streamlined feature comedy which is a sequel to "Tanks a Million."

Producers Releasing has five topical pictures on its schedule. One, "Duke of the Navy," starring Ralph Byrd and Veda Ann Borg, is finished, and to come are "The Marines Take

(*Continued on following page*)

Police in New York Issue Air Raid Instruction for Theatre Owners

Following is a summary of basic air-raid precautions delivered to New York theatre managers by city police and fire officials, who recommend that it be kept as a check list for future reference, and remind that the first, most important, rule is: "Use Common Sense—Avoid Panic".

For Preparation:

Train theatre staffs. Each member should have a specific duty to control crowds and prevent panic.

List all safety equipment and see that all employees know where it is and how to use it.

Know how to swiftly summon police and fire assistance. Check your direct fire telegraph boxes, or have one installed if the theatre does not have one.

Procure, or check, emergency lighting equipment in case power fails.

Distribute extra sand urns, sand buckets, fire equipment.

Add extra first aid equipment, including cots, emergency supply of drinking water.

Paint stage skylights, dressing room windows with opaque paint to insure blackout.

Check switches to insure instant blackout of marquee and all exterior lights.

Clean fire escapes, courtyards of snow at all times.

Consult with local police commanders, air-raid wardens to coordinate theatre defense plans.

Advise patrons, by notices, trailers that theatres are safe and that staffs have been trained for their protection.

In Case of a Raid:

KEEP CALM. Keep the show going.

Blackout exterior lighting but keep normal inside lights burning.

Keep audiences in the theatre. Prevent an exodus to the street.

Do not inform the audience of a raid unless they can hear it.

Announce, if necessary, that the show will continue and that patrons are safest inside the building.

Clear the topmost balconies in an orderly, quiet fashion, leading patrons to lower levels.

Shelter persons from the street but do not overcrowd aisles or stairways.

Obey instructions from firemen and police officials.

In case of fire or a bomb hit, ask the audience to file out slowly. Keep music or the program running.

Stars and Workers Sign up for Active Service in Army

(*Continued from preceding page*)

Over," "Convoy Courage," "Harbor Patrol," and "Flying Fortress."

Film titles involving American war participation were registered over the weekend. Republic announced "Remember Pearl Harbor," a story idea by Albert J. Cohen, who will produce the film starting December 29th; "Wings over Alaska," by Charles Millicent and "Yanks Over Burma Road." Edward Small registered "Pearl Harbor," and Walter Wanger and MGM took reserve rights to the title, should Mr. Small relinquish it. Twentieth Century-Fox already owns "Pearl Harbor Pearls." Fox also registered "Men for the Fleet." David O. Selznick, who owns "V for Victory," registered "Aloha Oe." Columbia scheduled "The Stolen Bombsight" and announced also "Salute to Tobruk," a picture suggested by a British Broadcasting Company program. Warner Bros. registered "My Four Years in Japan;" MGM, "Wings Over the Pacific;" and Paramount, "Wake Island."

Paramount has shelved Somerset Maugham's story, "Hour Before Dawn," a fifth columnist story laid in England, and the company also will make Jap agents the villains in "This Gun for Hire." The Maugham story was slated for February production and was to have co-starred Ray Milland and Vera Zorina. As a result of the war, MGM rushed production on its latest "Crime Does Not Pay" short subject and changed the title to "Idle Words" from "Silent Invaders."

Universal will use locations in Lone Pine and Arizona for "Saboteur," which Alfred Hitchcock will direct for Frank Lloyd-Jack Skirball Productions. Plans of Samuel Bronston to shoot a good part of "Mutiny of the Elsinore" at sea have been abandoned and production will be shot entirely on soundstage via process.

Signed for Active Duty

Two of Hollywood's most famous directors—Frank Capra and William Wyler—enlisted in the nation's armed forces over the weekend. Capra, a private in World War I, applied for a commission in the U. S. Signal Corps, announcing he would not accept any further film assignments for the duration, including his contract with 20th Century-Fox. He is currently working on Warners' "Arsenic and Old Lace." Mr. Wyler, directing MGM's "Mrs. Miniver," also joined the Signal Corps and expects to be called to active duty around Feb. 1st.

Warners reports it has received many rebookings on "Sergeant York" and that many showmen who had planned to wait until July 4, 1942, when it would be generally released, now want the film for showings at advanced admissions. Other Warner pictures reported by the company to be sought for re-bookings are "Dive Bomber" and "International Squadron." No national release date has been set yet for "Captains of the Clouds," story of the Royal Canadian Air Force starring James Cagney.

Drives Organized

In addition, film talent, never stinting in their donation of time and services to worthy causes, has volunteered in overwhelming numbers to aid in benefits, money-raising enterprises, radio transcriptions and programs, and in multitudinous activities all looking toward the successful prosecution of the war against Japan, Germany and Italy.

As in World War I, stars, featured players and all other talent are offering their services where they are needed. Personal appearances, morale-building entertainment and virtually everything else needed by the government are being volunteered for without compensation but the knowledge that they are "doing their bit."

ZANUCK GETS WAR ORDERS

To answer requests for the clarification of the military status of Twentieth Century-Fox's Darryl F. Zanuck, the Hollywood branch of the Motion Picture Committee Cooperating for National defense this week issued the following statement:

"On direct orders from Major General Dawson Olmstead, chief Signal Officer of the Army, Lieut. Col. Darryl F. Zanuck will alternate between his civilian and army duties. He will be called to active service in Washington for monthly conferences at the office of the Chief Signal Officer, as directed. This will permit him to continue his activities as vice-president, in charge of production, of Twentieth Century-Fox and chairman of the Research Council of the Academy where he is the coordinator of the War Department training films being produced by the industry in collaboration with the Signal Corps."

War Films on Other Fronts

Hollywood reaction to Japan's treacherous attack on Hawaii and the Philippine Islands took many turns, one of which was a rush of film title registration at the Hays office. Edward Small registered "Yellow Peril" and "Yellow Menace;" Columbia followed with "Bombing of Honolulu" and Twentieth Century-Fox registered "Secret Agent of Japan" while Metro filed "Sunday in Hawaii."

M. J. Weisfeldt, Columbia Pictures short subject sales manager, announced in New York last Friday that America's war declaration resulted in an immediate increase in booking of patriotic shorts. Reports from the exchanges show a strong demand for Columbia's International Forum films, he said. Also in demand are the Raymond Gram Swing historical screen reels.

Walter Futter, of Mercury Film Laboratories in New York, advertised in the trade press on Monday, "40,000 feet, for sale or use, of especially photographed A1 process backgrounds, negative and print, of Japan, Shanghai, Hongkong, Manila and the Philippines."

March of Time announced on Monday that it has prepared a separate war subject which will be released by RKO apart from the regular March of Time program. The picture, titled "Battlefields of the Pacific," include footage on Guam, Hongkong, Dutch East Indies, Philippines and other Pacific islands. Reels were due in all exchanges on Monday, it was said.

The Princeton Film Center, Princeton, N. J., reported last Wednesday that Gordon Knox started immediate production on a short, "What to Do in Case of an Air Raid."

Herbert Rosener Company of San Francisco, operating a West Coast chain of foreign language theatres, is distributing "Defense of Tobruk" and two other British Government films, "Australia Marches With Britain" and "Road to Victory." All three were made recently in North Africa and will be released to first run and newsreel theatres on the West Coast.

Gruenberg Replaces Fuller As Rocky Mountain Manager

L. S. Gruenberg of Salt Lake City has become RKO Rocky Mountain District manager, replacing H. C. Fuller, who was granted a leave of absence because of ill health.

Mr. Fuller took the Rocky Mountain managership in April upon its creation, being promoted from exchange manager at Salt Lake City. At that time Mr. Gruenberg was advanced from salesman at St. Louis to branch chief at Salt Lake City. He joined the sales staff in Minneapolis in 1934.

Mr. Gruenberg takes his new assignment at once and his headquarters will be Denver. His Salt Lake City successor will be named shortly.

Comerford Drive Report

Paul Tighe of the Penn theatre in Wilkes-Barre, Pa., remained leader in Group A of the Comerford Theatres Managers Drive, according to the standings for the fifth week of the campaign announced Dec. 15th by the Comerford Circuit home office in Scranton, Pa. Leaders in the other divisions are: Group B—Art Glaser, Strand theatre, Carlisle, Pa.; Group C—Ned Kornblite, Capitol theatre, Waverly, N. Y.; Group D—Robert Schmidt, Temple theatre, Berwick, Pa.; Group E—Charles Collins, Columbia theatre, Bloomsburg, Pa., and Group F—Michael O'Donoghue, Capital theatre, Mauch Chunk, Pa.

Waters Leads Television Club

The American Television Society on December 11th at New York elected Norman D. Waters advertising agent, as president to succeed Warren M. Caro. The board of governors also named Halsey V. Barrett as assistant to the president. The Society is a group of advertising and business men interested in television and organized for, "the advancement of television as a cultural, educational, advertising and entertainment medium." Mr. Walters' agency placed some of the first commercial television accounts.

Western Stars On Tour

Columbia Pictures has planned a personal appearance tour for four of its cowboy film stars. Bill Elliott, teamed with comedian "Dub" Taylor, is set for a series of appearances through Delaware, Pennsylvania, Virginia and West Virginia. Charles Starret will tour with Cliff "Ukelele Ike" Edwards, according to present plans of the company.

William Humphrey Dead

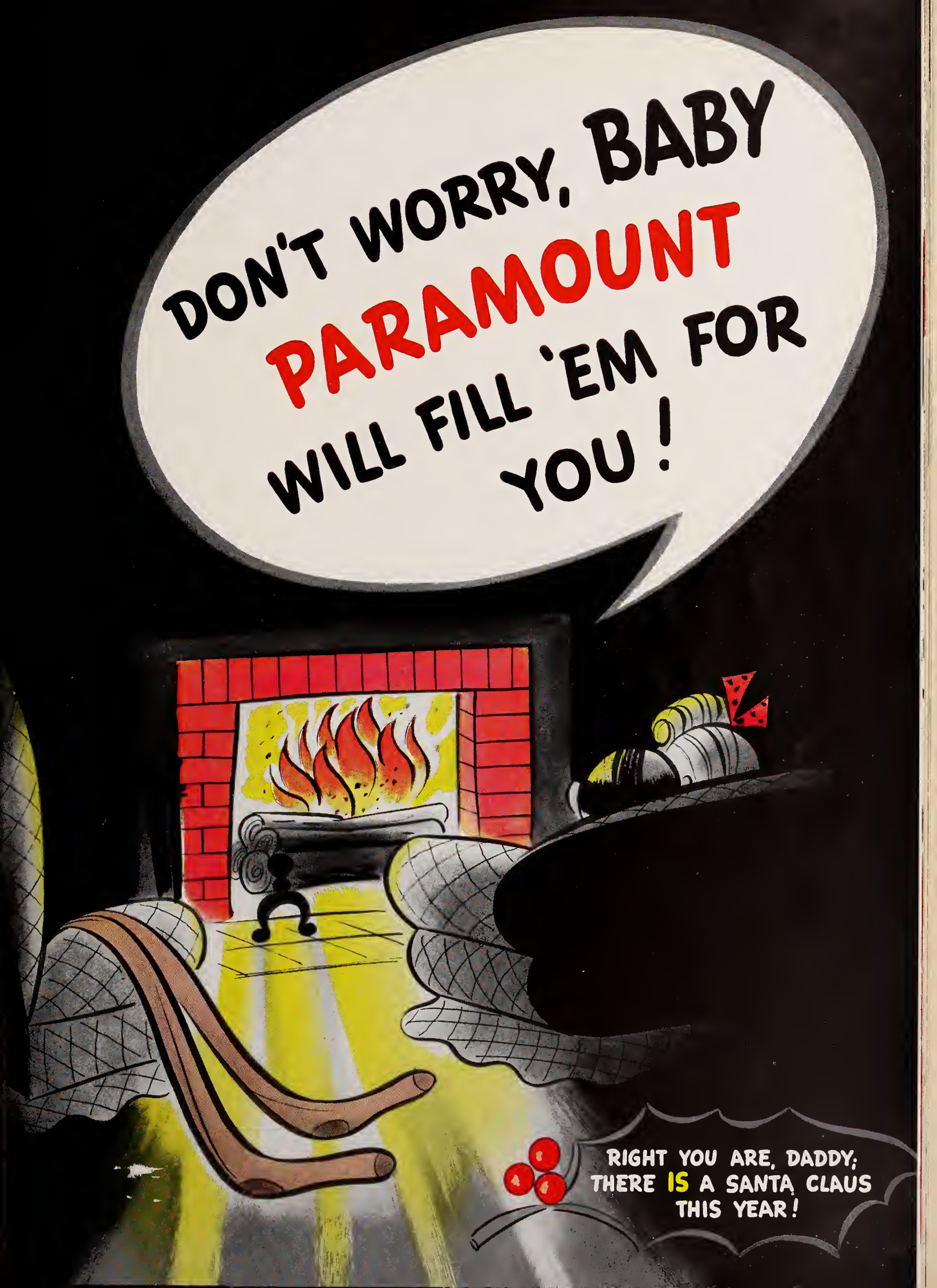
William Humphrey, managing director of the British Colonial Film Exchange, Inc., died last week at his Port-Au-Spain, Trinidad, New York film industry circles learned Tuesday.

Robbers Get $20,204

Two armed men robbed the St. Louis office of the International Brotherhood of Electrical Workers of $20,204 Friday, December 12th. The large sum was present for cashing of checks. The loss was insured.

Birdwell Back

Russell Birdwell, publicity agent, returned to New York Tuesday, from London, where he opened an office. He was expected to go to Hollywood at the week's end.


DON'T WORRY, BABY
PARAMOUNT
WILL FILL 'EM FOR
YOU!
RIGHT YOU ARE, DADDY; THERE IS A SANTA CLAUS THIS YEAR!



OOH, DADDY! LOOK HOW PARAMOUNT HAS FIXED ME UP FOR XMAS

Baby's full sock means a sockful for Daddy to buy pretties with this year ...there's many a sable in the grosses from such hits as **"NOTHING BUT THE TRUTH," "HOLD BACK THE DAWN," "SKYLARK," "BIRTH OF THE BLUES," "MR. BUG GOES TO TOWN," "BAHAMA PASSAGE," "SULLIVAN'S TRAVELS"** and **"LOUISIANA PURCHASE"!**

Paramount Pictures

EXHIBITORS STRUGGLE WITH WAR ORDERS, BLACKOUTS, READJUSTMENTS

Exhibitors and Distributors Join Cooperation with Police and Fire Authorities; Attendance Rises Slowly After Sharp Drop

The U. S. motion picture industry responded this week with stern rapidity and close unity to the first shocks of war. It began to discern and effect some of the changes and readjustments which it, along with all other peacetime activities, will be required to make. The first shock of the Jap's attack and the initial confusions of a change-over to war had set the nation to settling down to fighting trim.

Exhibition and distribution in all sections of the country, including the blacked out Pacific Coast, reported that patrons were returning to theatres, although business was still far below normal. The first news of war followed by frequent bulletins and presidential messages cut theatre business as much as 75 per cent in many cities.

The motion picture industry was in active cooperation with civilian defense authorities preparing for blackout regulations, and awaiting orders. On the Pacific Coast some theatres had already closed and others were shifting operating times to comply with the blackout.

At New York defense officials outlined the procedure in event of an air raid to theatremen. German motion picture theatres closed quickly as war was declared with the Reich and Nazi film offices here were closed. Operations abroad were also subject to readjustment as shipping facilities were curtailed and credits frozen.

Newsreels of the engagement at Pearl Harbor were still in process of censorship and their editors were not hopeful of securing any action pictures from the Navy censors.

Rules Given for New York

New York City theatre managers got their first official air raid precaution instructions on Friday morning at a special meeting hastily summoned by Police Commissioner Lewis J. Valentine. Fire and police officials laid down the general rules of air raid safety and outlined what will be expected from theatres in handling audiences and protecting property in the event of an air attack.

Circuit officials, managers and their assistants representing all of the city's 735 motion picture theatres, attended the two hour session in Loew's Ziegfeld theatre. The audience, of about 750 persons, listened intently, and with evident concern, to the official recommendations for air raid procedure.

Theatres, the fire and police officers emphasized, are among the safest type of building construction. In keeping with plans to clear the streets, managers were told to keep audiences in the theatre during a raid.

"Keep the show going" in an emergency, they were told. It is the best way of avoiding panic and preventing a rush to the street.

Immediate measures to prepare theatres and staffs for an air raid emergency were outlined by the police and fire officers and by members of the civilian air raid warden services. They recommended staff training in the proper use of equipment, the handling of crowds and a careful check of all safety devices.

Written instructions on what to do in an air raid should be prepared by every manager at once and all employes should be familiar with them, it was declared. Each staff member should have a specific duty handling audiences or manning equipment. All should know the location of fire and other safety devices and how to use them, it was said.

Police Lieutenant William Maley, aid to the New York coordinator of civil defense, explained why streets must be kept clear and cited the safety factors of most theatres. He said that they provide shelter from flying glass and shrapnel and are generally of fireproof construction.

Additional Equipment Assured

Additional equipment may be secured at the theatres option. Managers, however, were urged to install extra sand in urns, buckets or bags as a fire protection and to see that it was strategically distributed. First aid equipment should also be supplemented and members taught how to use it. Managers were urged to install extra lounges or cots for hysteria cases and to insure an adequate supply of emergency drinking water.

Blackout preparations for theatres should provide for the immediate extinguishing of all exterior lights.

Every theatre should also have an emergency interior lighting system assistant fire chief John F. McCarthy said. Battery or emergency generator systems now in use should be checked constantly and theatres without supplementary power should obtain portable lighting equipment to illuminate the auditorium. Flashlights and hand lanterns are not enough to prevent panic he said.

Stage skylights, dressing room windows and other windows should be painted with opaque paint at once so that shows may continue during the blackout. Managers should provide blackout material for their office windows and other windows which may have to be blacked out.

The firemen on duty at theatres with stage shows will be in complete charge of safety measures during an air raid Chief McCarthy informed the managers. He urged that staffs be instructed to follow orders from the firemen, who are experts in handling crowds or other emergencies. Theatres without firemen on duty were urged to provide direct fire telegraph boxes so that expert aid can be summoned instantly in event of trouble.

Managers were told that they were advised not to notify audiences of the raid unless they learned of it by the noise of exterior sirens or bombs. In that event they were told to make a brief announcement, urge people to remain calm and continue the program. In the event projection power fails it was suggested that theatres prepare copies of old favorite songs to occupy audience attention with community singing.

Children should not be released unattended or until an all clear signal has been heard.

Confer with Police

Managers were advised to confer at once with the Captain of their local police precinct and the nearest fire company chief on plans for the protection of citizens in their particular zone. In some instances, it was said, authorities may use theatres as emergency shelters. In any case managers were told that they should provide public haven to the extent of their facilities.

Ed Sullivan, columnist and chief Times Square air raid warden also spoke. He urged managers to observe the "on with the show" tradition to calm public fear and repeated the "common sense" watchword. Harry Brandt was chairman of the meeting.

Blackout of New York City, has not yet been ordered despite repeated rumors of an early test. Preparations are being rushed throughout the city and by the managers of theatres however to arrange marquee and outside lighting circuits for a quick blackout. San Francisco managers reported difficulty in this respect.

On Monday, police and fire department air raid wardens in a three minute test demonstration for newsreel cameramen cleared the Times Square sector of all persons at 10 A.M. Traffic was halted and all pedestrians and riders forced to take shelter. The films are to be used by the Office of Civilian Defense as part of an instruction reel.

State blackout tests ordered by Governor Lehman last week were started at once in many cities. Practice blackouts were planned in Buffalo, Binghamton, Port Dickinson, Syracuse and Rochester. At New York city also, many buildings have darkened beacon lights on their towers for the duration. The RCA sign and Rockefeller center floodlights have been darkened.

Stringent Rules on Coast

The most stringent blackout measures have been enforced on the Pacific Coast. The Harbor area in Los Angeles, including Long Beach, San Pedro and other sections adjacent to the harbor are under strict blackout orders. Los Angeles has had one blackout alarm, on December 10th, when the city was dark for three hours. The blackout was termed 90 per cent effective by officials.

(Continued on following page)

FILMS, TOO, GO FROM DEFENSE TO OFFENSE

George J. Schaefer, chairman of the coordinating committee of the Motion Picture Committee Cooperating for National Defense, announced Tuesday, in New York, that the committee hereafter will be known as War Activities Committee — Motion Picture Industry, and that, in view of the new war conditions the committee had decided to appoint a full-time executive to coordinate the industry's war activities under the direction of the executive group. Francis S. Harmon, who has been acting as coordinator for the committee cooperating for national defense, has been appointed to the position and has been designated as executive vice-chairman of the War Activities Committee. Mr. Harmon immediately resigned from the MPPDA.

The changes were determined upon at a meeting of the executive group attended by representatives of exhibitors, distributors, producers, artists and trade press.

A budget committee to study and arrange for financing the cost of the industry's war activities was appointed, consisting of Si Fabian, R. B. Wilby and Joseph H. Hazen.

RECOVERY SLOW FROM WAR SLUMP

(Continued from preceding page)

automobile patronage at night foresee practically deserted theatres.

California grosses during the first week of war in many cases were reported to have dropped as much as 75 per cent and the average was said to be less than 50 per cent of normal. Fox West Coast, and other major circuits reported business way down. Theatre attendance, off sharply since Sunday, was reduced to virtually nil in neighborhood and subsequent run houses last night as all Southern California underwent complete blackout when enemy planes reported overhead. As one theatre executive said, "We might just as well have not opened our houses last night."

Upturn Over Weekend

An upturn over the weekend however encouraged West Coast managers and many expressed hope that the public was adjusting itself to wartime conditions and soon would return to the theatres. Charles Skouras, head of Fox West Coast reported that theatre managers had begun consultation on possible changes to daytime and early evening operating hours.

Seattle, Portland and smaller cities of the Pacific northwest were hard hit by the slump and blackout. Estimates of the decrease ranged from 50 to 75 per cent of normal. Only newsreel theatres, aided by special issues, and the installation of radios and news wires were able to maintain a normal pace.

Blackout regulations ordered by the Army and Navy caused a hurried rearrangement of schedules last week. All theatres in Astoria, Ore., and other Columbia river cities, and near the naval base at Bremerton on Puget Sound were forced to close at 5:30 p.m. when blackout orders required the cancelling of evening assemblages.

An 11 p.m. blackout curfew at Portland closed theatres at 10:30 p.m. The J. J. Parker and Hamrick Evergreen circuits and all neighborhood houses changed screenings to the new schedule. Several started noon matinees or early evening openings. Newspaper ads urged patrons to "Attend theatres early".

Five San Francisco theatres abruptly closed during the first week of war with Japan, two of them ostensibly for repairs. Heads of Golden State and San Francisco Theatres circuits, representing 40 houses, after four meetings decided to remain open in the hope business will get better.

During the first three blackouts business dropped 60 to 70 per cent in most theatres. One neighborhood house reported only two patrons during the second blackout. The Telenews and Newsreel theatres are doing the best business, especially during the day, with fair reports also from the Clay Theatre, a foreign language house currently showing "One Day in Soviet Russia" and Soviet war news.

Theatres Used for Shelters

Theatres were used for shelters in Santa Cruz, Watsonville, and other cities in the area between Monterey and Santa Cruz when army officials evacuated a 40 mile long strip of coast line for a depth of half a mile. All families in the area were ordered out on Saturday night but later permitted to return. The evacuees were sheltered in theatres, schools and other places of public assembly.

In mid continent business recovered much more swiftly from the first shock of war as patrons left home radio receivers to resume normal entertainment activities. Detroit daytime business was described as normal although evening patronage continued 20 per cent below par. Neighborhood theatres recovered more swiftly.

In Pittsburgh war killed night business at theatres during the first week. Christmas shoppers and top bookings kept matinee business at normal although figures were below anticipated booms. Grosses perked up last weekend, and although radio news still cut receipts exhibitors looked for normalcy soon. Lush industrial payrolls and a general freedom in spending them despite war tenseness were cited by theatre men as justification for optimism over boxoffice futures.

Rochester Loew houses have installed special auxiliary lighting systems. Manager Lester Pollock of the Rochester has installed a public address system to inform audiences of news and instructions and a special money drawer has been installed in the boxoffice.

At Jacksonville, Fla., theatre attendance has taken a decided drop since the attack on Pearl Harbor. Several theatres made announcements during the show and many patrons left the theatre immediately. Throughout the city the radio continues to hold the attention of everyone.

In Albany the 60 to 75 per cent drop below normal business, which attended wartime's first five days had started to straighten itself out over the past week-end.

Listening to News

It had been reported that one 3700 seat theatre drew less than 100 patrons after 8 p.m. on the Sunday night when war began. The past week-end saw close to normal business in the Fabian, Warner and independent houses.

In every instance, radio was blamed far more than wartime morale for the drop in business. An independent check-up by one advertiser in the territory showed 86 per cent of the people using their radio sets from 7 to 11 p.m. on a night when the President was not listed. The same check-up indicated nearly every set in the area was tuned to President Roosevelt's Tuesday night talk.

New Haven exhibitors report a definite and sudden drop in business following the Japanese war news. Following a record early Christmas rush, retailers too reported a slump.

SOME SPECIAL EVENTS CANCELLED BY WAR

The declaration of war and impending blackouts throughout the country are beginning to show their effect on the entertainment business. It was announced in New York this week that the annual New York Film Critics awards which was held in the Rainbow Room in Rockefeller Center in previous years, has been cancelled.

In New Orleans, for the third time in its 115-year history the Mardi Gras has been called off by officials of 38 masking and pageant holding organizations for the duration of the war.

A. H. Blank, head of Tri-States Theatre Corp., at Des Moines, a Paramount partner, has notified all Paramount partners that the dinner honoring Y. Frank Freeman that was to be held in Hollywood January 28th, as a special award to the winning theatre managers in the nine-week "Salute to Y. Frank Freeman" drive, had been abandoned at the request of Mr. Freeman.

Although business in practically every line in the Cincinnati territory is far above the holiday level of previous years, theatrewise it is considerably below 1940, the traditional pre-Christmas slump being acelerated by the war. Suburbans and neighborhoods are the most seriously affected, exhibitors say. Reports range from a decrease of 20 to 60 per cent to "business being ruined."

In Norwood, Ohio, the closing of the Chevrolet and Fisher Body plants, due to priorities, has thrown several thousand out of work. Theatres in the area are feeling the effects. These are the two principal industries in this Cincinnati suburb. Other situations report similar shut downs either current or contemplated.

St. Louis theatres still remain behind normal grosses although a slight upturn was noted over the weekend. Fanchon and Marco and other circuits were using extra advertising in an effort to offset the drop. The drop during the first week of war was estimated at between 35 and 60 per cent.

Nazi Theatres Close Quickly

The exhibition of German films in the United States ended abruptly last week as the half dozen theatres which had still been exhibiting Nazi and pro-Nazi product closed their doors following the declaration of war between the United States and the Reich. As reported in Motion Picture Herald last week, George Nitze, president of Ufa Films, official distributor of German product in the United States, was seized by Federal officers and taken to Ellis Island. The Ufa office at Rockefeller Center was closed.

Three theatres in New York's Yorkville, German section, closed at midweek. They were the Garden, 158 East 86th Street; the Casino, also on East 86th Street, and the 96th Street Theatre at 96th Street and Third Avenue.

At Milwaukee Joseph Pastor closed his German Kino for alterations, announcing that the house would reopen with American films on December 25th. Theatres in Chicago, San Francisco, Rochester, Buffalo, Brooklyn, and Irvington, N. J., which have shown Nazi and Italian films intermittently for the past five years were reported under investigation by federal officers.

War Again Upsets Overseas Business

Declarations of war between the United States and Japan, Italy and Germany has caused a reshuffling in many of the overseas trade routes used by film companies in the transaction of business in Europe, the Far East and Australasia. Atlantic sea routes used to carry film and executives between the U. S., Lisbon and London were shut down. It is expected that direct communication to Britain by seas would be increased. Film shippers sought cargo space for reels on the grounds that they are important to morale both in the United States and Great Britain.

Australian prints were rerouted around the Cape of Good Hope and through Capetown, South Africa, as the Manila route was blocked. Home offices report that so far all company employees in the war zone, or en route home from it, are safe.

Theatre business in Manila has been completely halted as the island beat off repeated Japanese invasion attempts. Total blackouts have been imposed. Messages received by the foreign departments of 20th Century-Fox, Warners and MGM indicated that no film company property had been damaged, up to midweek, in the air attacks on Manila. Universal from Singapore on Monday received word that

Censors Delay Newsreel Film Of Hawaii Fight

(Continued from opposite page)

Robert Lurie, its manager there, and the exchange staff were safe.

Blackouts in the Canal Zone, Panama, Costa Rica and Nicaragua have suspended night theatre operations in those areas. Theatres remain open during the daytime, however.

Honolulu theatres are continuing to operate, according to reports from the Hawaiian Islands, although military administrators and the rigid blackout provisions restrict exhibition hours to a period between 10 a. m. and 4 p.m. No closings have been reported, and attendance has been maintained despite civil anxiety. Lobbies and basement lounges have been protected with sandbagging for use as raid shelters.

Freeze Film Funds Here

Funds from countries under Axis domination, said to total some $300,000, deposited in American banks to pay for American motion pictures are expected to go under the control of the Alien Property Custodian, together with all other property of enemy nationals in the United States, it was reported in Washington.

Permits for the withdrawal of such funds by the film companies have been canceled. No action is expected to be taken with respect to their disposition until the Alien Property Custodian has completed the seizure of all such properties, including copyrights and patents as well as physical assets.

It is expected that the procedure followed will be that set up in the first World War, when the APC settled claims of American nationals from the funds and properties of enemies which had been sized. The assets taken over were used to meet the claims of Americans against nationals of enemy nations

Newsreels Delayed By Censors

Whether or not actual newsreel shots of the Japanese bombing of Pearl Harbor would be released soon could not be determined on Monday. Paramount News, Fox Movietone, MGM-News of the Day, Universal News and RKO-Pathe News spokesmen disclosed that pictures would be subject to rigid censorship by Army and Navy officials. It was understood that the U. S. Government might consider releasing some part of the pictures as a result of the public report given by Secretary Knox of the Navy to President Roosevelt, which received nationwide publicity on Monday.

One newsreel spokesman said that it was quite likely some shots were en route some place between Honolulu and Washington via the Navy. Another declared that a cameraman representing his firm in Hawaii had cabled for "more money and more film," but that the New York office had not yet determined whether or not this newsreelman had secured actual shots of the Pearl Harbor attack.

Meanwhile, in New York on Monday, at a meeting of the heads of newsreel firms with Col. Mason Wright of the Army Intelligence Department, at the Hotel Warwick, war-time regulations for newsreels were discussed officially for the first time. No definite decisions were reached and no formal regulations made. As official regulations are decided upon, additional meetings will be held from time to time.

Colonel Wright asked for data on all news cameramen and, pending issuance of special Army passes or the assignment of cameramen to action zones, each man will be investigated by the Intelligence Department. A maximum of two men may be permitted on assignments in war zones, it was indicated. It reported that cameramen might be classed as semi-official members of the armed forces and subjected to military assignment to the war areas.

Pictures must be turned over to Intelligence for scrutiny before release. Another possibility was the pooling of all war footage with its simultaneous release to all firms by the Government. This has been done in England throughout the war.

In Washington it was reported on Monday that legislation is expected to be enacted this week which would give President Roosevelt sweeping war-time powers to impose censorship on all communications, radio, press, telephone and telegraph, and, presumably, motion pictures, in the rigid censorship planned, the first ordered by the U. S. Government since World War I.

Following Congress' declaration of war on Germany and Italy last week, all telephone, cable and telegraph messages to Continental Europe, except for England and Russia, were examined by Navy censors.

Chairman James L. Fly of the Federal Communications Commission, in a press interview on Monday in Washington, declared that the FCC and the Defense Communications Board were "not going into censorship" of radio broadcasting and press wire service. The FCC, he said, had "no plans, no desires, to go into censorship."

Paramount Theatre Managers Receive Special Emergency Instructions

Dispatched this week to the operators of Paramount's 1,200-odd theatres in the U. S. were detailed instructions for operations and conduct in the event of air raids or warnings thereof. The precautions were compiled by Robert ("Bob") Weitman, who directs Paramount's key house, the Paramount, at Times Square, New York. They are as follows:

SAFETY OF PATRONS is our most important duty. We can avert possible serious calamity by proper preparation, and calm, cool, efficient systematic operation.

Panic can have tragic results even without the aid of fire. The reason why some people become panicky in a crisis is because they never stopped to think what they might do in an emergency.

How many people really "look for the nearest exit" before they settle themselves for the show? How many people, on going to a public building ever think of getting out in a hurry? The upshot is the same in every public disturbance; all the occupants attempt to go out the same way at the same time—the same way they came in, which is the only way they know. And that pathway promptly becomes congested. One impatient shove, one excited scream and a taut crowd becomes panic-stricken. Please study and absorb a knowledge of the following points to guide us in an emergency.

I. WEEKLY DRILLS
- (a) Mechanical.
- (b) To discuss possible situations which might arise in or outside the theatre.
- (c) Impress on employes the importance and necessity of drills and the responsibility of the theatre and its staff.
- (d) Location of all fire fighting equipment in the theatre and proper uses.
- (e) Location and method of turning in a fire alarm.
- (f) Every employe has his post and duties.

II. Engineers and electricians keep Managers' Office informed of whereabouts at all times.

III. The "Show" goes on under any circumstances unless notified by a member of the Management.

IV. An alarm is given only by a member of the Management and in no case is an employe to take it upon himself to give any alarm.

V. An employe is to notify a member of the Management immediately in the event he hears of a disturbance, and air raid or otherwise.

VI. Night Superintendent is to notify Managers and Treasurers and all department heads in the event of an emergency. Detail instructions to night crew.

VII. Stage Manager contact performers and musicians in dressing rooms. Dispatch crew to posts.

VIII. Ushers take posts so that patrons can see them visibly—to give confidence and assurance.

IX. Doormen and Ticket Takers—
If an emergency exists, such as an air raid, and we are approached by people seeking shelter, the Treasurer will be there to assist you in admitting these people, gratis.

X. Stage Doorman—If rushed by people seeking shelter—admit them and call member of the Management.

XI. Treasurer—Immediately assume positions near Box Office and Ticket Doors. Keep only a working cash fund in Box Office at all times. No surplus cash.

XII. Projectionists—Advisability of closing shutters.

XIII. Stage Manager—Asbestos curtain. Skylight.

XIV. Superintendent—General housekeeping in good condition.

XV. Engineer—Determine whether or not to turn off the fresh air intake. If there is an outside fire and smoke can enter the fresh air ducts, turn it off.

XVI. In case of a local emergency such as an air raid, general procedure will be supplemented by an announcement from the stage.
- (a) House lights must be raised before any announcement is made.
- (b) Important to decide whether or not disturbance calls for clearing house.
  1. If necessary to clear house—by prearranged signal—ushers open specified exit doors, depending on their post and return to direct patrons.
  2. Manager announces—"Because of a disturbance in the neighborhood, we have been requested to clear the theatre. Please use the nearest exit. The ushers will direct you."
  3. Play music, whether band, organ or recording.
  4. If stage show is on, it would be best if the personality conducting the show makes the announcement; but only if told to do so by a member of the Management.
  5. Members of the staff serve as an example to the patrons and must manifest calm and must make every move without rushing, excitement or exhibition of fear. We prepare for emergencies, but something unforeseen may occur which requires cool and collected thoughts resulting in good judgment.
- (c) If there is an outside disturbance and we do not clear the house—
  1. Manager announces—"There is an outside disturbance, but there is no danger in the theatre. The show will go on."
     If it is an air raid, the audience is told that they must remain in the theatre by request of the authorities.
  2. All members of staff take posts for quieting and assuring the patrons.

XVII. In event of an air raid—elevator operator follows same operation as he would in case of fire and then brings the elevator to the Loge Floor.

XVIII. We have a trained nurse in the theatre, and because of the current situation, we are putting on an additional nurse. The nurse is located in the First Aid Room on the 10th Floor.

XIX. Our House Doctor has made arrangements to periodically lecture all departments on first aid.

XX. In order to keep calm those whom we have sheltered either in the Lounge or in the lobby, we have a manually operated phonograph, Teri Josefovits at the concert piano, and Frank Judnick with his accordion.

XXI. We have asked our Chief Electrician to point out to the members of the Management the switches which control all outside lighting. This, in the event only that the electrician on duty is not immediately available for the emergency.

XXII. Electric Current—the theatre is supplied by three power houses. We have A.C. and D.C. current.
- (a) D.C. current feeds emergency lighting, such as aisle lights, exit lights, foyer lights and segregated spots. It also feeds the arc for the projection machines.
- (b) A.C. current feeds the sound system and the projection motors and all other lighting equipment.
  1. In the event of failure of the D.C. current, we can generate direct current with our A.C. motor generator (in the Engineers' Fan Room) to feed the arc light in the projection machines.
  2. In the event of failure of the A.C. current, we cannot run the projectors nor could we have sqund. However, we could have arc lights and emergency lighting—and therefore still have a show.
  3. In the event of failure of all electrical current, we are at present getting estimates for purchasing special battery lamps.

XXIII. Check the pamphlet on fire fighting equipment and acquaint yourself with the uses of various extinguishers.

LATE REVIEWS

For other Showmen's Reviews see Product Digest Section, Page 79

Corsican Brothers

(UA-Small)

High Adventure a La Dumas

Producer Edward Small's liking for films of adventure in the swashbuckling tradition, which gave showmen "Count of Monte Cristo," "Man in the Iron Mask" and "Son of Monte Cristo," is again displayed in this adaptation of an Alexander Dumas novel. In it Douglas Fairbanks, Jr., portrays twins, fighters both, a device giving him double latitude for his tendency toward heroics, while Akim Tamiroff as the arch villain who rises to domination of Corsica by a process of murder furnishes a characterization that dominates the picture.

The screenplay by George Bruce and Howard Estabrook is designed to pack a maximum of action, thrill and suspense into the running time. The tale is of twins joined together at birth, separated by surgery, kept apart and in ignorance of their twinship until coming of age, when they set out to avenge their parents' death.

By what is called "physical telepathy" one twin reflects the emotions, impulses and experiences of the other, including his love for the girl in the story, until death terminates that relationship.

Incidents in the story, directed by Gregory Ratoff, range from swordplay and knife throwing to torture, banditry of assorted kinds and abduction of the fair lady by both friend and foe. They are given substantial credibility, in part by the basic incredibility of the twinship as treated.

Previewed at the studio for a turnout of press people, who found that the picture took their minds off the war, which is the standard test for entertainment merit at this point.—WILLIAM R. WEAVER.

Release date, Dec. 25, 1941. Running time, 110 minutes. PCA No. 7781. General audience classification.

Mario Corsican } .....Douglas Fairbanks, Jr.
Lucien Corsican }
Isabelle .....Ruth Warrick
Callona .....Akim Tamiroff
Lorenzo .....J. Carrol Naish
Dr. Paoli .....H. B. Warner
Tomasso .....John Emery
Henry Wilcoxon, Gloria Holden, Walter Kingsford, Nana Bryant, Pedro de Cordoba, Veda Ann Borg, William Farnum, Sarah Padden, Monart Kippen, Belle Mitchell.

Hellzapoppin'

(Universal)

Screwy Musical

Deliberately setting out to be the craziest film ever made, this picture uses every known camera and vaudeville trick to attain that end. The sheer novelty will bring laughs from every audience. Patrons who like their comedy on the wacky side may consider it one of the screen's funniest.

The inspiration was the successful Broadway production by Olsen and Johnson, who give the picture what little unity it has. But a plot in most musicals means little; here it means nohing. In fact, although there as a few songs by Don Raye and Gene Paul, including "Watch the Birdie" and "Heaven for Two," the music is secondary to the comedy.

A "Hellzapoppin'" number opens the picture. After this the scene is the studio where the director is trying to persuade Olsen and Johnson to get down to the business of making a film. A writer tells them a story and they get into it. The chief action takes place at a house party and play given on the estate of the parents of the girl in the case, played by Jan Frazee.

Every kind of trick photography is used. Olsen and Johnson talk back to the operator in the projection booth; one character, Hugh Herbert, a detective-magician, steps from behind a curtain and talks to the audience; the projectionist screens part of a western by mistake.

Even without the Olsen and Johnson nonsense, Jules Levey, the producer, has given the picture good entertainment values. It is on an elaborate scale and includes excellent performances, especially those of Martha Raye and Mischa Auer, in addition to those already mentioned. Glenn Tryon and Alex Gottlieb were the associate producers and H. C. Potter, the director, did a good job of organizing the insanity. Jack Otterson's art direction required settings ranging from a swimming pool, complete with waterfall, to backgrounds of every known and unknown origin.

Previewed at the Rivoli theatre, New York, to a late afternon audience there to see "How Green Was My Valley." The customers greeted the opening of the surprise film with applause and laughed loud and frequently but not hilariously.—MARTIN QUIGLEY, JR.

Release date, Dec. 26, 1941. Running time, 84 minutes. PCA No. 7919. General audience classification.

Baby Betty .....Martha Raye
Ole .....Ole Olsen
Chick .....Chick Johnson
Quinby .....Hugh Herbert
Prince Pepi.....Mischa Auer
Kitty .....Jane Frazee
Robert Paige, Shemp Howard, Clarence Kolb, Nella Walker, Katharine Johnson, Lewis Howard.

Battle for the Pacific

(Arthur Menken)

Documentary

Two days after Japan struck her first martial blow against the United States and the Far East became a war-embattled zone, Arthur Menken, Paramount Newsreel cameraman, showed 8,000 feet of film taken during a six-month tour of China, Japan, Australia, New Zealand, the Philippines, Singapore, Java, Dutch Guinea and Hawaii, first victim of Japanese aggression.

"Battle for the Pacific" is the title of Mr. Menken's picture, which runs close to two hours. Mr. Menken travelled 35,000 miles in making these pictures, on land, plane and ship. Since his return to the United States five weeks ago he has been preparing the film for presentation. He will begin a national lecture tour with the picture shortly.

Mr. Menken's commentary for the film was brief, explicit. He pointed out specific details concerning the peacetime agricultural and industrial activities, and military, naval and civilian defense measures of Australia, New Zealand, the Dutch East Indies, Java, Dutch Guinea and the Malay States. His shots of Naval bases in Singapore were exclusives. The filming of Pearl Harbor defenses and Hawaiian land military preparations were particularly meaningful.

Japan's bombing of Chungking, China, 36 raids in one week, were included in the films. Mr. Menken also photographed scenes in Japan, working under Government restrictions, showing the people conducting air-raid precautions and developing at greater intensity war industries.

Viewed at the Hotel Edison, New York, at a meeting of B'nai B'rith.—J.E.S.

War Clouds in the Pacific

(Metro-Goldwyn-Mayer)

Special

Completed by the Canadian government just prior to the Japanese declaration of war, "War Clouds in the Pacific" has been taken for distribution by Metro Goldwyn Mayer because of the film's prophetic depiction of Japanese policies. Accompanied by a documented commentary, similar to that used by March of Time, the film reveals the immense volume of Trans-Pacific commerce, with Japan in sixth place among the trading nations of the globe; the degree of Nazi infiltration in Nippon's factories, shipyards, laboratories and governmental chambers; the key figures in the Nazi inspired strategy of the New Japan, and the indicated tactics of the Japanese sea and land forces. Also shown are the critical spots for possible attacks in Pacific waters and along the Asiatic mainland from central China to the Philippines; the challenging question of direct bombing routes through the Aleutian Islands to the Pacific Northwest, and the part which may be assumed by the Soviet Union in the current crisis. The film also shows, and the commentary does not hesitate to explain, somewhat anachronously how well Pearl Harbor, Wake Island, Guam and other strategic points in the Pacific are fortified and prepared for any attack.
—G. S. 21 *Minutes*

Minnesota Document

(University of Minnesota)

Documentary

Reminiscent of "Harvests of Tomorrow," a U.S. Department of Agriculture film based on New England's farm life, "Minnesota Document," produced by the Visual Education Service of the University of Minnesota, is another documentary of the good earth, made possible by a grant of $140,000 from the Rockefeller Foundation for a four-year project in educational film production. Its director, Robert Kissack, Jr., who was in New York last week for a press preview at the Museum of Modern Art, said it had not yet been determined whether the film would be distributed theatrically or whether its showings would be confined only to educational and institutional channels.

The 48-minute documentary traces the history of Minnesota from the period following the Civil War and the early days of western expansion, to current times, depicting the important part the soil contributed to the life of its people, the majority of whom are descendants of the Swedish, Finnish, German, Norwegian and Danish immigrants who originally cleared the land, grew the wheat and developed the timber and iron ore industries of the state.

An original musical score, composed by John Verrall, provides an excellent background. For the most part, "Minnesota Document" is interesting because of its factual nature. The direction, however, is too slow in certain sequences, indicative of the fact that earnest, sincere project-workers do not necessarily make expert film-producers.—J.E.S.

Film Alliance to Produce

Film Alliance of the United States, which recently turned over some of its product to Astor Pictures and Monogram for distribution, will become a production organization shortly. Under plans now in work Film Alliance will produce a series of pictures in Hollywood.


COLD WAVE COMING
DON'T YOU BELIEVE IT, BABY—FOLLOW ME AND I'LL SHOW YOU THERE'LL BE
NO CHANGE IN TEMPERATURE!

NO CHANGE IN TEMPERATURE FOR TH



SEE WHAT I MEAN, BABY? THERE'S NO LETUP IN THE HEAT WAVE FROM PARAMOUNT! LOOK AT THOSE RED HOT RAVES FOR THEIR THIRD BLOCK OF FIVE!

"UNSURPASSED TECHNICOLOR . . . SHOULD BE EXCEPTIONALLY GOOD BOXOFFICE!" —THE INDEPENDENT

"LAVISH AND BEAUTIFUL ROMANCE . . . Hayden's feminine following will flock to see him . . . Miss Carroll breath-taking!" —HOLLYWOOD REPORTER

"CARROLL AND HAYDEN IDEAL PHOTOGENIC LEADS . . . Miss Carroll gorgeous . . . Hayden will be a big magnet for feminine customers!" —FILM DAILY

"PHOTOGRAPHED MAGNIFICENTLY . . . Madeleine Carroll more attractive than ever . . . Stirling Hayden handsome blonde!" —MOTION PICTURE DAILY

"SUREFIRE BOXOFFICE . . . an imaginative fantasy to delight the young in heart . . . total result first class!" —HOLLYWOOD REPORTER

"GRAND ENTERTAINMENT FOR ANY AUDIENCE in a program headed by this, plus selected shorts." —SHOWMEN'S TRADE REVIEW

"AMUSING FOR YOUNG AND OLD ALIKE . . . technically splendid; animation and color superior; characters charming. Songs will have the customer humming!" —MOTION PICTURE DAILY

"DESTINED TO FIND PLENTY OF FAVOR among juvenile audiences and adults!" —DAILY VARIETY

"A BOXOFFICE HONEY for all spots . . . simon-pure entertainment . . . Preston Sturges does it again!" —FILM DAILY

"SUREFIRE AUDIENCE MATERIAL!" —VARIETY

"91 MINUTES OF DOWNRIGHT GOOD ENTERTAINMENT . . . should satisfy all audiences!" —BOXOFFICE

"SHOULD APPEAL TO ALL CLASSES OF ADULTS!" —SHOWMEN'S TRADE REVIEW

Paramount presents
MADELEINE CARROLL
and STIRLING HAYDEN
in
"BAHAMA PASSAGE"
IN TECHNICOLOR!
with
Flora Robson • Leo G. Carroll
Mary Anderson • Cecil Kellaway
Produced & Directed by EDWARD H. GRIFFITH
Screen Play by Virginia Van Upp
Based on a Story by Nelson Hayes

MAX FLEISCHER'S
Studios present
"MR. BUG GOES TO TOWN"
IN TECHNICOLOR!
Produced by
MAX FLEISCHER
Directed by
DAVE FLEISCHER
A Paramount Picture
Copyright 1941 by Paramount Pictures, Inc.

Paramount presents
JOEL McCREA
and VERONICA LAKE
in
"SULLIVAN'S TRAVELS"
with
Robert Warwick • William Demarest
Margaret Hayes • Porter Hall
Franklin Pangborn • Eric Blore
Written and Directed by
PRESTON STURGES

FIVE MORE SURE-FIRE HITS

...TTEST COMPANY IN THE BUSINESS!



YEH, DADDY—IT LOOKS LIKE A **WARM WINTER** FOR PARAMOUNT SHOWMEN AND FOR ME, IN NEW SABLES!

"**CLICKS SOLIDLY** . . . admirably paced melodrama against an American background!" —FILM DAILY

"**EXCITING LIFT** . . . fast-paced melodramatics . . . compact action moving at a sustained pace!" —VARIETY

"**WHEN SEATTLE** staged a practice blackout it gave Hollywood a swell idea . . . tensely exciting . . . **SOLID ENTERTAINMENT THAT'LL PAY A HEALTHY PROFIT!**" —HOLLYWOOD REPORTER

"**OUGHT TO DO GOOD BUSINESS WHEREVER IT PLAYS** . . . swiftly-paced, suspenseful . . . writers have made an exciting screenplay out of the blackout!" —DAILY VARIETY

"**STANDOUT MELODRAMA** . . . packs a wallop of suspense and has plenty of thrills!" —THE INDEPENDENT

"**WELL-SUSTAINED WHODUNIT** that will satisfy . . . story geared for speedy action; getting a lift from good direction . . . Morris and Parker team neatly!" —VARIETY

"**WELL-HANDLED** excitement and suspense . . . Morris and Parker a good team . . . breezy style . . . numerous chuckles spotted . . . fast-moving!" —FILM DAILY

"**EVERY BIT AS ENTERTAINING AS ITS PREDECESSORS** . . . hard-bitten comedy . . . alert direction extracts high suspense from the compactly-plotted screen play . . . script points comedy!" —HOLLYWOOD REPORTER

Paramount Pictures

Paramount presents

"PACIFIC BLACKOUT"

with

ROBERT PRESTON

Martha O'Driscoll

Philip Merivale • Eva Gabor

Directed by RALPH MURPHY

Screen Play by Lester Cole and W. P. Lipscomb • Based on a story by Franz Spencer and Curt Siodmak

Paramount presents

"NO HANDS ON THE CLOCK"

starring

CHESTER MORRIS • JEAN PARKER

with ROSE HOBART • DICK PURCELL

ROD CAMERON • ASTRID ALLWYN

Directed by FRANK McDONALD

Screen Play by Maxwell Shane

...ROM THE HOTTEST COMPANY!


THE MUSICAL SHOW THAT WOWED BROAD-WAY FOR TWO YEARS!
The same stars...plus Bob Hope and 100 Louisiana Lovelies ...plus all the breathless spectacle of a New Orleans Mardi Gras!
LOUISIANA PURCHASE
IN TECHNICOLOR!
A Paramount Picture starring
BOB HOPE
VERA ZORINA
VICTOR MOORE
with
IRENE BORDONI
DONA DRAKE
and WALBURN
and THOSE LOUISIANA LOVELIES
—THE CREAM OF THE CROP!
Musical Comedy
Story by B. G. DeSylva
and Lyrics
WE'RE GONNA RING BELLS ON NEW YEARS, BABY— I'VE BOOKED THE SHOW THAT HAS EVERYTHING!

BOB HOPE, CROSBY, SKELTON, CROOKS, SMITH AND BRICE TOP RADIO POLL

Best Comedian Wins Champion of Champions Class; Skelton Named Outstanding New Star; Crooks First of Vocalists

Bob Hope is radio's brightest star, the Champion of Champions, as designated by more than 600 newspaper radio editors and columnists.

Bob Hope, laugh man of the Pepsodent program, thus heads, for the first time, *Motion Picture Daily's* radio popularity poll, conducted each year for FAME, Quigley Publications' annual amusement personality rating guide.

He was second last year. Jack Benny was first. Mr. Benny is second this year.

Third is Bing Crosby.

The Champion of Champions classification is the best in the field which included such categories as the Season's Outstanding New Star, Film Players on the Air, Comedians, Comediennes, Comedy Teams, Masters of Ceremonies, Male Vocalists, Female Vocalists, Commentators, Sports Announcers, Studio Announcers, Dance Bands, Symphonic Conductors, Dramatic Programs, Variety Programs, Quiz Shows, Children's Programs, Daytime Serials, Educational Programs, and Special Events.

Mr. Hope not only is Champion of Champions; he is best comedian; and, again, Mr. Benny is below him. Fred Allen is third, in the radio writers' estimation.

Third in Six Years

The Hope election makes him the third leader, in the six years of choosing Champions. Others were Mr. Benny, last year's, and the first year's choice; and Edgar Bergen, who owes some success to his chum, Charlie McCarthy.

Mr. Crosby, third this year, was third last year, and the year before.

Emergence into the radio writers' field of view, first occurred for Bob Hope in 1939: he was seventh in the Champion category, and second in the Comedian. As noted last year, he was second in both groups.

This year's voting discloses new names which may be Champions next year, or after, and leaders in their categories. Thus Red Skelton enters the lists as the Outstanding New Star of the Season. Kate Smith relinquishes her hold as Best Popular Female vocalist, to Dinah Shore.

It is noteworthy, however, that Bing Crosby, for four years the Best Popular Male Vocalist, took that accolade a fifth time.

Fanny Brice, Best Comedienne for three years, in this poll makes it four.

Fibber McGee and Molly for the third consecutive year are regarded the Best Comedy Team.

Best Film Player on the Air is Edward G. Robinson; Leopold Stokowski received the award for symphonic conducting; and H. V. Kaltenborn is again termed the Best Commentator.

Mr. Kaltenborn had that title two years; but in 1940, Raymond Gram Swing succeeded



BOB HOPE, Champion of Champions

him, only now again to give the position to Mr. Kaltenborn.

Guy Lombardo's orchestra was voted the best in the "sweet" classification, for the third year; and Glenn Miller's "swing" band achieved top rating in its field for the second year.

Gladys Swarthout, in the year's poll, climbed from runner-up position to Best Classical Female Vocalist. Richard Crooks is again Best Male Vocalist.

Following are results in all classifications:

CHAMPION OF CHAMPIONS
Bob Hope
Jack Benny
Bing Crosby

OUTSTANDING NEW STAR
Red Skelton
Dinah Shore
Harold Peary (Gildersleeve)

FILM PLAYERS ON AIR
Edward G. Robinson
Bing Crosby
Bette Davis

COMEDIANS
Bob Hope
Jack Benny
Fred Allen

COMEDIENNES
Fanny Brice
Gracie Allen
Marian Jordan (Molly)

COMEDY TEAMS
Fibber McGee & Molly
Burns & Allen
Abbott & Costello

MASTER OF CEREMONIES
Bing Crosby
Bob Hope
Clifton Fadiman

MALE VOCALIST (*Popular*)
Bing Crosby
Kenny Baker
Lanny Ross

FEMALE VOCALIST (*Popular*)
Dinah Shore
Kate Smith
Connie Boswell

MALE VOCALIST (*Classical*)
Richard Crooks
James Melton
Lawrence Tibbett

FEMALE VOCALIST (*Classical*)
Gladys Swarthout
Lily Pons
Margaret Speaks

COMMENTATORS
H. V. Kaltenborn
Raymond Gram Swing
Elmer Davis

SPORTS ANNOUNCERS
Bill Stern
Ted Husing
Red Barber

STUDIO ANNOUNCERS
Harry von Zell
Don Wilson
Milton Cross

DANCE BANDS (*Sweet*)
Guy Lombardo
Wayne King
Sammy Kaye

DANCE BANDS (*Swing*)
Glenn Miller
Tommy Dorsey
Benny Goodman

SYMPHONIC CONDUCTORS
Leopold Stokowski
Arturo Toscanini
John Barbirolli

DRAMATIC PROGRAMS (Different Plays)
Lux Radio Theatre
Helen Hayes Theatre
Orson Welles

DRAMATIC PROGRAMS (Same Cast, Characters)
One Man's Family
Aldrich Family
Big Town

VARIETY PROGRAMS
Kraft Music Hall
Rudy Vallee's
Bob Hope's

QUIZ SHOWS
Information, Please
Take It or Leave It
Quiz Kids

CHILDREN'S PROGRAMS
Let's Pretend (Nila Mack)
Quiz Kids
Ireene Wicker, Lone Ranger — tied

DAYTIME SERIALS
Vic & Sade
Against the Storm
Goldbergs, Life Can Be Beautiful — tied

EDUCATIONAL PROGRAMS
CBS School of the Air of the Americas
NBC University of Chicago Round Table
Mutual American Forum of the Air

SPECIAL EVENTS
CBS Spirit of '41
NBC General News Coverage, CBS Army Maneuvers Coverage — tied
CBS Overseas Broadcasts, NBC This Is England — tied

Consolidate Four Paramount Suits

Four stockholders' suits against Paramount, in the New York Supreme Court, were consolidated Tuesday. The suits ask return to the company of monies paid by Paramount executives to George Browne and Willie Bioff, convicted extortionists. Former Judge Alfred J. Talley will be trial counsel for the stockholders, who contend the payments were improper, and who ask accountings.

Balcon on Dam Story

Michael Balcon, production head of Ealing Studios, England, has acquired the film rights to a story based on the building and destruction of the famous Russian Dnieper Dam. Sergie Nolbandov and M. Danishcewsky are the authors. Mr. Balcon, who'll start production soon, said part of the film might be made in the United States

RADIO OFF TO WAR, BUT TELEVISION SITS ON THE SIDELINE FOR DURATION

Defense Communications Board Receives Presidential Authority to Designate and Control Air Facilities

Radio has enlisted.

Its little brother, television, cannot enlist.

Such were Governmental orders from Washington, last week, immediately upon the declaration of war.

President Roosevelt's Defense Communications Board received authority from him to "designate radio facilities for use, control, inspection, or closure by the War, or Navy Departments, or other agencies of the Government."

At the same time, observers in the capital predicted television development would come practically to a halt during the war.

Not sufficiently advanced at the outbreak of the war to provide anything like a national service, defense officials will not look with favor upon any expension of the industry because of the large volumes of critical materials which would be required, according to word heard in the Capitol.

The Army and Navy will need all the radio equipment that can be made, in the event of extended hostilities, with the very limited quantities of steel, aluminum, rubber, copper and other materials that will be available, it was explained.

To Be "Kept Alive"

On Monday, Federal Communications Commission chairman James Fly said it had not been decided whether the "nucleus" of commercial operations already provided could be maintained, and that that was a problem "to be worked out in light of the existing situation."

However, he declared, television will be "kept alive."

The sweeping authority given the Defense Communications Board last week was qualified Monday by Mr. Fly's assurance that the Board would interfere as little as possible with private radio broadcasting. Mr. Fly is chairman of the Board as well as of the FCC.

He added: "I need not tell you that the DCB is simply not going into censorship. That is not its job, and it has no plans and no desire to go into it.

"The same is true of the FCC. We are seeking only to get communications generally into a state of military preparedness."

He asserted broadcasters thus far had "done a fine job," and need not become alarmed.

Previously, censorship of radio had put in appearance for the first time in this country in the advising of the Mutual Broadcasting System, by its Manila correspondent, Royal Arch Gunison, that the Navy would allow him to broadcast only twice daily, and would censor his script.

General censorship in this country made official entrance Tuesday. The President named Byron Price, executive news editor of the Associated Press, director of consorship. He qualified, that radio, using voluntary censorship, would probably avoid trouble.

The censorship will affect radio mostly in its international communications.

The prime function of the DCB, however, is understood to be that of a master monitor, shutting down stations which may serve as beacons to enemy raiders, or which may interfere with military messages; turning stations over to one or all of the armed forces, when neeessary; and generally coordinating radio in the national defense seheme.

Last week, Neville Miller, president of the National Association of Broadcasters, urged members not to create any unnecessary alarms. The message was issued because of the "war footing" of many stations immediately after the Japanese attack.

Many shifted to 24 hour operations; they flashed news bulletins rapidly, repeatedly; they summoned commentators experienced and new; they informed the public well and quickly in the first few hours of war. And they also, it was feared, unduly alarmed the public in some localities, because they relayed information received without being able to check accuracy.

Most stations interrupted, and even shoved aside, commereial "plugs," and even programs, for war bulletins.

In New York, and on the West Coast, this week stations were preparing standardized alert, alarm, and all-clear signals, to synchronize with those issued by police and the armed forces in each locality.

Announcers will read, in these instances, prepared texts, which will, in general, emphasize speed and calmness.

Monitor Stations Set

On the West Coast, it is reported the station with the greatest power, and on the lowest wave length, will be beacon for air raid signals, the other stations monitoring its signals, and leaving the air when it does.

Air raid alarms caused Los Angeles and San Francisco stations to leave the air last week.

In New York, the city-owned station, WNYC, will be the beacon. WNEW, WMCA, WJZ, WHN all have direct lines to the city station, enabling them to broadeast simultaneously the instruetions received first at WNYC from police and the armed forces.

In all localities, radio stations in some degree added precautions against sabotage. In New York, armed guards were at transmitters; and, at the Columbia Broadcasting System, studio audiences were banned in the home building; and additionally the National Broadeasting Company barred studio tourists from its engineering rooms. In Cincinnati, the Crosley Corporation, operator of WLW, and WLWO, asked civil aeronauties officials to bar the stations' site, Mason, Ohio, to air traffic.

The NBC Red and Blue networks urged listeners not to telephone radio stations or official agencies about news reports, adding that verification of those reports would be duly broadcast.

Both the NBC and CBS operated their stations in key areas, 24 hours daily.

BELIEVE 90,000,000 HEARD ROOSEVELT

The greatest number of persons ever to listen to a broadcast, heard President Roosevelt's speech Tuesday, December 9th, the Cooperative Analysis of Broadcasting, New York, reported this week. C. E. Hooper, Inc., market research firm, also of New York, said that 90,000,000 persons listened.

The DCB, mentioned before, to which President Roosevelt delegated the sweeping powers described, was set up September, 1940. The powers given it, reminded Washington observers, are merely those already delegated to the President by Section 606 of the Communications Act. That section permits the President to operate communications systems in national emergencies.

Anent the "censorship," intent for which was denied by Mr. Fly, Attorney General Francis Biddle said last week in Washington, that J. Edgar Hoover, head of the Federal Bureau of Investigation, would coordinate the censorship activities of several Government agencies under a "Communications Censorship Board." This was in its preliminary stages, he intimated; and Mr. Hoover, it was understood, would relinquish captaincy later to a permanent board head.

On the Defense Communications Board are Mr. Fly; Herbert Gaston, United States Treasury; Major General Dawson Olmstead, Army Chief Signal Officer; Rear Admiral Leigh Noyes, Director of Naval Communications; Breckenridge Long, Assistant Secretary of State; and representatives of the radio, telegraph, and telephone industries.

"Use Care": Miller

Neville Miller, president of the National Association of Broadeasters, telegraphed the following, last week, to all stations:

"To all newspapers and radio stations—all those who reach the eyes and ears of the American people—I say this: you have a most grave responsibility to the nation now and for the duration of this war.

"If you feel that your government is not disclosing enough of the truth, you have every right to say so. But—in the absence of all the facts, as revealed by official sources—you have no right to deal out unconfirmed reports in such a way as to make people believe they are gospel truth."

Radio stations broadcasting foreign language programs were advised to continue, last week, by the National Association of Broadcasters. Discontinuation, the NAB asserted, would "tend to demoralize large segments of our population."

The NAB said a Government committee was "investigating the subject."

The War Department asserted last week that its interceptor commands in each area would order stations to shut down, in raids, and advise them when to resume. It added that the following announcement, or ones similar, would be made by stations, upon receipt of orders from the immediate interceptor command:

"At this time, ladies and gentlemen, radio station ..... is temporarily leaving the air in conformity with national defense. Keep your radio on so that upon resumption of our service we may bring you the latest information."

The NBC and CBS networks' suits to erstrain the FCC from enforcing its anti-monopoly regulations, was postponed, Friday, December 12th, in New York Federal Statutory Court, to January 12th. The court also denied the request of FCC attorney Thomas Harris that a stipulation, signed previously, and preventing enforcement until trial decision, be vacated.

The FM "frequency modulation" system of broadcasting has been found successful in intertank communication, by the United States Army Signal Corps. It is in use in approximately 100 tanks, now, in the Second Armored Division, and eliminates the possibility of communication interruption by statie, friction, and other manmade and natural electric sources.

STATE BRINGS 'BIG THREE' TO TRIAL IN MINNESOTA BLOCKS-OF-5 FIGHT

Companies Fight Test Case Despite Resumption of Selling After Lifting of Decree Restriction by N. Y. Court

Paramount, Twentieth Century-Fox, and RKO went into Ramsey County Court, St. Paul, Minnesota, Monday, to defend themselves against a criminal charge of violating the state's anti-consent decree law, and to obtain a ruling that the law is unconstitutional.

The three companies are being tried for selling films in blocks of five and ten, in violation of the law which compels major film companies to sell an entire season's product at one time, to an exhibitor, and which allows that exhibitor to cancel 20 per cent of that product.

A civil suit, instituted by the majors to obtain a permanent injunction against enforcement of the law, and to have it declared unconstitutional, will be tried in that court in February. Previous efforts by the five majors in the decree, and United Artists, to obtain a temporary injunction, failed some months ago; and at the time, Ramsey County Court Judge Hugo Hanft held the state law constitutional.

Meanwhile, selling of films in the state is in full swing, all the decree-bound majors except Loew's having obtained relief in the New York Federal Court; and, Wednesday, at that court, Loew's was expected to ask for similar relief. Its sales manager, William F. Rodgers, promised exhibitor representatives at last week's "unity" meeting in Chicago, that the company, in the interests of that unity, would resume selling in Minnesota in accordance with its law, not, however, yielding the principle that it maintains is at stake, and which will be determined by the criminal trial now in progress, and the civil suit to come.

Expected to Follow Majors

Loew's was expected to follow the relief procedure of other majors, and will resume selling in Minnesota immediately upon signing of the relief order by the court.

The criminal trial in Ramsey County Court, St. Paul, opened Monday with presentation by the state of facts admitted by the three majors; that Paramount and RKO sold blocks of five pictures, with no cancellation privilege, to David Ratner, operator of the theatre at White Bear; and that Twentieth Century-Fox sold a block of five, also with no cancellation, to Theodore Hamm, operator of the Gem and Oxford theatres, St. Paul.

Trial judge is Albin S. Pearson. Defendants waived jury trial. In the courtroom were Herman Wobber, Twentieth Century-Fox general sales manager; Neil F. Agnew, vice-president and distribution head of Paramount; Colonel Jason Joy, Twentieth Century-Fox studio personnel head and scenario director; Louis Phillips, Paramount home office attorney; William Zimmerman, RKO home office attorney, and Frederick Lorenzen and James Kennedy, New York counsel for Twentieth Century-Fox. The defendants were represented also by Joseph Finley, St. Paul attorney, and David Shearer of Minneapolis.

Ben Blotcky, Paramount branch manager in Minneapolis, admitted the Ratner deal. So did L. E. Goldhammer, RKO branch manager there.

Mr. Ratner admitted receiving the contract.

The two majors' branch managers admitted they knew their companies would release other pictures during the season.

Jack Cohan, Fox salesman, admitted selling the Fox pictures to Mr. Hamm.

All testified the deals were in accordance with the consent decree.

They also noted the deals were made before their companies sought and obtained relief from the decree in the New York court.

Observers noted the questioning was merely perfunctory, to establish cases for defense and prosecution, inasmuch as facts are admitted.

Late Monday, Mr. Shearer began for the defense, saying he would prove the state law unconstitutional; and that it was in restraint of trade; and, therefore, that his clients were not guilty.

Questioning for the state was conducted by James F. Lynch, Ramsey County Attorney, who filed the original criminal charges.

First defense witness, Tuesday, was Colonel Joy, who emphasized that the film industry operated under its own codes, and did not need regulatory legislation.

Mr. Finley and Mr. Shearer served notice they would present a complete history of motion picture operation, also emphasizing its ability to govern itself; and that it is in interstate commerce, and has developed particular practices. Mr. Shearer Tuesday covered production. He noted the fierce competition, which itself tempered the industry, for new players and stories, for established players, for picture release. He declared "uncanny judgment" was necesary to forecast public taste, and aserted "showmanship" was not "subject to monopoly."

DETAILS EXPENSES OF FILM LICENSING

Joseph Finley, attorney for the distributor defendants in the St. Paul trial of the companies for a test violation of the state anti-blocks-of-five law, on Tuesday explained to the court the extra expense involved in the licensing of films by distributors rather than outright sale. He said that in 1941, *although less than* 600 *films were made, there were* 10,000,000 *print shipments and that* 350 *prints might be necessary for a single picture, at a total cost of about* $40,000.

Educational Use of Films Urged

Harry C. Crawford, manager of the Ambassador theatre in St. Louis, referred to the motion pictures as a "sort of candy-coated educational pill because the patron seldom realizes he is being educated," in a speech delivered before the Missouri Teachers Association in St. Louis last week.

"It is our combined duty to interpret for children those things we would like them to know and we in the motion picture business are charged with a certain amount of this responsibility," said Mr. Crawford.

The motion picture, according to Mr. Crawford, is capable of setting a bad example on impressionable minds, "a responsibility we are cognizant of."

Marcus Acquires Theatre

Manny Marcus, who operates houses in Indianapolis, Fort Wayne, Indiana, and Dayton, Ohio, in addition to the Esquire theatre, in Cincinnati, has taken over the Chevwood and Chevron, Cincinnati suburbans, from Peter and William Palazollo and Deno Spaccarelli, who acquired the houses last September 15, from J. Ebersole Crawford and John Luffborrow, owners. Mr. Marcus will completely renovate and modernize the Chevwood, and complete the Chevron, which is still under construction. Work on this house has been delayed due to priority defense contracts.

New New York Firms

The Secretary of State, New York, has reported formation of new firms, and dissolution of one, as follows: Estates Theatres, Inc., New York, by Paul Raisler, William Billow and Edna Sharpe; Bridge Amusement Co., Inc., New York, by Benjamin N. Nathan, Sylvia Denmark and Gladys Barnett, and Empire Productions, Inc., by Robert Weemolsen, Arnold Gross and Janet Lovkov. Foreign Distributors Corp. has been dissolved.

Theatre Has Revivals

The O'Klare theatre, Eau Claire, Wis., is bringing back during "Revival Week," Dec. 14th to 20th, seven of the outstanding motion picture hits of recent years. Patrons were provided with a list of 40 titles from which to select their favorites. Daily vote standing of the various pictures was posted in the lobby of the theatre during the entire period.

Drive Leaders Announced

J. L. Fitzpatrick and Fred DeRado of the Capitol theatre in Binghamton, N. Y., remained the leaders in "Group A" in the Comerford Theatres Managers Drive, according to the third week's standings announced at the circuit's home office in Scranton, Pa., Monday, December 1st.

AT LAST IT'S ON

BIGGER!
BETTER!
CRAZIER!
FUNNIER!
Than on the Stage!



UNIVERSAL PICTURES presents

HELLZAPOPPIN'

starring **OLSEN** and **JOHNSON**

MARTHA RAYE

HUGH HERBERT • MISCHA AUER • JANE FRAZEE • ROBERT PAIGE • GUS SCHILLING • SHEMP HOWARD • The Six Hits • Slim and Slam • The Cangeroos and Spectacular Water Ballet

Screenplay by Nat Perrin and Warren Wilson • Based on an original story by Nat Perrin
Suggested by the stage play "Olsen & Johnson's Hellzapoppin'" • Directed by H. C. Potter

A MAYFAIR PRODUCTION — Associate Producers, Glenn Tryon and Alex Gottlieb

THE SCREEN!

POPPIN'

A MAYFAIR PICTURE

A UNIVERSAL RELEASE

HERE'S the GREATEST DATE in the HISTORY of YOUR BOXOFFICE!

AVAILABLE NOW!

SET IT NOW!

'TWO-FACED WOMAN' IS REVISED AND RE-RATED; MGM AFFIRMS PCA POLICY

Additions and Eliminations in Picture Bring Reclassification by Legion; Code Is Called "Practical Instrument"

Metro-Goldwyn-Mayer returned a revised "Two-Faced Woman" to circulation this week with a raised rating from the Legion of Decency, whose "Class C" (condemnation) of three weeks ago stirred nationwide attention from social and religious organizations and the press, causing the distributor to withdraw the film.

The picture came back with a "Class B" classification, after MGM had made changes, both additions and eliminations, which, the Legion announced, were deemed sufficient to warrant its removal from a "Class C" rating. In its original state, New York's Archbishop Spellman had decreed the picture "an occasion of sin and dangerous to public morals."

The Legion, at headquarters, in New York, on Thursday, said Metro was to use the revised version in all future bookings.

"The Legion appreciates the cooperation of Metro-Goldwyn-Mayer in bringing about this result," it was said in an announcement to the press.

Affirms Adherence

Released to the press simultaneously with the Legion statement was another, from J. Robert Rubin, vice-president of MGM, affirming the company's adherence to the motion picture industry's Production Code. Said Mr. Rubin:

"In response to criticism, which has been expressed relative to 'Two-Faced Woman' starring Greta Garbo and Melvyn Douglas, Metro-Goldwyn-Mayer has caused certain changes involving additions and eliminations in the production. The original version will be withdrawn from circulation following existing contractual commitments and the revised version will be made available on all future bookings.

"MGM wishes, at this time, to affirm its adherence to a policy of providing only motion picture entertainment of the highest artistic and entertainment quality, all of which is to be in conformity with reasonable standards of morality and good taste.

"To the end of maintaining right moral standards in the entertainment produced by this company, it has been and shall continue to be our policy to produce motion pictures in accordance with the moral standards of the Motion Picture Production Code.

"The Production Code which is the basis of the organized industry's system of self regulation represents a practical application to public screen entertainment of the fixed objective standards of morality which, after several years' experience has proven itself to be a reasonable and practical measure in the public interest."

Last Sunday, in thousands of Roman Catholic churches throughout the U. S., the Legion of Decency pledge was renewed, an annual procedure since December, 1934, following a nationwide uprising by social and church organizations, and the press, against the particularly pronounced off-color Hollywood production trend of the time.

This year's pledge renewal was in response to the invitation of the Bishops' Committee on Motion Pictures, of which the Most Reverend John T. McNicholas, O.P., S.T.M., Archbishop of Cincinnati, is chairman.

A press statement from Legion headquarters, last Friday, announcing the renewal, declared:

"It is confidently hoped that all persons interested in the maintenance of cinema moral standards will support the Legion in its insistence upon decent screen entertainment.

The pledge includes:

"I condemn indecent and immoral motion pictures and those which glorify crime or criminals. I promise to unite with all who protest against them.

"I acknowledge my obligation to form a right conscience about pictures that are dangerous to my moral life.

"As a member of the Legion of Decency, I pledge myself to see only good pictures. I promise, further, to stay away altogether from places of amusement which show pictures that can be an occasion of sin."

Exhibitors Warned Against Excuses of Forced Playing

Approximately a quarter of a million Catholics in the Albany diocese in upstate New York, as elsewhere in the country, renewed the Legion of Decency pledge last Sunday to abstain from seeing immoral pictures, under circumstances which suggested a renewed drive against objectionable films. The Albany diocese was the first in the country to successfully drive smutty magazines from newsstands in the upstate territory by a coordinated campaign a few years ago and there were indications locally that theatres would be closely checked.

A letter from Albany's Bishop Edmund F. Gibbons accompanied the diocesan reading of the Legion pledge, calling attention to the Legion's weekly rating of pictures. He called attention to an industry slackening in observation of its self-imposed regulations (under the Production Code Administration). Economic suasion through attending or boycotting theatres because of a persistent policy of booking films found objectionable by the Legion was suggested.

Priests throughout the Albany diocese cited the film Consent Decree, advising that managers of individual theatres and circuits no longer could take refuge in a plea that they had to "take every picture" offered by a producer. Explanation of the rejection rights under blocks-of-five was generally made.

Of the 14 motion pictures classified by the National Legion of Decency in its listing for the current week, eight were approved for general patronage, four were classified as unobjectionable for adults and two were found to be objectionable in part. The latest motion picture classifications follow:

Class A-1, Unobjectionable for General Patronage: "The Blonde Comet," "Melody Lane," "Midnight Angel," "Mr. Bug Goes to Town," "Road Agent," "Sing for Your Supper," "Steel Against the Sky" and "Thundering Hoofs." Class A-2, Unobjectionable for Adults: "Dr. Kildare's Victory," "Honolulu Lu," "Kings Row" and "Paris Calling." Class B, Objectionable in Part: "Kliou" and "The Man Who Came to Dinner."

Cleveland Variety To Honor Bert Stearn

Bert Stearn, recently appointed western division sales manager for United Artists, having been promoted from district manager covering Cleveland, Pittsburgh, Buffalo, Cincinnati and Indianapolis, will be given a testimonial dinner by the local Variety Club on January 5th at the Statler Hotel, Cleveland. Dave Miller, Universal district manager, is general committee chairman. His assistants are representatives of all of the offices in Mr. Stearn's former district and comprise the following: Pittsburgh, Harry Hendel, Nat Beier; Cincinnati, Ike Libson, Harris Dudelson; Indianapolis, Marc Wolf, G. R. Frank; Chicago, Charles Stern; Cleveland, Dave Miller, I. J. Schmertz, James Hendel, Lester Zucker, A. M. Goodman, M. B. Horwitz and E. C. Pearlstein. Mr. Pearlstein is in charge of publicity. Manny Landers, orchestra leader, and Eddie Miller, manager of Warners' Hippodrome, are in charge of the entertainment. And I. J. Schmertz, Twentieth Century-Fox branch manager, is chairman of the ticket committee.

Workers Give $475,826

Thirty thousand studio workers contributed $475,826 to the Los Angeles Community Chest, the motion picture division of that fund reported Tuesday. Last year's contribution was $467,062. The report, in the Biltmore Bowl, at noon, was made during a broadcast, in which Edward Arnold, president of the Screen Actors Guild, represented the industry for Louis B. Mayer, ill.

NBC Promotes Strotz

Sidney Strotz, National Broadcasting Company vice president, now in charge of programs, with headquarters in New York, will take charge of the entire Pacific Coast NBC operations, with headquarters in Hollywood, according to an announcement from Niles Trammell, president of NBC.

Schlesinger Shifts

Herbert Schlesinger has become first booker with the Fox exchange at Charlotte, North Carolina. He had been in that post with the MGM exchange at New Orleans.

D. A. Peterson Promoted

The Altec Service Corp. has promoted D. A. Peterson, former Philadelphia supervisor, to branch manager there.

CIRCUIT-DISTRIBUTOR 'DEALS' HIT BY ARBITRATOR; DECREE ASSAILED

'Inadequacies' in Rules Attacked by Law School Dean in Long Island Case; St. Louis Complaint on Clearance Dismissed

Sharp criticism of "inadequacies" in the consent decree and a charge that distributors and circuits with large buying power restrict new enterprise in exhibition in a manner "inimical to the public interest and unhealthy for the industry" are contained in the first decision on a some run case in the New York tribunal. The opinion was written by Geoge S. Harris, dean of the Newark Law School.

Mr. Harris dismissed without prejudice the some run complaint of the Strand Theatre, Astoria, Long Island, against the five consenting distributors. The Skouras circuit was cited in the original complaint but did not intervene. The Cedar Operating Company owned by Jacob Levy operates the Strand.

St. Louis Case No. 4, clearance action for Victor Thein's Palm theatre was also dismissed this week.

Mr. Harris said that he dismissed the complaint with reluctance and declared that the decree and Section VI were "woefully defective in protecting the rights of new theatre owners in a district where circuit theatres are already entrenched."

Complaint Filed Before Opening

Basis of the dismissal, which specifically permits the complainant to file a new action when further evidence shall have been amassed, was the fact that the complaint was filed on August 15th, 12 days prior to the opening of the new Strand. This, Mr. Harris declared made it impossible to present direct evidence that operation of the theatre was unprofitable. He held that the decree does not permit evidence gathered subsequent to the filing of the complaint.

In his findings of fact the arbitrator held that the Strand was a modern house capably operated in a district which by its growth in population could support an additional theatre profitably. However, he said, the distributors refused to license 1940-41 product on the ground that it would disturb existing contracts with the Skouras circuit, which operates five houses in the competitive area involved. They likewise refused to license 1941-42 product until it had been trade shown, and metropolitan and road show engagements completed he found. The arbitrator held that the Strand however, was unable to show by evidence other than opinion that as of filing date the last run in Astoria offered it would defeat the purposes of section VI.

"The fact is evident," Mr. Harris said, that the distributors "did not and do not intend to deal with the complaining party until Skouras Brothers have been satisfied."

Mr. Harris cited testimony that the Skouras circuit had offered to rent the Strand "at only half the fair rental value of the theatre." He declared it apparent that the circuit by control of the output of the defendants in the district was able to dictate its own terms for the rental of theatres which could not get product.

"'That such a threat to free enterprise remains possible under the consent decree, seems to the arbitrator inimical to the public interest and unhealthy for the industry," he wrote.

Protection by the decree of distributor relations with affiliates was also criticized by Mr. Harris. He said that exemption of 20th-Century Fox because of a long term franchise with the circuit and of RKO because of a 10 per cent subsidiary interest in Skouras was not in keeping with the intent of the decree.

Failure of the Skouras circuit to intervene was likewise attacked. Mr. Harris observed, "Skouras did not intervene because it had complete confidence that its interests would be protected by the defendant distributors. This inference the arbitrator believes is freighted with unhealthy implications."

Mr. Harris said that he dismissed the case with reluctance because he felt that it does not solve the problem presented by the complaining party.

He compared the film business with other forms of retail merchandising and asked if it was not the government's intent in the consent decree "to cut the five major companies . . . down to the size of normal business operations." Other manufacturers he declared have been forbidden to restrict new retailers.

St. Louis

In the St. Louis decision Judge Wesley McAfee dismissed the clearance complaint of Victor Thein operator of the Palm theatre, neighborhood St. Louis house. The arbitrator held that it had not proved that the clearances of the St. Louis Amusement Company's Aubert and Union theatres are unreasonable. Paramount and 20th Century-Fox were named. Costs were assessed against the complainant.

Judge McAfee declared that he had been "considerably influenced by the historical development of clearances" in the area and cited 1931 Film Board of Trade schedules. He warned the Aubert against delaying clearance between the Palm and Union by unduly delaying availability.

Philadelphia

Philadelphia's 13th case, the complaint of the Sansom Theatre Company for the Rivoli theatre, Philadelphia was withdrawn by stipulation on Friday. Columbus Stamper, whose complaint in behalf of the Great Northern theatre was also withdrawn, operates the Rivoli. The clearance demand named all five distributors and the Commodore and several Baltimore avenue theatres. Terms of the settlement were not revealed.

Kansas City

The fourth case for the Kansas City office of the arbitration tribunal was filed December 10 by J. E. Pennington, operating the Cozy theatre, 718 Kansas avenue, Topeka, Kas., under Section VIII, against the five consenting defendants.

It asserted that the Cozy has been held to 120 to 128 days after first-run Topeka, which is stated to be unreasonable. The Cozy asked that it be reduced to a maximum of 50 days, after first-run Topeka. Theatres named in the controversy are the Coed, Kaw, and Princess. Others named whose business or property complainant believes might be affected by an award are Grand, Jayhawk, Orpheum, Gem, Oakland, Glen.

Briefs were filed, and oral arguments ended December 12th in the clearance case of the Dickinson Theatre, Mission, Kas. It is the second case at Kansas City. Arguments were entered by W. G. Boatright, for complainant; Wallace Sutherland, representing Paramount, RKO, Vitagraph, and the Kansas City Operating Company (Newman Theatre) and Missouri Orpheum Company. Paul W. Newlon represented 20th Century-Fox, and Richard P. Brous, represented Fox Kansas City Corporation.

The recent Raritan decision, New York Case No. 13 was reviewed by Mr. Boatright and applied to the Kansas situation. He argued that Section 17 does not permit complete freedom to distributors as to clearances that affect their affiliates. Motions to dismiss under Section 17 had been filed by distributors but not passed on. The arguments were finished in one day. The arbitrator, W. H. Cloud, took the case under advisement.

Hearing of the third case before the Kansas City tribunal, a clearance case brought by D. R. Gifford, St. Joseph, Mo. in behalf of the Louis theatre set for December 15th has been postponed. No new date was set.

New Haven

At New Haven the parties in Joseph Shulman's Plaza theatre, Windsor, arbitration complaint against the consenting distributors, asking elimination of the 30-day Windsor Theatre clearance, will file briefs on or before January 10th. The hearing was continued for six days before arbitrator George P. Murdock, a record for the territory. Over 40 exhibits were marked in evidence. Mr. Shulman filed his complaint October 7th.

Chicago

The government has become interested in the Oriental Theatre, Chicago clearance case,

(*Continued on page 34*)

U. S. BRIEF HITS CHICAGO MOTIONS
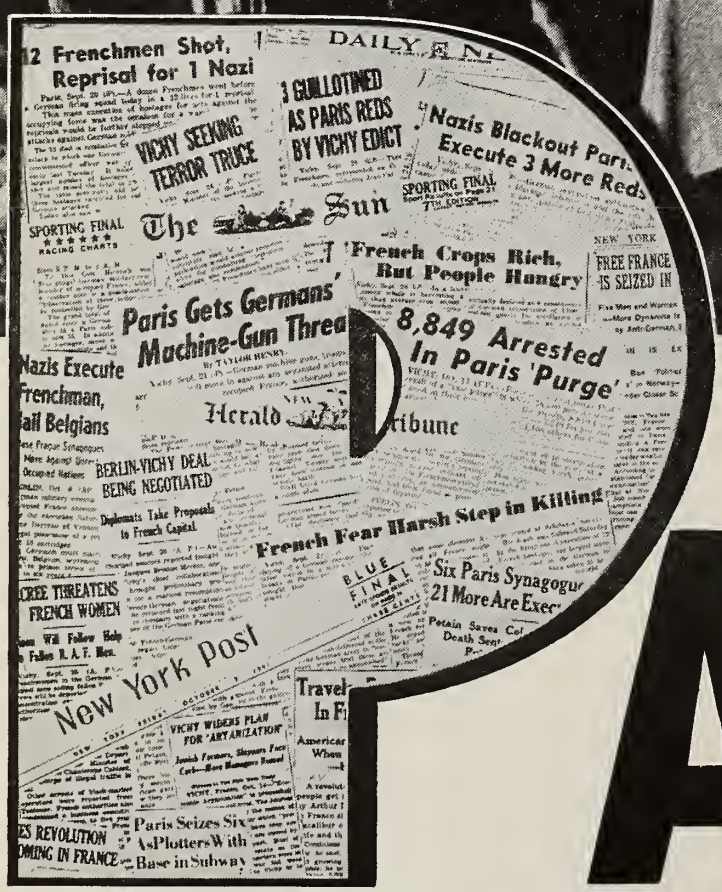
Motions by the consenting distributors asking dismissal from the clearance case of the Oriental theatre, Chicago, on the ground that the complaint is beyond the scope of Section VIII of the decree, were sharply criticized by the U. S. Government this week in its first intervening brief in an arbitration action. Robert L. Wright, special assistant to the attorney general, filed the seven-page memorandum.

Reviewing contentions that the clearance section was not applicable to the 42 day clearance enjoyed by first runs over the Oriental's "Big week" because a change in this interval might mean a change in the relative playing positions on the entire Chicago clearance scale Mr. Wright declared:

"We do not believe that argument is required to persuade the arbitrator that such a position is not tenable.'

He cited U. S. anti-trust prosecutions of the intervenor, Balaban & Katz, and recalled that its consent decree settlement and subsequent contempt actions were dropped at the time the New York decree was approved. This was done, he asserted, with the understanding that B. & K. accepted the New York decree as applicable to the Chicago clearance situation.

50 MILLION FRENCHMEN WON'T BE WRONGED!



ARIS

EVERY DAY YOU CAN HEAR IT CALLING ON THE FRO









THE WRAPS ARE OFF! TURN YOUR MARQUEE WHITE HOT WITH THIS ONE!

PRINTS are READY NOW at UNIVERSAL!

Right from under the heels of the Nazi heels . . . comes this blistering story of fifth horsemen vs. fifth columnists!

***WHY** 50 hostages die for the deeds of one hero!*
***WHY** the man with the gun fears the man with the heart!*
***WHY** reprisal killings only breed more rebellion!*
***WHY** every morning hears a prayer—and every evening the executioner's fusillade!*

ALLING

AGE OF YOUR OWN NEWSPAPER!



A Charles K. Feldman Group Production starring

Elizabeth BERGNER • Randolph SCOTT
with Basil RATHBONE
Gale SONDERGAARD • Edward CIANNELLI
Charles ARNT • Lee J. COBB

Original Screen Play by Benjamin Glazer and Charles S. Kaufman • Original story collaboratar, John S. Toldy • Directed by EDWIN L. MARIN • Produced by BENJAMIN GLAZER

A UNIVERSAL PICTURE

U. S. Interested in Clearance Case

(Continued from page 31)

through the filing of a brief on December 11th which states that the motions to dismiss, by the distributors and intervenors, constitute an effort to avoid arbitration and are all improper. The time for the filing of briefs and replies in the case has been extended until December 18th and 29th, respectively.

Detroit

The second Detroit case, a clearance complaint of the Booth theatre vs. Paramount, filed in March, was finally heard at Detroit on Thursday. The hearing lasted only one day and Jerome G. Thomas, arbitrator, took the case under advisement.

Dallas

The Appeal Board at New York received its 17th case on Tuesday when B. R. McClendon operator of the State and Texan theatres in Atlanta, Tex., appealed the dismissal on December 6th of his clearance action against MGM, RKO, Warners and 20th Century-Fox. The Paramount-Richards circuit named in the complaint refused to intervene or recognize the arbitration proceeding.

Chicago

Thomas C. McConnell, who was arbitrator in the Portage Theatre case, has been named arbitrator of the Don Theatre, Downers Grove, Ill., case No. 11 which has been set for December 22nd. This is the first time in Chicago that an arbitrator, experienced in a previous arbitration hearing, has been selected to sit in on a second case.

The Annetta Theatre, Cicero, Ill., clearance complaint, filed by Benjamin and Albert Bartelstein, of the Bartelstein circuit, will be heard before James A. Sprowl, arbitrator, on December 30th, Washington.

Washington

Hearings in the clearance complaint of the Bayne theatre, Virginia Beach, Va., Washington case No. 10 were concluded after two days last Friday. Witnesses for the Bayne argued that it was not in direct competition with the Newport theatre in Norfolk. W. G. Barbee general manager of Lichtman theatres told the arbitrator that Newport customers complained of old pictures at the Bayne. Max Cohen, Universal Washington manager testified that he considered the two theatres comparable in appointments and service to their communities. Vitagraph and Newport witnesses said that the Norfolk theatre was larger and in direct competition with the Bayne. John E. Laskey, arbitrator, took the case under advisement.

Miller with Superior

Charles H. Miller, manager of the Producers Releasing Corporation office in Chicago since last March, has resigned to become general sales manager of Superior Pictures, Inc., with exchanges in Chicago, Milwaukee, Indianapolis and St. Louis. They also hold the Producers Releasing Corporation franchise for Milwaukee. Mr. Miller, who had been with the company he is returning to for six years previously to last March, is succeeded by George Topper.

Mohme Plans New Office

Gustav Mohme, who has established an exchange for Spanish dialogue films in Los Angeles and is planning another in Denver, is preparing an office in San Antonio, Tex. Mr. Mohme was general manager of Mexican distribution for Twentieth Century-Fox.

FOX WISCONSIN SETS SERIES OF LECTURES

Acting on the theory that theatregoers are keenly news conscious and are interested in more than entertainment, Fox Wisconsin Amusement Corp. in February will inaugurate a series of five weekly lectures in theatres in twenty cities in the Wisconsin territory.

No movies will be shown in connection with the lectures, which will conclude with a public forum. Speakers scheduled to talk one night each week include Jan Valtin, Elissa Landi, T. R. Ybarra, Dr. Otto Strasser and Cy Caldwell.

Fox hopes to sell tickets for the entire lecture series in advance in blocks. In addition to the Downer, Modjeska and Venetian theatres in Milwaukee, the lectures will be held in Fox houses in Madison, Oshkosh, Racine, Kenosha, Janesville, Fond du Lac, Menasha, Beaver Dam, Manitowoc, Green Bay, Port Washington, Wausau and Stevens Point, Michigan cities to be visited include Houghton, Iron Mountain, Menominee and Ishpeming.

Army Shows May Get Ticket Tax Waivers

Legislation revising the admissions-tax provisions of the 1941 revenue act so as to exempt soldiers attending Army camp motion picture shows may be sought in Congress following a disclosure by Secretary of the Treasury Morgenthau that the tax on such exhibitions cannot be lifted by any regulation.

Secretary Morgenthau, replying to an inquiry from Representative John W. McCormack on the subject, last week, said the department had no objection to such legislation so long as the net proceeds from soldier admission were used exclusively for the welfare of the military or naval forces.

Until last October, the Army camp shows were exempt from tax, but as a result of the termination of the exemptions previously granted to religious, educational or charitable institutions and organizations admissions to camp theatres became subject to the levy. The bill was so written, the Secretary said, that nothing less than legislation would afford relief.

"Because of the apparent purpose to benefit the men in military service and to encourage their attendance at theatres and other activities within the posts, camps, reservations and other areas maintained by the military or naval establishments, rather than to aid the organization conducting the activity," he said, "the Treasury Department would not consider such legislation a precedent for the ultimate restoration of the exemptions so recently abolished."

Only the Army shows would be affected by the legislation, since the Navy makes no charge for admissions to its shows.

Benson Succeeds Jacobs

Earle W. Sweigert, Paramount district manager in Philadelphia, announced the appointment of Albert C. Benson as district short subjects sales supervisor. He succeeds Saul Jacobs. The appointment of Mr. Benson marks his return to the industry, having left for other business fields in 1933 after an association with Paramount Pictures in this territory that originally started in 1919.

Amusement Park Grosses Increase

Amusement park business during the summer and early fall months in western Pennsylvania was from 15 to 35 per cent ahead of the 1940 grosses, a survey of park managers, recently completed, indicated. This, of course, was extra competition to motion picture box offices. Opinion varied on the gate-pulling power of free acts and traveling name-bands. Indications are that 1942 business, judging from industrial payrolls and advance picnic bookers, will be even better than the current year's.

Aided by fair weather throughout most of the summer, the parks enjoyed heavy attendance of booked outings, and brisk transient trade. Although none of the district parks exact gate tolls, and therefore are unable to know exactly the total attendance figures, most park managers believed that per capita spending was up, as well as attendance. Nine amusement parks operated in that area during the past summer.

Gains of 20% to 30%

Kennywood, reputedly one of the nation's three largest parks, reported gains between 20 and 30 per cent in various departments. President A. Brady McSwigan of Kennywood attributed some of his business, particularly on Sundays, to his free acts. Best act draws, he informed, were the Peaches Sky Revue, Eric the Great, the Four Sidneys, the Canestrillis Troupe, Lorenzo with Vicki, and the Walkmirs.

West View Park business increased 30 per cent over 1940, according to president Charles L. Beares, Sr. Unlike Kennywood, however, West View's business was not helped much by free acts, Mr. Beares claimed, and the dance orchestras were sometimes a problem.

Best West View business attraction was the Fire Festival, the park head declared. It jammed the grounds. Also big money-getters were the three roller-coasters and the two merry-go-rounds. An expanded children's playground and an enlarged parking lot accommodating 3,000 automobiles also helped.

At West View, the outdoor acts played seven days and seven nights weekly, were augmented Sunday afternoon and evening by the musical revues in the park's Talkie Temple. At Kennywood, the outdoor acts played seven days and seven nights weekly, were augmented Sunday afternoon and evening by musical concerts presented by the park's dance orchestra of that week.

Bands at West View were Clyde Knight, Jimmy Gamble, Brad Hunt, Benny Burton, Al Kavelin, Joey Shaffer and Buzz Aston.

Banner business was also enjoyed during the past season by Conneaut Lake Park, according to vice-president John H. Lucas of the Peoples-Pittsburgh Trust Co., head of the park company. Managed by Tom Foley, the Conneaut includes two hotels, cottages, lake-side boating and swimming concessions, bowling, and stores, in addition to the amusement park.

Other parks in the area are Olympia near McKeesport, Idlewild on the Lincoln Highway east of Greensburg, Oakford near Jeannette, Rock Springs at Chester, W. Va., Burke Glen on the William Penn Highway near Wilkinsburg, Rakuen Lakes near Bridgeville, and Alameda near Butler.

Robud Acquires Theatre

Robud Theatre Corp., headed by Robert Bernhard, son of Joseph Bernhard of Warners, has taken over the Park theatre in Caldwell, N. J., which was formerly operated by Rapf & Rudin.

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IT PACKS THE POWER of a FEATURE-THRILLER!

An exploitation special timed for the minute!
Vividly portraying America's air-might as it shouts defiance at the ruthless aggressors!

CAVALCADE of AVIATION

THRILL to the first flight of the "Kitty Hawk" . . . *THRILL* with America's first war ace, Capt. Eddie Rickenbacker, in action . . . *THRILL* and *WONDER* at the freak designs that helped America get its wings . . . *THRILL* to the first American air-bombers in action . . . *THRILL ONCE AGAIN* with America's air heroes—Byrd, Chamberlain, Post, Rogers, Earhart, Elder and others . . . *THRILL* to General Billy Mitchell's forecast of war in the air . . . *THRILL* to America's mighty air power blasting its enemies from the skies!



SEE
Captain Eddie Rickenbacker, America's greatest war ace . . . see actual World War I combat!



SEE
Wiley Post and Will Rogers on the world-flight from which they never returned!



"EXTRA ATTRACTIONS" UNIVERSAL "EXTRA GROSSES"



SEE
Amelia Earhart as she appeared before her ill-fated flight over the Pacific!



SEE
Ruth Elder, the first woman to fly across the Atlantic Ocean!



SEE
Ruth Nichols as she returned after setting a new altitude record!



SEE
General Billy Mitchell as he forecasts the coming of air-war!

World Premieres in Dayton and Dallas! — NATIONAL RELEASE, DEC. 31

HOLLYWOOD PRODUCTION HIT A NEW HIGH IN 1939, GOVERNMENT REPORTS

95 More Establishments Doing Business in 1939 Than in Previous Year; Salaries Decrease, and Wages Increase

Nineteen-thirty-nine was a peak year for Holywood film making.

The United States Census Bureau at Washington, this week made public its final report on the last census to be taken on motion picture production, in 1939, showing that in that year new high levels were reached in the number of units engaged, in employment and in expenditures for production. The report is always released many months following census taking.

The report disclosed that there were 178 establishments in operation against 83 in 1937, employing a total of 35,345 persons against 32,398. A breakdown of the employment figures showed that there were 9,635 salaries officers and employes against 13,060 two years previous, and an average of 24,052 wage earners against 19,338, and in addition 1,658 persons employed preparing films distribution and in construction (no comparable figure for 1937), and that salaries (including talent) amounted to $93,341,137 against $102,393,327 and wages $45,735,926 against $37,157,753.

Total Cost Increases

The total cost of work done during the year was placed at $215,700,084 compared with $197,741,358 in 1937. It was explained that "since the motion picture industry does not sell its products, but rents them, it is impossible to determine the actual value of the output in a given year until long after its close, and it is therefore necessary to use the total cost of work done during the year as the index of production for the industry.

"This total cost of work done includes the cost of work done within the census year on films that were completed after the close of that year, but does not include the cost of work done prior to the census year on films completed within the year. It also includes receipts for laboratory and other work done for others, and rentals received for the use of studio facilities."

Of the total cost of work done during the year, $142,543,420 was for salaries and wages, $43,051,733 was cost of studio supplies, film containers, fuel and electric energy, $3,644,889 cost of contract work and $26,460,042 for other expenses.

Production Figures Only

The report presents statistics only on the *production* activities of motion-picture studios and laboratories, and *does not* cover the maintenance and operation of exchanges. References to "distribution" employes in the report relate to employes of the laboratories who are concerned with the final operations in the preparation of positive films. "Although the production of motion pictures is not strictly a manufacturing industry, its commercial importance is so great that data in regard to it have been collected at the biennial censuses of manufactures for 1921 and subsequent years," says the Census Bureau.

"Motion pictures, not including projection in theatres" industry continues the Government, as constituted for census purposes, embraces all processes and activities connected with the production of motion-picture films, such as the preparation and photography of scenes, the development of exposed films, the printing of projection films, and other studio and laboratory work necessary in connection with the production of projection films for use. *It does not, however, include the distribution of these films and their projection in theatres.* No data was included for establishments that reported less than $5,000 as the cost of work done during the census year.

Publish List of Visual Aid Films

A comprehensive list of sources from which visual aids and equipment for educational purposes, principally for school use, can be obtained was revised recently by the Division of Special Problems, U. S. Office of Education, for teachers and other school officials as well as for individuals interested.

The document consists of the following information areas in which materials are available, state or city; conditions under which materials can be secured, namely, by rental, purchase or free loan, and other additional descriptive informaiton. However, it is reported that the list is not complete.

The materials and equipment are classified in these categories: charts and graphs; exhibits; filmstrips, slidefilms and stillfilms; lantern slides; maps and globes; motion pictures; objects, specimens and models; pictures and photographs; posters and cartoons; cameras; filmstrip and stillfilm projectors; micor-projectors and motion picture projectors.

Classification Sub-Divided

Each classification is sub-divided as to source: Federal Government Departments and agencies; state government departments and agencies; colleges and universities, libraries, museums, associations and commercial dealers.

Under the motion picture division, for example, 32 Government agencies and departments are listed; 26 state departments; 102 colleges and universities; 18 museums; 45 associations and foundations and 238 commercial dealers.

U. S. Compares Picture-Making in Hollywood from 1921

Census Year	Number of establishments	Wage earners (average for the year)	Wages	Cost of studio supplies, containers for films, fuel, electric energy, and contract work	Other expenses	Total cost of work done during the year
1939	178	24,052	$45,735,926	$46,696,622	$26,460,042	$215,700,084
1937	83	19,338	37,157,753	42,587,536	15,602,742	197,741,358
1935	129	14,917	24,686,405	34,686,094	22,749,160	161,864,842
1933	92	10,777	18,395,489	30,180,961	17,817,964	119,342,866
1931	140	[1]	[1]	44,238,126	[2]	154,435,688
1929	142	10,784	24,860,092	49,752,741	[2]	184,102,419
1927	142	8,415	18,637,005	50,344,020	[2]	134,343,360
1925	132	5,573	13,065,756	38,626,961	[2]	93,636,348
1923	97	6,408	16,601,153	32,265,636	[2]	86,418,170
1921	127	6,259	14,740,009	31,753,496	[2]	77,397,381

[1]Not called for separately on schedule.
[2]No comparable data.
[3]No comparable data for years prior to 1921.

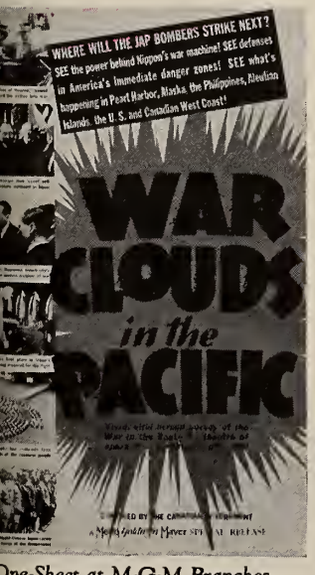


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For immediate booking from M-G-M!

"WAR CLOUDS IN THE PACIFIC"

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Book it! Advertise it!
Pack your theatre NOW!

THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER
Hollywood Editor

Esteemed Editor:

Somewhat less than the whole truth about Hollywood's reaction to the fact of war has been conveyed in the dispatches emanating from here since December 7th, thorough as these have been with respect to coverage of the community's doings.

What the community has not been doing is another and mayhap, in the long view, a more significant story.

There has been no outpouring of official utterances from the lips of the mighty.

Executives who were persistently vocal a while back on everything from double-billing to gin-rummy are sitting this one out, so to speak, or so not to speak, and for a reason.

This reason is no off-the-set agreement entered into on advice of counselors in the interest of a solid front, commendable as such a making of covenant might have been.

The reason is the same one that accounts for a conspicuous absence of those wise-cracks, witticisms and behind-the-napkin anecdotes which the personnel of this province concocts habitually and a little resolutely for its own diversion in the face of any and all developments far or near affecting the art-industry intimately or remotely.

No other crisis in world affairs or the course of the nation, unless it were that other World War, has quenched insular Hollywood's flow of executive enunciation and *effete* flippancy.

Hollywood is neither experting this one nor laughing it off.

At this point the community is engaged in finding out what its responsibilities are to be and preparing to discharge them. Talking is at minimum, suggesting that action will be as notably the reverse. Just what Hollywood shall be called upon to do is not yet fully revealed, but the will to do it promptly and well is everywhere in evidence.

▽

A measure of appreciation of the Town's earnestness is to be had from consideration of some realities dealt with by members of the Association of Motion Picture Producers in arriving at decision to operate all studios on an unexceptioned daytime schedule calling for restriction of operations to the period between 9 a.m. and 5 p.m., a step taken for the announced purpose of enabling employees to reach their homes each evening before blackout time.

A detail implicit in this regulation is the elimination of that over-time and double-time compensation which members of organized crafts have depended upon for extra earnings, yet no protest from this quarter has been heard.

Implicit in it, too, is the lengthening of shooting schedules, a matter involving increase in overhead, complications in castings and talent commitments, depletion of product backlog and perhaps in some cases a lag in the meeting of release schedules.

Ramifications in many directions will affect employment and income, adversely or beneficially as the case may be, of just about everybody in the field of production.

Prior to last week, any schoolboy in the neighborhood could have told you a dozen reasons why the studios could not adopt this regulation. The brighter ones could have told you the move would be regarded as suspect if taken.

This week it is in effect and there is no questioning.

C'est la guerre.

▽

The war caught up with your correspondent in person at 8:07 p.m. December 10th on the corner of Los Feliz and Brand Boulevards, which is, you'll recall, the point of left-turning into Glendale and away from Forest Lawn Cemetery.

He was on his way to the Alex theatre in that suburb for a look-see at "Remember the Day" (and he'll remember the night) when his radio ordered him to pull over to the curb, douse his lights and sit still. He did.

Then his radio, after confiding that enemy planes were over Los Angeles, signed off with a promise to speak up again when they had gone.

All the lights in sight went out within a space of minutes and two searchlights, such as the management of the Carthay Circle never dreamed of on its most imaginative night of premiere, started criss-crossing the sky in quest of whatever might be up there. They didn't seem to find anything, which was less disappointing than the statement may suggest.

Two cold, damp, dark hours later Chief of Police Ball of Glendale came down the street in a white car topped by a loudspeaker through which he bawled orders for parked civilians to get the hell out of there and drive home with their lights out. Your correspondent complied with this injunction and will swap the ensuing experiences for his chances of dodging death from the heavens hereafter, henceforward and forever.

Next day your associate abandoned his long waged campaign in behalf of theatre previews for sake of audience reaction and came out flatly for daytime screenings in bombproofed and barricaded projection rooms.

▽

The Messrs. E. Frank Hummert, A. H. Diebold, Hunter Marsten, Jacques Virmont, James A. Miller, Loet C. Barstyn and Herbert R. Ebenstein, of your city, are by way of being unintentional beneficiaries of changes brought by the war.

Their Miller Broadcasting System, which opened offices and studios here this week, offer facilities and equipment for applying to major radio programs those processes of editing and retake which enable film studios to present their talent always at its and their best.

At bottom a system of program recording, the service was in a fair way to collide with the vestiges of that disfavour in which transcribed programs were held at the time of their inception.

—W.R.W.

PRODUCTION UP

Advent of wartime conditions, which affected life and operations in the production community directly in terms of blackouts and otherwise, did not prevent increase in the number of pictures in camera stage. Nine were started, one of them coincidentally related to martial developments, while five were being finished, raising the count to a total of 48 pictures in work.

COMPLETED

Columbia
After the Alamo
Monogram
Man from Headquarters
Republic
Pardon My Stripes
Cowboy Serenade
20th-Fox
Roxie Hart

STARTED

Columbia
Canal Zone
Blondie Greets a Guest
Monogram
Below the Border
Frontier Law
Roach
About Face
20th-Fox
Night Before the Divorce
Universal
Drums of the Congo
Mystery of Marie Roget

SHOOTING

Columbia
Trinidad
Korda
To Be or Not to Be
M-G-M
I Married an Angel
Mrs. Miniver
Rio Rita
I'll Take Manila
Out of the Past
This Time for Keeps
Tortilla Flat
Courtship of Andy Hardy
Along Came Murder
Paramount
Palm Beach Story
Take a Letter Darling
Holiday Inn
Mr. & Mrs. Cugat
My Favorite Blonde
American Empire
Out of the Frying Pan
This Gun for Hire
RKO Radio
Powder Town
Mayor of 44th Street
Tuttles of Tahiti
Magnificent Ambersons
Lum & Abner No. 2
Republic
Riders of the Sunset Trail
X Marks the Spot
Roach
Cubana
20th-Fox
This Above All
Rings on Her Fingers
Moontide
Not for Children
Tales of Manhattan
To the Shores of Tripoli
Universal
You're Telling Me
Warner
Yankee Doodle Dandy
In This Our Life
Larceny Inc.
Juke Girl
Arsenic & Old Lace

M-G-M TRADE SHOWINGS

CITY	PLACE ADDRESS	DAY, DATE AND HOURS OF SCREENING (A) WOMAN OF THE YEAR and (B) JOE SMITH, AMERICAN	(C) CHINA CARAVAN and (D) WE WERE DANCING	(E) BORN TO SING and (F) OUT OF THE PAST
ALBANY	20th-Fox Screen Room 1052 Broadway	TUES. 1/13 11 A.M.	WED. 1/14 11 A.M.	TUES. 1/20 11 A.M.
ATLANTA	RKO Screen Raam 191 Walton St., N.W.	TUES. 1/13 10:30 A.M.	WED. 1/14 10:30 A.M.	TUES. 1/20 10:30 A.M.
BOSTON	M-G-M Screen Raam 46 Church Street	TUES. 1/13 10 A.M. & 2:15 P.M.	WED. 1/14 10 A.M. & 2:15 P.M.	TUES. 1/20 10 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Raam 290 Franklin Street	TUES. 1/13 1:30 P.M.	WED. 1/14 1:30 P.M.	TUES. 1/20 1:30 P.M.
CHARLOTTE	20th-Fox Screen Raam 308 South Church Street	TUES. 1/13 1:30 P.M.	WED. 1/14 1:30 P.M.	TUES. 1/20 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 Sauth Wabash Ave.	TUES. 1/13 1 P.M.	WED. 1/14 1 P.M.	TUES. 1/20 1 P.M.
CINCINNATI	Palace Theatre Screen Rm. 16 East Sixth Street	TUES. 1/13 1 P.M.	WED. 1/14 1 P.M.	TUES. 1/20 1 P.M.
CLEVELAND	20th-Fax Screen Room 2219 Payne Avenue	TUES. 1/13 1 P.M.	WED. 1/14 1 P.M.	TUES. 1/20 1 P.M.
DALLAS	20th-Fax Screen Raam 1803 Waod Street	(B) only TUES. 1/13 10:30 A.M. (A) only TUES. 1/13 2:30 P.M.	(C) only WED. 1/14 10:30 A.M. (D) only WED. 1/14 2:30 P.M.	(E) only TUES. 1/20 10:30 A.M. (F) only TUES. 1/20 2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	TUES. 1/13 1:15 P.M.	WED. 1/14 1:15 P.M.	TUES. 1/20 1:15 P.M.
DES MOINES	20th-Fax Screen Roam 1300 High Street	TUES. 1/13 1 P.M.	WED. 1/14 1 P.M.	TUES. 1/20 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	TUES. 1/13 1:30 P.M.	WED. 1/14 1:30 P.M.	TUES. 1/20 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 North Illinais Street	TUES. 1/13 9 A.M.	WED. 1/14 9 A.M.	TUES. 1/20 9 A.M.
KANSAS CITY	Vogue Theatre 3444 Broadway	TUES. 1/13 1 P.M.	WED. 1/14 1 P.M.	TUES. 1/20 1 P.M.
LOS ANGELES	20th-Fox Screen Room 2019 South Vermant Ave.	(A) only TUES. 1/13 10:30 A.M. (B) only TUES. 1/13 2:30 P.M.	(C) only WED. 1/14 10:30 A.M. (D) only WED 1/14 2:30 P.M.	(E) only TUES. 1/20 10:30 A.M. (F) only TUES. 1/20 2:30 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	TUES. 1/13 1 P.M.	WED. 1/14 1 P.M.	TUES. 1/20 1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	TUES. 1/13 1:30 P.M.	WED. 1/14 1:30 P.M.	TUES. 1/20 1:30 P.M.
MINNEAPOLIS	Screen Raom Warner Bldg. 1104 Currie Avenue	TUES. 1/13 1 P.M.	WED. 1/14 1 P.M.	TUES. 1/20 1 P.M.
NEW HAVEN	20th-Fax Screen Raom 40 Whiting Street	TUES. 1/13 10 A.M.	WED. 1/14 10 A.M.	TUES. 1/20 10 A.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	TUES. 1/13 1:30 P.M.	WED. 1/14 1:30 P.M.	TUES. 1/20 1:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Roam 630 Ninth Avenue	TUES. 1/6 9:30 A.M. & 1:30 P.M.	TUES. 1/13 9:30 A.M. & 1:30 P.M.	TUES. 1/20 9:30 A.M. & 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	TUES. 1/13 9 A.M.	WED. 1/14 9 A.M.	TUES. 1/20 9 A.M.
OMAHA	20th-Fax Screen Roam 1502 Davenpart	TUES. 1/13 10:30 A.M.	WED. 1/14 10:30 A.M.	TUES. 1/20 10:30 A.M.
PHILADELPHIA	M-G-M Screen Roam 1233 Summer Street	(A) only TUES. 1/13 11 A.M. (B) only TUES. 1/13 2 P.M.	(C) only WED. 1/14 11 A.M. (D) only WED. 1/14 2 P.M.	(E) only TUES. 1/20 11 A.M. (F) only TUES. 1/20 2 P.M.
PITTSBURGH	M-G-M Screen Roam 1631 B.vd. af Allies	TUES. 1/13 1 P.M.	WED. 1/14 1 P.M.	TUES. 1/20 1 P.M.
PORTLAND	B. F. Shearer Screen Raam 1947 N.W. Kearney Street	TUES. 1/13 1 P.M.	WED. 1/14 1 P.M.	TUES. 1/20 1 P.M.
ST. LOUIS	S'Renco Screen Raam 3143 Olive Street	TUES. 1/13 1 P.M.	WED. 1/14 1 P.M.	TUES. 1/20 1 P.M.
SALT LAKE CITY	20th-Fax Screen Raam 216 East First Street, Sa.	TUES. 1/13 1 P.M.	WED. 1/14 1 P.M.	TUES. 1/20 1 P.M.
SAN FRANCISCO	20th-Fox Screen Raam 245 Hyde Street	TUES. 1/13 1:30 P.M.	WED. 1/14 1:30 P.M.	TUES. 1/20 1:30 P.M.
SEATTLE	Jewel Bax Preview Theatre 2318 Secand Avenue	TUES. 1/13 1 P.M.	WED. 1/14 1 P.M.	TUES. 1/20 1 P.M.
WASHINGTON	20th-Fax Screen Room 932 New Jersey, N.W.	TUES. 1/13 1 P.M.	WED. 1/14 1 P.M.	TUES. 1/20 1 P.M.

"Woman Of The Year"—*Katharine Hepburn, Spencer Tracy* • "Joe Smith, American"—*Robert Young, Marsha Hunt*
"China Caravan"—*Laraine Day, Barry Nelson* • "We Were Dancing"—*Norma Shearer, Melvyn Douglas*
"Born To Sing"—*Virginia Weidler, Ray McDonald, Leo Gorcey, 'Rags' Ragland, Douglas McPhail* • "Out Of The Past"—*Conrad Veidt, Ann Ayars*

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

When Mrs. Walter Griffiths, secretary of the North and South Carolina Theatre Owners, wrote a letter to Nebraska for some confidential information recently, her query was found later to be anything but confidential.

She wanted to get all the details on the Nebraska anti-ASCAP bill, which was held constitutional recently by the U. S. Supreme Court, so sent a letter to Bob Livingston as president of the MPTO of Iowa-Nebraska, addressing him at the Park Theater, Omaha, Neb.

Though active, Mr. Livingston isn't president, and his theatre is the Capital in Lincoln, Neb., not the Park in Omaha. The late Charlie Williams, long time MPTO president, ran the Park in Omaha until he died. When he died, he left a note that Eugene Blazer, Omaha attorney, should be executor of his estate. Thus, all MPTO business mail is forwarded immediately to Mr. Blazer for handling.

Mr. Blazer got Mrs. Griffiths' letter, but didn't feel up to taking care of it, so sent it to Mr. Livingston in Lincoln with an explanation as to why he had opened the letter. Mr. Livingston went to the Capitol building, got a copy of the bill, and mailed it to the lady.

Reason Mr. Blazer didn't feel like exerting himself in the matter is that he's ASCAP's representative in Nebraska!

▽

You've heard the stories of home owners being surprised at radio programs strangely picked up by their gas meters. Judging by the yarn which Ed Warn, Western Electric Export Corporation representative, sends from New Zealand, a phenomenon of that sort is nothing at all.

It seems that a doctor in Wellington was making a classroom demonstration of the Western Electric electrical stethoscope at a moment when that usually staid instrument, wearied of ethical behavior, decided to go berserk. A young woman's heart was the subject of investigation. Instead of the expected "thump-thump," something of this sort hit the doctor's ears—

"You, too, should be a 'change-daily' girl. Get your packet of Lux this morning!"

▽

Many manufacturers who expect a sharp curtailment in their production next year are making plans to help their dealers sell non-competitive products. But RCA Victor will go a step further in a full-page ad scheduled in late December weekly magazines. The ad will tell readers if they cannot get an RCA Victrola, "we suggest you follow your dealers' advice on other good phonograph-radios he has in stock." The aim of the campaign, in addition to helping dealers maintain sales volume is to assure continued sales of radio-phonographs in general so that volume of RCA Victor records will continue at a high level. That's sales initiative plus.

▽

New York's *PM* newspaper records for the enlightenment of a war-grim world that "Charlie Chaplin will play a modern day Bluebeard in his next movie. It will be a comedy, suggested by the exploits of Landru, real-life French murderer. Chaplin is now working on the script; but won't begin production until the spring. The movie's title will be *Lady Killer*."

War Notes

JACKSONVILLE, FLORIDA theatre managers are taking a lesson in timeliness from a local roofing and sheet metal firm which advertises that it is taking orders for "Air Raid Shelters," specially built for from $500 to $5,000, depending upon size. The ad is appearing in the *Florida Times-Union's* amusement page.

▽

Movie folk in California, like others in the state, have already been hit hard by the Jap war. The FBI is picking up many of their Jap butlers, Jap cooks and Jap valets; and this week they started finding finely ground glass in their tin-cans of shrimp imported from Japan.

▽

On the very day, a week ago, when the United States declared war on the Japs, Warner Brothers announced the release of a new motion picture, entitled: "They Died With Their Boots On."

▽

Republic Pictures trade advertisements appeared this week for "The Devil Pays Off." The ads carry the tag-line: "Buy U. S. Defense Bonds."

▽

The marquee of the Northio Rialto Theatre, in Hamilton, Ohio, last week announced the double billing of *"I Wanted Wings"* and *"Tight Shoes."*

▽

German generals and other high officers can not buy any more monocles. Monocle manufacturing has been placed on the verboten list as an unnecessary. Remember Eric von Stroheim's monocles in Hollywood pictures?

▽

The shortage of cloth resulting from the British blockade is causing many a German soldier to wear paper pants. And in the cold of Russia, some German soldiers are wearing women's fur coats. Also, cheese rations have been cut in half, including limburger.

▽

Nominated for the war-time unbelievable of the week:

The other day, a big-time movie star went into Federal Judge J. S. T. O'Connor's court in Los Angeles and was sworn in as a citizen. The star was positively without press agent, without crowd, without photographer, without movie studio retinue.

The star was Olivia de Havilland, who was born a British subject in Tokio, Japan.

▽

Russia cables word of a serious shortage of hot-water bottles. Bundles for Britain, hot-water bottles for Russia.

▽

Male news correspondents are in the south reporting on those mass army maneuvers. They are allowed to be "captured" in the mock battle. Ten female correspondents are also in the 'war zone,' similarly reporting. They can not be 'captured.'

▽

Italian shopkeepers are strictly forbidden to sell more than one cake of soap at a time—if they have that much on hand.

Extra special Hollywood news dispatches sent by Associated Press to the Milwaukee Journal:

28LA

HOLLYWOOD, CALIF.—(AP)—IN HOLLYWOOD, AS IN HOLYOKE OR HOQUIAM, WHEN A MAN FINDS SOME SUAVE YOUNG ADONIS MAKING LOVE TO HIS WIFE, THE USUAL PROCEDURE IS TO SEEK A DIVORCE, OR A MISTRESS.

NOT SO WITH GEORGE BURNS. WHEN WIFEY GRACIE ALLEN DISCOVERED SHE WAS THE CINEMATIC SPOUSE OF HANDSOME YOUNG WILLIAM POST, JR., IN "MR. AND MRS. NORTH." SHE SCREAMED FOR HELP.

BURNS CAME RUNNING . . . AND STARTED SHOWING POST HOW TO WOO GRACIE.

EV132APS NM

A36LA (CQN)

NEWS CORRECTION

HOLLYWOOD—GRACIE ALLEN BRITE (A28-LA) PLEASE END FIRST GRAPH "X X X A DIVORCE." ELIMINATE PHRASE OR A MISTRESS.

THE A.P.

EV203APS NM

BULLETIN ELIMINATION

HOLLYWOOD — ELIMINATE BURNS AND ALLEN ITEM (A28LA) (TRIVIAL)

(THE AP/LOS ANGELES)

HU917ACS

▽

American Art Service, New York, is promoting the sale of slides "of the most glamorous strip-tease stars in the country," including "seductive poses" of Ann Corio, Charmaine and Jessica Rogers, and slides of "glamorous bathing suit pictures of Hollywood's outstanding beauties," "gorgeous stills," for example, of Lana Turner, Mary Martin, Rita Hayworth, Dorothy Lamour, Claudette Colbert, Priscilla Lane, Frances Farmer, Veronica Lake, Merle Oberon, Linda Darnell, Paulette Goddard, and others.

You can use your ordinary still projector, they advise, "or you can see them in 'third dimension' with your Chromatoscope Viewer," a little gadget costing $1.50 extra —all this in the name of "art."

▽

We pass on an austere note from New York station WQXR: "The management of this station takes pleasure in announcing that Miss Gypsy Rose Lee, the distinguished danseuse and author, will appear over its facilities at 2:30 o'clock Tuesday, to engage in literary discussion with Mr. Edwin Seaver, conductor of the 'Readers and Writers' program. You are cordially invited to do what you please about this."

▽

The sight of Hollywood's Gary Cooper hunting in woods attired in full formal morning attire, including top hat, must have been an awful shock to a gang of hornets which set upon him and punctured him 16 times, variously.

He was on location with the Samuel Goldwyn "Ball of Fire" unit and took advantage of a lull in filming to go into the woods with a shotgun. Gary was wearing topper, swallow-tail coat, striped trousers and tight shoes.


LET'S NOT TRY TO BE FANCY!
LET'S JUST TELL 'EM
WHAT 20TH'S GOT!
We predict
your happiest
entertainment year!
HERE'S WHAT THE WELL-DRESSED
MARQUEE WILL WEAR IN 1942!
20th
CENTURY
FOX
20TH CENTURY-FOX
NOT ONLY WISHES YOU
A HAPPY NEW YEAR
—20TH GIVES IT TO YOU!

20th Century-Fox has on its stages, or completed, these great attractions which will soon be ready for showing. And alert 20th, ahead as always, has begun campaigning these pictures *now!*

TYRONE POWER *in* **SON of FURY**
The Story of Benjamin Blake
with **GENE TIERN**
Produced by DARRYL F. ZANU
Directed by JOHN CROMWEI

GINGER ROGERS *in* ***ROXIE HART***
with ADOLPHE MENJ
GEORGE MONTGOM
Directed by WILLIAM WELLMA
Produced and written for the by NUNNALLY JOHNS

RITA HAYWORTH *in* **MY GAL SAL**
in TECHNICOLOR
Directed by IRVING CUMMINGS

BETTY GRABLE
VICTOR MATURE
JACK OAKIE *in* **SONG OF THE ISLANDS**
in TECHNICOLOR
Directed by WALTER LAN
Produced by WILLIAM LE BAR

JEAN GABIN
IDA LUPINO *in* ***Moontide***
with CLAUDE RAI
Directed by ARCHIE MAYC
Produced by MARK HELLING

JOHN PAYNE
MAUREEN O'HARA
RANDOLPH SCOTT *in* **TO THE SHORES OF TRIPOLI**
Directed by H. BRUCE HUMBERSTO
Produced by MILTON SPERLING
in TECHNICOLO

Now!
Proving itself equally boxoffice-great in small towns and key-cities
HOW GREEN WAS MY VALLEY
Produced by DARRYL F. ZANUCK • Directed by JOHN FORI

U.S. PUSHES 'LITTLE 3' PROSECUTION TO SAVE DECREE TRADE PRACTICES

Justice Department Reported Planning Request for Extension of Deadline; Order Is Obtained for February Trial

Faced by the possibility of the collapse of the consent decree's tradeshowing and selling provisions June 1st, the Department of Justice confirmed in New York, at midweek, that it would petition New York Federal Judge Henry Warren Goddard, for an extension of the decree's "deadline", beyond June 1st, when the five majors bound by the decree have the right to utilize its escape clause. This would exempt them from present provisions of selling and tradeshowing, if—the Government does not successfully prosecute the "Little Three" majors outside the decree, United Artists, Columbia, and Universal, by June 1st.

Wednesday, in New York Federal Court, the Department of Justice obtained from Judge Goddard an order for trial of those majors in February, the date to be decided later by the judge after conferences with both sides.

Thus far, the Department of Justice has been able merely to prosecute one of the many anti-trust cases pending: that against the Crescent circuit and affiliates and Universal and United Artists, in Nashville Federal Court; and decision on that may not come for another month. The Department will begin the second of its "field" trust suits, against a large unaffiliated independent circuit—The Schine—and the three nonconsenting majors, in Buffalo March 3rd. Its third "field" suit, against the Griffith circuit and the same majors, in Oklahoma City Federal Court, is quiescent, and dependent, it is thought, upon the previous suits.

In all suits, the five decree-bound majors have been eliminated; the three small majors named.

Date To Be Set Later

Meanwhile, however, the actual anti-trust prosecution of these three majors, in reality a continuation of the Government's original anti-trust suit in New York against the organized producer-distributors, which resulted in the consent decree for five of them had remained in abeyance.

At the Wednesday court hearing, Judge Goddard asserted he would not allow the decree to fall by fault; meaning, by the Government's failure to obtain a decision against the majors by June 1st.

Benjamin Pepper, attorney for United Artists and Universal, asked that the defendants not be compelled to try the New York suit with inadequate preparation, or at the same time as the Schine case. He added that the Government could apply for extension in a similar decree with General Motors.

Special Assistant Attorney General Robert Wright admitted the Government might consider extension, at a later date, if it appeared the court could not dispose of the New York case before the June deadline.

J. Stanley Thompson, Loew's attorney, in court to obtain relief from the Minnesota anti-decree law, suggested the five consenting companies be heard on the extension.

Mr. Wright and Judge Goddard agreed they would be heard.

Lawyers in the industry believed the Government would ask the judge to make the deadline the end of the year. This would allow the selling and tradeshowing provision of the decree to operate at least during another selling season.

They argued that, unless the consenting companies show that they are at a disadvantage competing with non-consenting companies, and that this disadvantage has produced losses—then Judge Goddard may be impelled to grant the Government request.

Meanwhile, in Nashville Federal Court, the Government suit against the Crescent circuit, affiliates, Universal, and United Artists, wound up last week with submission of a final brief by the Government.

Federal Judge Elmer Davies is already considering the case, and has indicated he may give decision in mid-January, pointing out, however, the mass of briefs accumulated, and the involved points raised.

The Government's final brief said, in part, of Universal and United Artists, that: "If they have combined to suppress competition, the defendants have clearly violated the (Sherman) act, and are subject to such an injunction as the court believes will make competition possible, and thus give effect to the act insofar as this particular struggle for survival is concerned.

"The fact that the form of injunction proposed by the Government may not be completely effective for such purposes, due to the presence of other factors not within the reach of a judicial decree, may be a reason for rejecting that relief in favor of granting other and more effective relief but not for declining to grant relief.

"The most it (an injunction) can do is to provide a better opportunity for competition than heretofore existed.

"No Other Choice"

"We respectfully submit that until and unless the industry advocates and secures for itself legislative recognition that it is a business which may render better service without competition than with it, the Government and the courts have no other choice in enforcing the Sherman Act than to compel it to operate as it claims to operate, that is, upon a competitive basis."

"The film business stands today entirely unregulated by State or Federal authorities as to prices charged to the public and rates of return to investors upon assumption that such matters are subject to the restraint of normal competitive forces. Any time that the industry wishes to exchange competition for a bureaucratic commission as a means of controlling such rates and prices, it is, of course, free to advocate necessary enabling legislation.

"We respectfully submit that until and unless the industry secures for itself legislative recognition that it is a business which may render better service without competition than with it, the Government and the courts have no other choice in enforcing the Sherman Act than to compel it to operate, as it claims to operate, upon a competitive basis."

One signer of this brief was Thurman Wesley Arnold, Assistant United States Attorney General.

In New Haven, a second extension has been granted Twentieth Century-Fox in which to answer the detailed interrogatories filed by the plaintiffs in the Pickwick, Greenwich $5,452,575 anti-trust suit against the eight major film companies, in the Federal Court.

Two Pick "Best Films of Year"

"Blossoms in the Dust" was listed as the outstanding film of 1941 in a poll conducted among the St. Louis moviegoers by Colvin McPherson, *Post-Dispatch* motion picture critic. Runners-up in the order of their popularity were: "Sergeant York," "Penny Serenade," "Gone With the Wind," "A Yank in the R.A.F.," "Caught in the Draft," "Blood and Sand," "Kitty Foyle," "The Philadelphia Story" and "Hold That Ghost."

The Young Reviewers, junior film critics of the National Board of Review of Motion Pictures, have made their selection in New York. According to the number of votes received they were: "Sergeant York," "Dr. Jekyll and Mr. Hyde," "Blossoms in the Dust," "How Green Was My Valley," "A Yank in the R.A.F.," "The Little Foxes," "Dumbo," "Dive Bomber," "Citizen Kane" and "Meet John Doe."

Rename Detroit Theatres

Names of the Detroit theatres are being changed. The Marvel, being erected in Dearborn by the Wisper & Wetsman Circuit, is to be called the Warren. The Town, being opened with vaudeville on December 26th, by Ben and Lou Cohen, will be changed to the Paradise.

Iowa Theatre Destroyed

The Lyric theatre in Seymour, Iowa, operated by Doyle Fear, was completely destroyed by a fire that burned a hardware store, cafe and postoffice, causing an estimated loss of $35,000. The loss was mostly covered by insurance.

Fleischer Recovers

Dave Fleischer, producer and director of Fleischer Studios, Florida, has recovered in New York from recent auto injuries and leaves for California shortly. His latest picture is "Mr. Bug Goes to Town," released through Paramount.

RCA Florida Circuit Pact

RCA National Service has signed an agreement with the Florida States Theatres, Inc., comprising 100 theatres, for service of sound equipment. It is the fourth year of such servicing.

Two Theatre Chains Combine in Havana

by RAMON PEON
in Havana, Cuba

The big news of the week in Havana was the consolidation of Ernesto P. Smith, and Jose Valcarcel, operators of two of the largest circuits of first run theatres in the city. It is expected that this union will establish new negotiations between distributors and exhibitors of the city.

Eldelberto de Carrers, president of the National Union of Exhibitors, is said to have denied any connection with the consolidation, regardless of his close connections with Mr. Smith.

▽

With the preview for the press and theatre managers of "Musical History," the latest Artkino release in Havana, the new distribution organization, Blue Ribbon Films, opened their offices at Consulado 205. Delio Gonzalez and Manuel Fernandes, formerly with Saica Films, are heads of the new organization. The new company will also produce musical short subjects. "Wings of Victory," produced in Russia, will be the next release of the newly formed company.

▽

"El Romance del Palmar," considered the best of Cuban sound productions which was produced three years ago, will be released again and new prints were previewed at the Payret theatre December 1st. This is considered the only occasion in which an old picture re-opened at a first-run theatre and held over for one week. When it was first released the picture grossed only $53,000.

▽

The new Monogram offices in Havana will open shortly at Consulado Street. Candido Caldo, formerly with International Films will handle the Monogram product for Cuba, although no official announcement has been made as yet. The deal was closed recently and preparations are under way to organize the distribution offices.

▽

The new Cuban musical production, "Romance Musical," produced by Continental Films with C.M.Q. Radio Circuit stars, will not be released until early in 1942, it was announced by the producer, Octavio Gomez Caastro. At present the film is being cut and edited.

▽

The 1941-42 edition of the "Cuban Film and Radio Year Book," edited by Peon and Shavez, will go to press the end of December for distribution some time in January.

St. Louis Stage Grosses Increase

Sonja Henie's ice revue grossed $91,000 and played to 65,000 persons in a five-night stand at the St. Louis Arena last week. The attendance and gross exceeded last year's mark for the same show by sizeable margins, promoters said.

"Tobacco Road" played to unexpected near capacity audiences during its week-long run at the American theatre, the only legitimate house in St. Louis. The run ended December 7th. The opening night crowd filled the theatre, prompting Paul Beisman, manager, to engage the play for another week.

"Life With Father" has been booked into the Grand theatre, a burlesque house, for at least three weeks beginning January 1st. The burlesque troupe at the theatre has moved to the adjacent Garrick while the theatre is being renovated and will play there during the run of "Life With Father" at the Grand.

RCA Contract Renewed

Agreements have been signed providing for continuation of RCA service to the sound equipments of the 17 houses of Western Massachusetts Theatres, Springfield, according to W. L. Jones, RCA national service manager. Furnishing of parts and tubes is also involved in the contract. Nate Goldstein negotiated for the circuit, while RCA was represented by J. Mauran, J. P. Ware and J. O'Brien, New England service and sales representatives.

Kaufman Not Reelected

Louis Kaufman, business agent of the Newark IATSE local, under indictment for extorting more than $1,000,000 from the film industry, along with Nick Circella, George Browne and Willie Bioff, was not reelected at the Newark local's session last week, as published. His term of office runs two more years under a past election.

From the London Office of
Quigley Publications
HOPE BURNUP
and
AUBREY FLANAGAN
send Greetings to all their friends throughout the world and wish them
A HAPPY CHRISTMAS
VICTORY and PEACE in 1942

SHORT PRODUCT PLAYING BROADWAY

Week of December 13th

ASTOR
The Tell-Tale Heart.....MGM
Scenic Grandeur.....MGM
Feature: The Chocolate Soldier. MGM

CAPITOL
Army Champions.....MGM
Unusual Occupations, No. 6. Paramount
Feature: The Feminine Touch. MGM

CRITERION
The Bug Parade.....Vitaphone
Stranger Than Fiction: "The Candy Kid".....Universal
Feature: Keep 'Em Flying.....Universal

MUSIC HALL
March of Time, No. 5: "Our America At War".....RKO Radio
Information Please, No. 2: Howard Lindsay.....RKO Radio
Feature: The Men In Her Life. Columbia

PARAMOUNT
Rhythm in the Ranks.....Paramount
In the Zoo.....Paramount
Feature: Birth of the Blues.....Paramount

RIALTO
What's Lacrosse?.....Paramount
Pest Pilot.....Paramount
Feature: Among the Living.....Paramount

RIVOLI
A Gentleman's Gentleman..Disney-RKO Radio
Feature: How Green Was My Valley.....20th Cent.-Fox

ROXY
Slap Happy Hunters.....20th Cent.-Fox
Uncle Sam's Iron Warriors..20th Cent.-Fox
Feature: Rise and Shine.....20th Cent.-Fox

STRAND
The Brave Little Bat.....Vitaphone
Perils of the Jungle.....Vitaphone
Water Sports.....Vitaphone
Feature: Blues In The Night.Warner Bros.

Screen Guild Benefit Show Is Renewed

"Screen Guild Theatre," air show heard over the CBS network, has been renewed through April 19th, raises the income to be received by Hollywood's Motion Picture Relief Fund from the program to $1,120,000.

Stars appearing on "Screen Guild Theatre" (Sundays, 7:30 to 8:00 P.M., EST) donate their services and the sponsor, Gulf Oil, pays $10,000 weekly to the Relief Fund. The money is being used to build the Motion Picture Country House in California's San Fernando Valley—a home for workers from all branches of the film industry who can no longer provide for themselves.

"Screen Guild Theatre" began its CBS run in January, 1939. Its earnings for the Fund to date are $920,000.

Louis J. Finske Promoted

Louis J. Finske, Paramount theatre operator for many years in the middlewest, has been promoted to executive assistant to Leon Netter, home office contact with Paramount's

Joins Miami Circuit

Charles Shaw, of Boston, has been made assistant to Tom Jefferson, publicity and advertising manager of Paramount Enterprises in Miami, Fla.

BRITISH FILM PRODUCTION AFFECTED IN NEW CALL-UP OF MANPOWER

400 Key Technicians Exempt by Ministry of Labor; Shorts Producers Busy on Propaganda Films, Hit Quota Cut

by AUBREY FLANAGAN
in London

With the Government's decision to mobilize the manpower and womanpower of the nation up to the sere and yellow of middle age, and its slashing of the quota schedules of the existing Films Act, the motion picture industry, contemplatively caressing the double bruise on its already damaged cranium, is currently trying to adjust itself to the potential future. Some film technicians, however, have been exempt.

On Monday, however, the Ministry of Labor agreed to accept the findings of the manpower committee on production personnel, which is expected to insure a protective minimum of studio technicians and labor.

The chief recommendation was that all technicians and skilled workers over 25 be exempt from military service, while certain classifications, where women may replace men, are open to negotiation. It was agreed that where possible women will be trained to replace men.

Approximately 400 key technicians of military age will be exempt. The Labor Ministry agreed also not to do anything which would reduce the persent volume of production or total of personnel employed.

Briefly this future as it affects the British exhibitor is likely to be difficult, as it concerns the production industry it is downright calamitous. The wholesale callups proposed by the Government for men up to 51, and for women, removing all previous categories of reservation, are likely to denude both picture houses and studios, not to mention laboratories, renting offices and all the other components which go to make up the industry, of the trained staff necessary to operate them; the reduction of quota percentages will inevitably mean a lowering of the already calamitously low figure of feature production.

Quota Reduced

This week, succumbing to pressure from various sources, taking the advice of a majority of members of the Cinematograph Films Council, the Board of Trade availed itself of its powers and reduced the quota for the next year, to 15 per cent for exhibitors, and 20 per cent for the renters. The short subjects quota is correspondingly reduced to 12½ per cent, and 15 per cent for both sections.

The figure will be static for the next three years.

Thus come to a climax two years of indecision and contradictions, two years in which, despite pleas, expostulations, entreaties, cajolery and calm argument, the industry has failed to persuade the Board of Trade to evolve some wartime plan. A Films Commission, a Credit Bank, protective legislation, all have been discussed or suggested. The Board of Trade's solution is briefly to cut the obligations imposed on the trade.

Major argument propounded in favor of the cut has been that the level of British production, thanks to men being called to the Colors, to studio shortage, etcetera, has dropped so low that it is impracticable for renters and exhibitors to observe their obligations. Major argument against this, and propounded by the producers and labor groups, is that the situation is as it is, directly because of the inactivity and indifference of the Board of Trade itself. Had the Government, they claim, taken protective action earlier they would have prevented the production figure reaching so low a level and thus necessitating an adjustment of the schedules.

Most incensed of all are the shorts producers, who claim, with some apparent justification, that there has been no depreciation in the volume of their production, that, on the other hand, it has increased by some hundreds per cent, and that a cut in the shorts quota is by no means necessary. Both renters and exhibitors have far exceeded their legal obligations.

Feature Releases Decline

With the quota set at 22½ per cent for distributors and 17½ per cent for exhibitors in the current period (the figures remain for twenty-four months) feature productions trade shown in the past year have totalled only 49. The figure is one of progressive decline. With the reduction of the figure for the next three years, and the further removal of personnel from the studios, it is bound to be less, this despite the fact that many of the year's box-office pictures have been produced on a voluntary basis and distributed by organizations to whom the quota is a formula rather than a problem. To organizations such as Anglo-American, for instance, it will not make a great deal of difference.

The American organizations who have found it increasingly difficult to produce marketable films in this country, will find some easing of the strain, though not to any considerable degree. In the main they would be glad to have the opportunity of making world market films here, thus translating their frozen currencies to practicable purpose, and swelling the total of films on their release schedules.

Even though some effort be made to retain a moderate volume of production, the manpower situation is, of course, bound to make it increasingly difficult for the production companies to operate. Day by day, literally, men are being drawn from the studios to serve with the Forces. The gradual but wholesale cancellation of the reservation categories has depleted the studios to the barest working technicians. In some cases, notably at Shepherds Bush, women have been trained into skilled jobs to replace the men.

Now the complete change in the reservations system, under which cases will be considered individually instead of as entities in groups, industries or crafts, will make it even more difficult for the producer. Women, too, are being called to the Forces, and there will, in consequence, be less chance of their replacing men. The shortage of labor will be general and involve both sexes.

The delay in consideration of the findings of the recent Manpower Report, drawn up after the protracted sittings of the Government-Industry Manpower Panel, is now explained. It is obvious that the Minister of Labor deferred any action until the new callup plan of the Government had been finally ratified and announced. In principle, however, the new Government plan will dovetail with the Manpower Panel's report which, making no exorbitant demands upon the Government, accepting the principle of war work first and film work second, saw a solution in the examination of individual cases with a view to registration where essential.

No Leaves for Men

The report has not been published so far, and what the Ministry of Labor, whose representative had so large a part in drawing it up, will do, now that the whole manpower situation has undergone such a dramatic metamorphosis, is not known. That the Government and the Services will insist on the last word is obvious. That some concessions will be made to firms doing propaganda work, either directly or indirectly, is probable. That as the war situation sharpens, as it is likely to do in the next few months or even weeks, it will be impossible for stars, directors and producers to get temporary leave from the Army, the Navy and the Air Force is most certain of all.

Production, then, will have to take a back seat it would seem, and to sit on that seat as a virtual skeleton, to wait until the halcyon days of peace return, before it can get some meat on to its bones and come back to the front rank of British industries.

Not only in production, but throughout the entire industry, in the picture houses and the renters' offices, and elsewhere, the drainage of men and women is taking drastic effect, will do so increasingly during the next few weeks and months. Though conciliation has been shown to all branches of the industry, and though the most amicable relations exist between exhibitors and the various local labor exchanges concerned with calling up the men and women, the mood of the moment has so altered that there is some depression abroad. It is quite clear that the Government means business this time and that all branches of the trade will be called upon to make sacrifices of personnel. Exhibitors, despite that they retain pleasant memories of pious Governmental blessings on the industry's role to maintain morale and in performing propaganda work, realise that in the face of the present situation they are helpless, are holding their horses for the time being.

Army Film Unit Grows

Some idea of the way technical experts are being switched from the arts of peace to those of war is contained in the news that the Army Film Unit, recently developed from its more embryo stage by the new Director of Army Kinematography, aim to gather no less than 78 cameramen as a nucleus for the Unit, have already despatched some 27 to the Middle East. Meanwhile the Ministry of Supply is using its powers and commandeering cameras held by some industry firms, with the object of giving Service cameramen equipment with which to operate.

Production organizations are naturally nervous about this new move, foresee their already limited activities suffering a complete holdup if their equipment is taken away.

Out of the whole industry pattern evolved

(*Continued on page 48*)

COMMONS APPROVES REDUCTION IN QUOTA

The House of Commons Tuesday formally approved the recent reductions in the exhibitor and distributor quotas by 2½ per cent each, to 15 per cent for exhibitors and 20 per cent for distributors. The change, recommended by the Board of Trade, was approved by the House of Lords.

"FOR HEAVEN'S KEEP

KEEP 'EM LAUGHING... and you'll ke

COLUMBIA is happy to contribute impr

FREDRIC MARCH



in

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WITH ROBERT BENCHLEY

Screen play by Richard Flournoy · Story by Horace Jackson and Grant Garrett · Directed by ALEXAND

SAKE, LAUGHING!"

--Mrs. Franklin D. Roosevelt

m working...fighting... WINNING!

ly to LAUGHTER...with a GREAT COMEDY!



LORETTA YOUNG

E STORY

ALLYN JOSLYN ★ EVE ARDEN ★ HELEN WESTLEY

ALL

Produced by B. P. SCHULBERG · A COLUMBIA PICTURE

BRITISH PRESS SHORTS PRODUCTION

(*Continued from page* 45)

from the abnormal conditions of war, no detail of design stands out more markedly than the immense impetus given to and the present strength of British short film production. Whilst feature film production has suffered an inevitable decline, the shorts field, as has frequently been recorded in these columns, has widened greatly, thanks to the Government's use of the screen as a vehicle of propaganda, to a dimension greater than at any time in the industry's history.

In the last quota year for which figures are available, April 1940-April 1941, some 192 British shorts were made and registered, equalling 34.74 per cent of British films as against those foreign shorts registered. The legal quota minimum is only 17.5 per cent. With such considerations as these, and the added fact that exhibitors themselves voluntarily showed 1,421,000,000 feet of British shorts—or a percentage of 35.5—British shorts producers took very disconsolately the Film Council's suggestion that the quota percentages should be reduced, claimed with considerable conviction, it would seem, that there was no necessity for a cut in their territory, whatever might have been the arguments on the feature field.

This impetus which the war has given the British short film may well prove a transitory one. The ultimate removal of war conditions and the existence no longer, of the same need for screen propaganda, may lead to a sudden demobilization of the whole battalion. Alive to this, however, the producers, as banded together within the Association of Short Film Producers, have cast a cautious glance at the future, set about devising a long term policy, and arranged a post-war plan for the industry.

They have various protective points in mind. They have not neglected to expose them to the Board of Trade, countering the Films Council's proposals with constructive policies.

They assume a continuance or revival of the Quota in its established form.

Foremost and strongest plank in their platform is the demand for a cost test for shorts, such as is already imposed on features.

So too do they posit:

Minimum film hire charges to enable a short film to take a fair share of a programme's receipts.

Restriction of the trade practice of offering short films to exhibitors either free of charge, or at a nominal rental as an inducement to the hiring of features.

Though it is not the A. S. F. P.'s policy to press these proposals now (their territory needs defensive action before the troops can be thrown into an attack), they are insistent on the truth of the theory that there cannot be too early a start for post war planning.

Any cutting down of present quota percentages would, they believe, make more difficult the chances of voluntary production being maintained and so paving the way to a peacetime industry.

Differences such as exist in the feature producers' camp do not manifest themselves as markedly among the shorts men. There is still a minor cleavage of opinion. The A. S. F. P. campaign firmly for a cost clause, a safeguard which is considered necessary to the higher grade documentaries they for the most part produce. Another body, the British Short Film Makers Society, which appears to represent only some 20 per cent of the whole, is against it. Most of their films are made on a modest basis. There are still shorts producers working on a shoe string budget whose careers would be short lived were a quality proviso to be introduced. The vast majority of producers, however, thanks to the boom consequent on the Ministry of Information's and the Service's sponsorship of production, are of one viewpoint.

Though the vast majority of British shorts producers work for the Ministry of Information, the War Office and the other Service Departments, a section—already referred to in these columns — do considerable production work for the British Council, the Government sponsored body charged with British propaganda in foreign territories. Others continue to make pictures for public corporations, academic and social bodies, etcetera. A few devote their attentions to purely commercial production with both eyes fixed firmly on the quota. Taken as a whole the industry has benefited considerably by the outside stimulus, and British shorts have reached an entertainment and production quality higher than ever before.

Just what challenge they will present to the American short when the war stimulus has been removed it is not easy to say. That it will be less is clear.

Quota Exceeded

Something more than a mere desire to assist war propaganda, rather the natural one of exploiting box-office material to box-office advantage, inspired British exhibitors during the last recorded quota year to show out of all their shorts footage some 1,421,000,000 feet of British film, a percentage, as recorded, of 35.5—very nearly three times higher than it constitutionally need have been.

The figure might have been even higher had the producers not to contend with the difficulties of labor shortage, with the calling of technicians to the Colors, and the shortage of studios and materials. Producers here, of course, have not the advantage enjoyed by Hollywood producers of readily available sets, equipment and staffs.

To quote the Association of Short Film Producers:

"But if the short film industry is to make the transition from war conditions — readily assumed in the national interest — to peacetime conditions without serious dislocation a portion of the industry at least must retain resources and facilities for the making of short films to be released through normal trade channels.

"The industry has been built up and strengthened by the sudden wartime demands made upon it. But when this wartime work ceases the ultimate survival will be made difficult unless this volume of production for ordinary distribution has been maintained."

Canadian Pioneers Committees Named

Haskell Masters, general manager of Odeon Theatres in Toronto, has been named chairman of the Canadian Picture Pioneers membership committee; other members are Clair Hague, A. J. Laurie and Louis Rosenfeld.

The new publicity committee of the Pioneers, now headed by Oscar Hanson, comprises Ed. Wells, Leo Devaney, Ray Lewis, Walter Kennedy and Hague, the latter having retired as president. Entertainment committee embraces Sam Sternberg, chairman; Harry Alexander, Jack Arthur, Charlie Mavety and Syd. Taube.

President J. J. Fitzgibbons of Famous Players has been re-appointed to the special position of director of Public Relations and George Beeston has been re-elected assistant treasurer.

Mexico Approves "Billy the Kid"

by LUIS BECERRA CELIS
in Mexico City

Perhaps as a good will gesture the federal film supervision and censoring board, Felipe Gregorio Castillo, chairman, permitted exhibition of "Billy the Kid" (MGM) which it banned a couple of months ago for exhibition anywhere in Mexico on the ground that parts of it insulted Mexicans. Without citing reasons for this change of front, the board permitted showings at the Cine Olimpia, a leading local first run theatre, where it had been booked and advertised when the ban was clamped down on it.

▽

The outstanding gross for the theatre of $19,500 was scored by "The Little Foxes" (RKO) at the Cine Magerit, the local first run house with 1,600 seats, during its four weeks run at admissions which varied from 65 to 45 cents. "Foxes" is scheduled to start its subsequent run here on Christmas Day at the Cine Orfeon, a downtown theatre.

Christmas Day, too, will witness the opening here of two other RKO pictures, "Suspicion" at the Cine Olimpia and "Fantasia" at the Cine Iris, both first run theatres.

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With a fitting ceremony attended by many leading lights of the picture industry, a plaque was unveiled in the Cine Palacio Chino, one of the leading local first run theatres, on December 4th to commemorate the tenth anniversary of the completion in 1931 of Mexico's first talkie, "Santa" ("Saintess), produced and directed here by Antonio Moreno.

▽

Election of officers for the ensuing year by the Association of Mexican Producers of Motion Pictures resulted in the following appointments:

Fernando de Fuentes, president, and directors, Raphael Sevilla, Mauricio de la Serna. Santiago Reachi, E. Carriedo and Salvador Elizondo.

Sr. de Fuentes is a veteran director and producer. Twelve years ago, he was manager of the Cine Olimpia, a local first run theatre. that was then run by Paramount. Sr. Reachi recently quit a lucrative advertising business to head Posa Films, S. A., one of the newer producers. He is a brother of Manuel Reachi, representative of the Mexican government in Hollywood. Sr. de la Serna manages the de luxe Cine Teatro Alameda, first run theatre here, and has done considerable producing on his own, and with various associates.

▽

RKO is being assisted in its quest for good Mexican possibilities for the Spanish language pictures it is to produce by the Cinema Club of Mexico which is composed of rich film amateurs. The Club has made test pictures in color of six stage and screen players it considers good bets.

ILY STAR
RIDAY - DECEMBER 3, 19

CARTER MURDERED

Blackmailing Publisher Found Dead
Beautiful Broadway Star Suspected



Elliott Carter, publisher of Society Spotlight, was found murdered last night. Mr. District Attorney immediately assumed charge of the investigation and announced that he expected to make an arrest within twenty-four hours.



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MR. DISTRICT ATTORNEY

IN THE CARTER CASE

JAMES ELLISON
VIRGINIA GILMORE
FRANKLIN PANGBORN
PAUL HARVEY · LYNNE CARVER
SPENCER CHARTERS

BERNARD VORHAUS · *Director*
Original Screen Play by
SIDNEY SHELDON AND BEN ROBERTS

A REPUBLIC PICTURE

Based on the PHILLIPS H. LORD Radio Program "MR. DISTRICT ATTORNEY"

Buy U. S. Defense Bonds

HALT STRIKES, BUY DEFENSE BONDS, OKLAHOMA IATSE HEAD ASKS UNIONS

Local 380 Stops Picketing, Pledges Money for U. S. Bonds; Walsh Offers Support to Hollywood Unions

"Unity" within the industry, matching national unity, was started last week among exhibitors, producers, distributors. It remained for the leader of an International Alliance of Theatrical Stage Employes local this week to give voice to what many union members in the film industry have been thinking: that the union can match the unanimity of unions outside the industry—it can join the cause of "unity."

It was Jess Bollman, president of the IATSE Local 380, Oklahoma City, who issued the call. He announced Saturday that he would recommend the union suspend its strike against nine city theatres until the war's end.

Meanwhile, in Hollywood, Richard F. Walsh, new Alliance head, last week opened his program of support to the autonomous studio unions seeking new contracts with altered working conditions and pay increases. The support does not envision assuming charge of the talks with producers, however, he insisted.

Bollman Confident Of Union Approval

Jess Bollman, president of the Oklahoma City IATSE local 380, said last week he was certain the 33 members would approve his recommendation the strike against nine houses be suspended for the "duration." He thought the members would use the $200 per week they have paid for pickets for defense bonds.

Formal action on the proposal was still to be taken by the union this week. Mr. Bollman announced the plan Saturday after a conference meeting with H. E. Bailey, city manager of Oklahoma City.

"We feel," said Mr. Bollman, "that there is no sense in going on with local disputes when the nation is at war. Defense demands full cooperation and unity of the nation and we feel that this can best be served by dropping our own quarrels for the duration of the war, and concentrating our efforts on the big fight.

"We have been spending $200 a week for pickets and we're going to use this money to buy defense bonds. Most of us own our own homes here and many of us are war veterans. We know what war means."

Mr. Bailey said of the union plans:

"This is the most heartening action from union labor in the face of national peril, and I hope it will be a signal for some similar action by others engaged in local disputes. There's no use fighting at home. If we don't win this war, these arguments won't make any difference, and both capital and labor will be ruined."

L. C. Griffith, president of the Griffith Amusement Co., several of whose theatres in Oklahoma City were targets of the strike, could not be reached last week for a statement. However, B. J. McKenna, general manager of the circuit, said:

"It's a very fine gesture on the union's part and should be thoroughly commended in times like these."

Still hanging fire is the question of what will become of assault and battery charges against Mr. Bollman and five other union members growing out of the stench bomb activities. The charges were filed by the county attorney's office last week and preliminary hearing set for the coming Friday. Mr. Bollman denied the union had anything to do with the bombs.

Alliance To Shift Talks to New York

Richard F. Walsh, George Browne's successor as IATSE head, said last week in Hollywood that talks between autonomous Alliance studio unions and the producers would be shifted to New York after January 1st.

He stressed that the locals were conducting the bargaining themselves, but that eight had appealed to the parent union for assistance. The two who did not have won new contracts.

He reiterated that the Alliance will not reenter the studio labor basic agreement. Such re-entrance, he reminded, would revoke studio locals' autonomy.

Mr. Walsh promised that "something might be done" shortly on the jurisdictional dispute between the IATSE photographers' local 659, and the American Society of Cinematographers.

The Seattle stagehands' union reelected all officers. It will be Basil Gray's 18th year as business agent; Emmett Clark's 26th, as financial secretary. Charles Crickmore again became president.

Frank L. Diefenderfer was re-elected president of the Reading, Pennsylvania, musicians' union for his 22nd consecutive term. Other officers elected are: George S. Haller, vice-president; Edward A. Gicker, secretary; George W. Snyder, treasurer, and Daniel H. Gehret, assistant secretary. The officers will be installed at ceremonies on January 4th.

Ruth Martin was reelected president of Theatre Employees Local B-96, IATSE, Wilkes-Barre, Pennsylvania, at the annual meeting. Other officers chosen were: Tom Gurley, vice-president; Robert McWilliams, recording secretary; Karl Thomas, financial secretary; William Tosline, business agent; Eva Davis, sergeant-at-arms; Tom Groves, John Swipes, Mary Freeman, Tina Morgan, executive board; Marion O'Neill, Harry Jones, James Boney, trustees; Ruth Martin, Bill Tosline, delegates to the Central Labor Board.

Ferd Fortunate, Universal booker, was re-elected president of the Philadelphia film exchange employees' union, Local B-7, Saturday night. Edward Reckafus was elected vice-president; James McWilliams, secretary; Marie Hause, treasurer; James Flynn, business agent; Harry Appell, sergeant-at-arms, and Mae Radigan and John Wagman to the board of trustees. The executive board will comprise Charles Donahue and Leo Hannan representing the booking department; Harry Dressler and Charles Smith, shipping department; Mae Smith and Peg Fogarty, inspection department, and Anthony Blase and Edward Freyburger, poster department.

Claire Meeder was re-elected president of the Pittsburgh musicians Local 60, in voting that returned Edward G. Ehberts as vice-president, advanced Nick Hagarty from assistant to secretary, and named as directors Emil Bills, Hal Davis, Mike Hickly, Frank Panella, Gene Urban and George Wilkins.

All incumbent officers of Theatrical Employers' Union No. 18, San Francisco, have been re-elected, including President Al Maass, Secretary-treasurer Nell Joyce, and Business Agent Bill Sutherland.

The IATSE International Photographers of the Motion Picture Industry, Local 644, has elected Larry Williams president; Harry Cuthbertson, vice-president; Jay Rescher, secretary; Edward Hyland, treasurer; Walter Lang, business agent; and Frank Landi, sergeant-at-arms.

The Screen Publicists Guild, New York, now attempting to use "pressure" against the majors' home offices, to force them to aceptable contract terms, is also nearing election time. Some nominations were submitted at the Thursday night, December 11th, meeting, and more are expected, for the elections in January. Joe Gould, United Artists, is president.

END DUALS TO SHOW PATRIOTIC PICTURES

Mrs. Jacob M. Lashly, president of the Greater St. Louis Better Films Council, went on the air last week with an urgent appeal to citizens of that city to protest the triple bill programs. She said 15 theatres in the city were featuring such programs.

Mrs. Lashly urged elimination of the triple bills in order to make room for patriotic short subjects and said the council was planning a renewed drive on the St. Louis theatres using such programs. With 150 contract stars and 400 featured players, Hollywood has sufficient talent to produce 300 feature films a year to provide adequately for single bills, she declared. "The market is over-supplied and what we need is fewer pictures," she added.

The speaker pointed out the triple features were being played on nights the council had designated, after negotiations with the industry, as "family nights."

Warner Personnel Changes

The Warner Bros. Theatre Circuit, Chicago, have switched several assistant managers with the induction of George Finley, assistant manager of the Rhodes theatre, Chicago, into the army. The changes, which took effect December 6, are: Frank Riley, new to the Warner organization, became assistant manager of the Paramount theatre, Hammond, Ind., replacing Fred Nichols, who went to the Parthenon, Hammond, in the same capacity. Richard Fahey, assistant manager of the Parthenon went to the Cosmo, Chicago, and Richard Fahey, assistant manager of the Cosmo, was made assistant manager of the Rhodes.

Grainger to Coast

James R. Grainger, Republic president, left New York Friday, December 12th, for a country-wide tour, which will bring him to Los Angeles during Christmas, and to Toronto January 12th.

Kaufman on Defense Committee

Les Kaufman, head of Fanchon & Marco's advertising and publicity department in St. Louis, has been placed in charge of the newspaper division of the St. Louis Civilian Defense Committee.

On Thursday Night

AN EVENT OF IMPORTANCE

took place when

Edward Small

presented

THE GALA WORLD PREMIERE



Alexandre Dumas' Adventure Masterpiece

"The CORSICAN BROTHERS"

LOEW'S PALACE

WASHINGTON, D.C.

Leaders of our nation attended the first showing of this spectacular screen triumph — the final starring role portrayed by Douglas Fairbanks, Jr. before he reported for active duty with the United States Navy!

starring **DOUGLAS FAIRBANKS, Jr.**

with RUTH WARRICK · AKIM TAMIROFF · J. CARROL NAISH · H. B. WARNER
HENRY WILCOXON · JOHN EMERY · GLORIA HOLDEN · VEDA ANN BORG

Directed by GREGORY RATOFF · Screenplay by George Bruce from a free adaptation of the Dumas story by George Bruce and Howard Estabrook

RELEASED THRU UNITED ARTISTS

Paramount Buys Debentures and Converts Stock

Following its policy of debt reduction, Paramount Pictures, Inc., on Friday, December 12th, paid out of its excess cash $1,336,300 for the retirement of the balance of its outstanding 3¼ per cent debentures, Stanton Griffis, chairman of the executive, committee, announced this week.

Approximately 90 per cent of the 3¼% debentures, totalling $11,344,700, had been exchanged prior to the call date for the company's four per cent debentures due in 1957. The Manufacturers Trust Company acted as redemption agent.

During the first four days of last week, a total of 151,220 shares of Paramount second preferred stock was converted into common shares of the company, according to an announcement made by Mr. Griffis at that time.

Originally the company issued 644,180 shares of second preferred stock. Previous conversions, plus the 151,220 made during last week, brings the total of second preferred stock which has been converted into common, to more than 56 per cent of the total. There are now outstanding 255,601 shares of the second preferred stock.

Empire Trust Company, the bank designated to handle the conversions, reports the heaviest business in Paramount stock since 1928, and most of the force in the transfer office worked all night to catch up with the work on hand.

Two weeks ago the company announced that it would redeem the second preferred at $10.06 a share on February 3rd and that the conversion right, at the rate of nine shares of common for ten of preferred will expire January 20th. There were 412,200 shares of the issue outstanding, and 22,600 shares in the Paramount treasury.

Universal's Year Gross

Universal's gross for the fiscal year ended last November 2nd passed the $30,000,000 mark, it was reported in New York this week.

This is a $3,000,000 increase over the preceding year and compares with $17,000,000 gross for 1937, which preceded the present management headed by Nate J. Blumberg and J. Cheever Cowdin. Indications are that the last fiscal year will show a net of approximately $4,000,000, according to the report from the company.

Completing its summary of October transactions of officers and directors in the securities of their companies, the Securities and Exchange Commission reported on Wednesday the disposition by Universal Corporation of 220 shares of Universal Pictures first preferred stock, announcing that the company, at the close of the month held 230,927 shares of common and 20,000 shares of second preferred stock.

The commission also reported the acquisition of 70 shares of Keith-Albee-Orpheum common stock by Radio Keith Orpheum Corporation, giving it a total of 1,205,745 shares of common and acquistion of 7,476 shares of preferred stock.

The SEC summary carried a delay report showing that M. A. Hulling, San Francisco, Monogram Pictures director, acquired 2,589 shares of the company's common stock in August through Monogram Pictures of California, and 1,294 shares through Monogram Pictures of the Northwest, at the close of the month holding 5,223 shares through the former and 2,712 through the latter.

REPUBLIC ESTABLISHES DAILY FILM CHECK

Republic's salesmen in the field will hereafter write daily reports of reaction to the company's, and other companies' pictures. These reports are to be compiled at the San Francisco, Memphis, Chicago, and Washington offices; and from there, sent to the studio. The studio expects to find the information invaluable in forming its productions. Not only public but exhibitor reaction will be noted.

It also reported the disposition, by gift, of 10,000 shares of Columbia Broadcasting System Class B common stock by William S. Paley, New York, officer, leaving him with 244,356 shares.

Reports on the holdings of persons becoming officers or directors in registered corporations showed that Louis J. Barbano, New York, held no Columbia Pictures securities when elected to the board October 8, and Herbert Scheftel, New York, held 5,500 shares of Trans Lux common stock when he became a director in that company October 30.

Stanley Company Profit

The Stanley Company of America, Warner Brothers theatre subsidiary, for the year ending August 30th last, had a net profit from operations of $2,079,164, the amount being carried to earned surplus, according to the annual report released over the weekend.

Net income before provisions for amortization and depreciation of properties, interest expense and contingencies was $6,422,760, while profit before providing for Federal income taxes was $2,826,164.

During the year ending August 30th, the Stanley Company declared and paid dividends of $3,166,962.

'Time' To Split Stock

Time, Inc., parent company of Time and Life magazines and March of Time motion pictures announced in New York on Tuesday that legal formalities have been completed for the splitting up of its common stock on a basis of one old share for four new shares, and that trading in the new stock was to start at the opening of business Tuesday. The company said temporary new certificates would be available at the office of the transfer agent, the Bank of Manhattan Company. Definitive new certificates will be available about January 15th.

Hamilton United Theatres, Ltd., in Toronto, now a subsidiary of Odeon Theatres of Canada, Ltd., has declared its first dividend under the new auspices, a payment of 1¼ per cent on the outstanding preferred shares for the quarter ending December 31st.

Marcus Loew's Theatres, Ltd., in Montreal, declaring a dividend of $1.75 in addition to the regular quarterly dividend of the same amount, payable December 31st, erased preferred arrears.

Shanghai Bars Russian Films

French municipal police in Shanghai, China, forbade exhibition of Soviet films this week to "prevent outbreaks of violence," between 25,000 pro-Soviet and anti-Soviet White Russians who live there.

Fire Ruins the Dome

Fire destroyed the Dome Theatre, Lawton, Oklahoma, Wednesday, November 26th. An overheated furnace was reported the cause. The house was valued at $35,000. Patrons left it in order. None were injured.

Personnel Changes in Television Station WPTZ

Personnel changes at Philco's television station WPTZ in Philadelphia, places David Grimes, chief television engineer, in charge of the station having direction over both the engineering and program activities. He replaces Nick Alexander, who resigned after being associated with Philco television from its beginnings 11 years ago. Warren Wright, production head, and Bill Shain, director of publicity, also resigned. Mr. Alexander continues on the company payroll until the first of the year and it is expected that he will continue with the company in another capacity.

C. J. Bingley, a key man in the engineering department, has been named station manager, in a capacity as co-ordinator between the engineering and program departments. B. R. Herr, Philco executive, who has acted as company "trouble shooter" in various capacities, will temporarily fill the post of program director until the vacancy is filled.

A division of duties in the studio activities places Paul Knight, announcer, in charge of all the live programs in the capacity of studio director. Clarence Thomen, cameraman, becomes chief cameraman and placed in charge of all remote control television programs. Gilbert Brown, also of the engineering department, is in charge of the motion picture programs.

In line with reorganization of the staff, the weekly program schedule becomes standardized. The station will continue on the air for 15 hours weekly as required by the FCC, hereafter evenly divided between remote programs which will be primarily sports, live studio programs and motion pictures.

Six Film Companies Formed in New York

Secretary of State Michael F. Walsh has issued papers of incorporation to six motion picture concerns to conduct business in New York state. They are:

Estates Theatres, Inc., Queens, $20,000 capital stock, by Paul Raisler and William Billow, Laurelton, and Edna Sharpe, Hollis, with Martin M. Alpert, 161-19 Jamaica Ave., Jamaica, filing the papers.

Bridge Amusement Co., Inc., Manhattan, 200 shares, by Benjamin M. Nathan, Sylvia Denmark and Gladys Barnett, New York, with papers filed by Kupfer, Silberfeld, Nathan and Danziger, 29 Broadway, New York.

Empire Productions, Inc., 200 shares, no par value, by Robert Weenolsen, Arnold Gross and Janet Lovkov, 1440 Broadway, Gross filing the papers.

Lionel A. Hyman Productions, Inc., 200 shares, by Lionel A. Hyman and Leota Morgan, 11 W. 42nd Street and Samuel J. Kleiman, filing attorney, 1501 Broadway, New York.

Harlem Rendezvous, Inc., 200 shares, no par value, by John T. Barone, 270 St. Nicholas Ave., Savirio Giardullo and Frank Giardullo, 692 Melrose Avenue, Bronx, A. Allen Saunders, 1650 Broadway, filing.

Broadway Plays, Inc., 100 shares, no par value, by Isadore I. Steinberg, Henry Steinberg and Moses Z. Yam, 570 Seventh Avenue, New York.

Three Theatres Reopen

Three San Francisco theatres, long dark, have reopened. Irving Ackerman is reopening the 2,100-seat Casino as a second run house. An unnamed group has taken over the President and will use second-run films plus a semi-burlesque stage presentation; the Tivoli will present light opera with the "Firefly" as the first presentation.

Soundies Deal

Sam Coslow, of Soundies, producers of films for the coin-film-machines, has obtained services of five "name" bands for 40 films on the 1942 schedule, from Music Corporation of America.

MOBILIZED for BOXOFFICE!

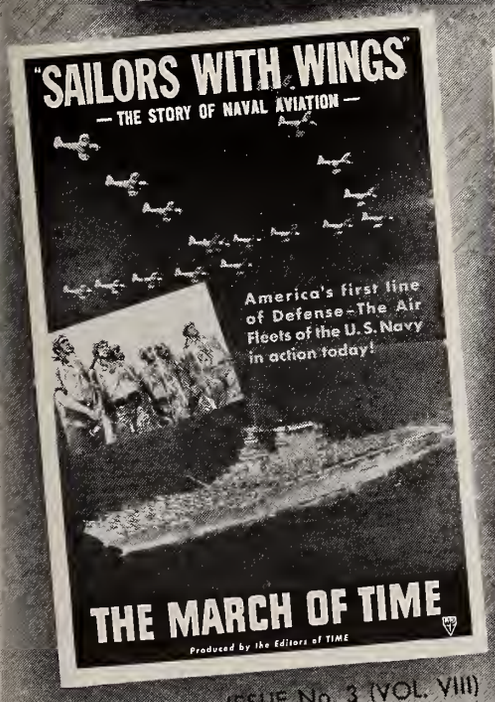


ISSUE No. 5 (VOL. VIII)

Already March of Time camera crews are mobilized and at their war stations! Besides the home office staff, ready to jump whenever and wherever the news breaks, Black & Maedler are in the Pacific . . . Jurgens is in South America . . . Hodgson & Wyand are still in London.

Maurice Lancaster is with Wavell in India . . . Novarro is covering the Middle East . . . Rebière is in Spain . . . Pagès in French Africa . . . Nichols in Singapore . . . and Thomas Kwang is following Chiang Kai-shek and his armies from the Burma Road to Hongkong.

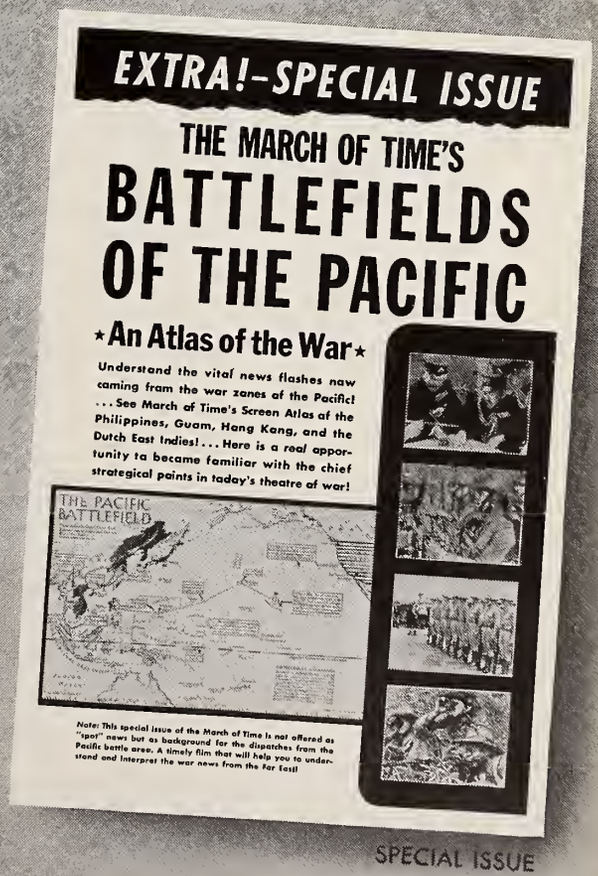
These men will bring the biggest stories of the war to your screen!



ISSUE No. 3 (VOL. VIII)



ISSUE No. 4 (VOL. VIII)



SPECIAL ISSUE

THESE ONE-SHEETS ON MARCH OF TIME SUBJECTS ARE NOW AVAILABLE AT ALL NATIONAL SCREEN ACCESSORY OFFICES

"SCREEN HAS TOUGHENED THE FIBRE OF AMERICAN PEOPLE": SEN. PEPPER

"Help in Arming with Spiritual Strength" Comes from Film Industry, Legislator Tells Philadelphia Variety Banquet

United States Senator Claude Pepper (Florida) paid public tribute last Sunday to the motion picture industry for "toughening struggle to come."

"You have served in arming America with spiritual strength and will continue to serve," he declared at the seventh annual banquet of the Philadelphia Variety Club, Tent No. 13, attended by almost 1,000 industry members Sunday night at the Bellevue-Stratford Hotel. "You men of the entertainment field have an important task and we know that we can count on you."

The part played by motion pictures, radio and other branches of the entertainment field in building public morale was also extolled by Capt. Harold Drew, commander of the British warship, *H. M. S. Manchester,* station at the Philadelphia Navy Yard for repairs.

The entire affair emphasized the important role the motion picture is to play in the present emergency. The traditional horseplay was dispensed with, and, save for the stories of Harry Hershfield, all the speeches carried a serious note. All touching on the present war, the speakers also included Federal Price Control Administrator Leon Henderson; John B. Kelly, in charge of the health program under civilian defense; Governor Walter Bacon of Delaware; Mayor Bernard Samuels of Philadelphia, and William McGraw, former Attorney-General of Texas and now a Government official.

The highlight of the evening was the presentation of a check in the amount of $4,000 to Superintendent of Public Schools, Dr. Alexander J. Stoddard, to buy equipment for combating infantile paralysis. Edgar Moss, 20th Century-Fox district manager, and newly-elected Chief Barker, made the presentation. Most impressive ceremony was the presentation of a silk flag to Dr. Leon Levy, WCAU president, who resigned as Chief Barker on Oct. 13th, when he was called up for active duty in the U. S. Navy. Dr. Levy appeared in the uniform of Lieutenant Commander and the presentation was made by a police color guard. A parting gift was also presented to Earle W. Sweigert, Paramount district manager, who filled out Dr. Levy's term as Chief Barker.

On the dais were also Joseph Bernhard, ex-Governor Harold G. Hoffman of New Jersey, Harry Kalmine, Mayor George E. Brunner of Camden, N. J., James P. Clark, Ted Schlanger, Abe Montague, Max Gordon, Rev. Sylvester McCarthy, William J. Clark, Postmaster Joseph J. Gallagher of Philadelphia, Paul Terry, Max Weisfeld, Rube Jackter, Lew Astor, Arthur Silverstone and David E. Weshner.

The affair also marked the opening of the 1941-1942 March of Dimes campaign, in which the local Variety Club has set a goal of $100,000.

Frank L. McNamee and Harry N. Ball were co-general chairmen of the banquet, and James P. Clark and I. D. Levy the associate chairmen. A three-hour program of entertainment, headed by Henry Youngman, Ringmaster, was provided by Harry Biben and Samuel H. Steifel, co-chairmen of the entertainment committee. The variety show included Gae Foster's Roxyettes, Roy Smeck, the Watson Sisters, Romo Vincent, Ben Yost Singers, Ray and Harrison, the Barry Sisters, The Six Honeys, Stuart and Taylor, Peter Lind Hayes, Phil Regan, Dick Baldwin, Mary Healy, Barbara Pepper and Billy Klaiss' Fay's Theatre Orchestra.

JOHN NOLAN LAUDS FILM INDUSTRY

Addressing the Quota Club of Scranton, Pa., John Nolan, film buyer for the Comerford Circuit, told the members the public determined the value of motion picture stars and that the stars were paid only what they were worth. He decried much of the adverse publicity given to them.

Audiences like those of Scranton and Wilkes-Barre, he added, determine the worth of a picture. Almost any picture can be shown in New York, he asserted, but selections are carefully made for other theatres, citing the fact that the cost of the film usually determines the theatre in which it is played.

AMPA Honors the Chiefs of Variety

The National Variety Club and the charitable enterprises of its 25 local tents were honored by the Associated Motion Picture Advertisers at a luncheon meeting at the Hotel Edison, New York, on December 11th.

Several hundred members and guests greeted John H. Harris of Pittsburgh, founder and national chief barker of Variety, and Robert J. O'Donnell of Dallas, first assistant national chief barker. From the two leaders, and a specially prepared film, they heard the history of the Variety movement and the details of the charitable children's aids sponsored by local Variety clubs.

A New York Variety tent, to carry on the tradition of showmen's charity by bringing the movement to the center of the entertainment industry, was urged by Mr. O'Donnell. He praised the many active showmen's charities already in the city, and individual contributions to Variety work. He predicted that a tent would eventually be organized in the city and urged AMPA members to support the plan.

Mr. Harris described how the club had expanded in 13 years from an informal group of 11 Pittsburgh showmen, who organized to care for a foundling discovered in the Sheridan Theatre. The national organization, through its 25 tents, during 1941 raised $900,000—with a goal of $400,000—Mr. O'Donnell reported. The money, he said, will assist 750,000 underprivileged or ill children.

The Variety movement, the barkers reported, has been a powerful force in creating public esteem for theatre business and theatre men. Mr. O'Donnell cited instances of support for the film industry from pulpit and press attributable to Variety work. The Dallas Variety Club, one of the country's most active, last year raised the largest amount of any charitable institution in the city.

Among the Variety leaders present were: Harry Arthur, Jr., chief barker, St. Louis; M. A. Silver, chief barker, Albany; Hardie Meakin, chief barker, Washington; Earl Sweigert, chief barker, Philadelphia; Paul Short, chief barker, Dallas; Harry Browning, and M. A. Lightman, Tent No. 20, Boston, and James G. Balmer, the Dough Guy, Variety Clubs of America.

William McGraw, former attorney general of Texas, was master of ceremonies. Other guests included:

Barney Balaban, Vincent Trotta, Herman Wobber, T. J. Connors, William Clark, Max A. Cohen, Leon Netter, Leonard Goldenson, Sam Dembow, Louis Ruppel, Charles Freeman, Robert Savini, W. F. Rodgers, Edward Saunders, E. K. O'Shea, Edwin Aaron, Abe Montague, Rube Jackter, H. J. Yates, J. R. Grainger, Ned Depinet, Herman Robbins, J. J. Fitzgibbons, C. C. Pettijohn, Kenneth Clark, Dave Palfreyman, Lou Pollock, Maurice Bergman, Carl Leserman, George Tyson, Sidney Schreiber, Arthur Israel, Lester Thompson and F. J. A. McCarthy.

Atlanta, Pittsburgh, Oklahoma, Missouri Elect

At a meeting of the Board of Directors of the Atlanta Variety Club held last Thursday, the following officers were elected: Harry G. Ballance, district manager for 20th-Fox, was selected chief barker; E. E. Whitaker, general manager of Lucas & Jenkins Theatres, first assistant chief barker; Willis J. Davis, executive of Lucas & Jenkins, second assistant chief barker; Paul Wilson, Atlanta branch manager of 20th-Fox, property master, and R. B. Wilby, president of the Wilby-Kincey circuit, dough guy.

These officers will serve with the following barkers who complete the roster of board of directors: Wm. K. Jenkins, Dave Prince, Jimmy Harrison, Sid Reams and Dick Ford.

C. C. Kellenberg, retiring chief barker, was elected commander of Variety Legion Post 589 in Pittsburgh last week. Other officers are: Brian McDonald, senior vice-commander, new chief barker; Joe Hiller, junior vice-commander; James G. Balmer, adjutant; Joe Misrach, finance officer, and Archie Fineman, sergeant-at-arms.

Variety tent one's annual Christmas party for children will be held December 23rd in the William Penn Hotel. Variety's ladies' auxiliary are sewing for the Red Cross under leadership of Mrs. Maurice Spitalny. Ladies' Auxiliary officers will be elected December 16th.

Recent dinner guests at tent one clubrooms was the Boystown, Neb., football team.

Tents Elect New Officers

The Variety Club of Kansas City elected directors at its annual meeting last week. The directors then met to name new officers. H. J. Griffith, head of H. J. Griffith Circuit, was named chief barker, to succeed Jerry Zigmond, manager of the Newman Theatre. Other officers elected were: Fred Meyn, first assistant barker; Leo Finkelstein, second assistant; A. H. Cole, secretary, and W. G. McKinney, treasurer. The board of directors, from which the officers were chosen, includes also the following: Charles Potter, Bijou Theatre; Russell Borg, Warner Bros. branch manager; R. R. Bicchele, theatre operator and president of the Kansas-Missouri Theatre Operators Association; C. A. Schultz, president, Commonwealth Amusement Corp.; O. K. Mason, vice-president, Commonwealth Amusement Corp.; Lester Durland, booking department, RKO.

LEGAL NOTICE OF TRADE SHOWINGS

Published for the benefit of exhibitors generally in compliance with Section III of the Consent Decree

ALBANY—

Jan 5	Young America (20th-Fox)	1052 Broadway	10:30 am
	Son of Fury (20th-Fox)	1052 Broadway	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	1052 Broadway	10:30 am
	Gentleman At Heart (20th-Fox)	1052 Broadway	2:30 pm

ATLANTA—

Jan 5	Young America (20th-Fox)	197 Walton St., N.W.	10:30 am
	Son of Fury (20th-Fox)	197 Walton St., N.W.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	197 Walton St., N.W.	10:30 am
	Gentleman At Heart (20th-Fox)	197 Walton St., N.W.	2:30 pm

BOSTON—

Jan 5	Young America (20th-Fox)	115 Broadway	10:30 am
	Son of Fury (20th-Fox)	115 Broadway	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	115 Broadway	10:30 am
	Gentleman At Heart (20th-Fox)	115 Broadway	2:30 pm

BUFFALO—

Jan 5	Young America (20th-Fox)	290 Franklin St.	10:30 am
	Son of Fury (20th-Fox)	290 Franklin St.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	290 Franklin St.	10:30 am
	Gentleman At Heart (20th-Fox)	290 Franklin St.	2:30 pm

CHARLOTTE—

Jan 5	Young America (20th-Fox)	308 S. Church St.	10:30 am
	Son of Fury (20th-Fox)	308 S. Church St.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	308 S. Church St.	10:30 am
	Gentleman At Heart (20th-Fox)	308 S. Church St.	2:30 pm

CHICAGO—

Jan 5	Young America (20th-Fox)	1260 S. Wabash Ave.	10:30 am
	Son of Fury (20th-Fox)	1260 S. Wabash Ave.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	1260 S. Wabash Ave.	10:30 am
	Gentleman At Heart (20th-Fox)	1260 S. Wabash Ave.	2:30 pm

CINCINNATI—

Jan 5	Young America (20th-Fox)	1638 Central Parkway	10:30 am
	Son of Fury (20th-Fox)	1638 Central Parkway	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	1638 Central Parkway	10:30 am
	Gentleman At Heart (20th-Fox)	1638 Central Parkway	2:30 pm

CLEVELAND—

Jan 5	Young America (20th-Fox)	2219 Payne Ave.	10:30 am
	Son of Fury (20th-Fox)	2219 Payne Ave.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	2219 Payne Ave.	10:30 am
	Gentleman At Heart (20th-Fox)	2219 Payne Ave.	2:30 pm

DALLAS—

Jan 5	Young America (20th-Fox)	1801 Wood St.	10:30 am
	Son of Fury (20th-Fox)	1801 Wood St.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	1801 Wood St.	10:30 am
	Gentleman At Heart (20th-Fox)	1801 Wood St.	2:30 pm

DENVER—

Jan 5	Young America (20th-Fox)	2101 Champa St.	10:30 am
	Son of Fury (20th-Fox)	2101 Champa St.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	2101 Champa St.	10:30 am
	Gentleman At Heart (20th-Fox)	2101 Champa St.	2:30 pm

DES MOINES—

Jan 5	Son of Fury & Young America (20th-Fox)	1300 High St.	12:30 pm
Jan 6	Gentleman At Heart (20th-Fox)	1300 High St.	12:30 pm
	Right To the Heart (20th-Fox)	1300 High St.	2:00 pm

DETROIT—

Jan 5	Young America (20th-Fox)	2211 Cass Ave.	10:30 am
	Son of Fury (20th-Fox)	2211 Cass Ave.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	2211 Cass Ave.	10:30 am
	Gentleman At Heart (20th-Fox)	2211 Cass Ave.	2:30 pm

INDIANAPOLIS—

Jan 5	Young America & Son of Fury (20th-Fox)	326 N. Illinois St.	1:30 pm
Jan 6	Right To the Heart & Gentleman At Heart (20th-Fox)	326 N. Illinois St.	1:30 pm

KANSAS CITY—

Jan 5	Young America (20th-Fox)	1720 Wyandotte St.	10:30 am
	Son of Fury (20th-Fox)	1720 Wyandotte St.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	1720 Wyandotte St.	10:30 am
	Gentleman At Heart (20th-Fox)	1720 Wyandotte St.	2:30 pm

LOS ANGELES—

Jan 5	Young America (20th-Fox)	2019 S. Vermont Ave.	10:30 am
	Son of Fury (20th-Fox)	2019 S. Vermont Ave.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	2019 S. Vermont Ave.	10:30 am
	Gentleman At Heart (20th-Fox)	2019 S. Vermont Ave.	2:30 pm

MEMPHIS—

Jan 5	Young America (20th-Fox)	151 Vance Ave.	10:30 am
	Son of Fury (20th-Fox)	151 Vance Ave.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	151 Vance Ave.	10:30 am
	Gentleman At Heart (20th-Fox)	151 Vance Ave.	2:30 pm

MILWAUKEE—

Jan 5	Young America (20th-Fox)	1016 N. 8th St.	10:30 am
	Son of Fury (20th-Fox)	1016 N. 8th St.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	1016 No. 8th St.	10:30 am
	Gentleman At Heart (20th-Fox)	1016 N. 8th St.	2:30 pm

MINNEAPOLIS—

Jan 5	Young America (20th-Fox)	1015 Currie Ave. N.	10:30 am
	Son of Fury (20th-Fox)	1015 Currie Ave. N.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	1015 Currie Ave. N.	10:30 am
	Gentleman At Heart (20th-Fox)	1015 Currie Ave. N.	2:30 pm

NEW HAVEN—

Jan 5	Young America (20th-Fox)	40 Whiting St.	10:30 am
	Son of Fury (20th-Fox)	40 Whiting St.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	40 Whiting St.	10:30 am
	Gentleman At Heart (20th-Fox)	40 Whiting St.	2:30 pm

NEW ORLEANS—

Jan 5	Young America (20th-Fox)	200 S. Liberty St.	10:30 am
	Son of Fury (20th-Fox)	200 S. Liberty St.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	200 S. Liberty St.	10:30 am
	Gentleman At Heart (20th-Fox)	200 S. Liberty St.	2:30 pm

NEW YORK—

Jan 5	Young America (20th-Fox)	345 W. 44th St.	10:30 am
	Son of Fury (20th-Fox)	345 W. 44th St.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	345 W. 44th St.	10:30 am
	Gentleman At Heart (20th-Fox)	345 W. 44th St.	2:30 pm

OKLAHOMA CITY—

Jan 5	Young America (20th-Fox)	10 N. Lee Ave.	10:30 am
	Son of Fury (20th-Fox)	10 N. Lee Ave.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	10 N. Lee Ave.	10:30 am
	Gentleman At Heart (20th-Fox)	10 N. Lee Ave.	2:30 pm

OMAHA—

Jan 5	Young America (20th-Fox)	1502 Davenport St.	10:30 am
	Son of Fury (20th-Fox)	1502 Davenport St.	2:00 pm
Jan 6	Right To the Heart (20th-Fox)	1502 Davenport St.	10:30 am
	Gentleman At Heart (20th-Fox)	1502 Davenport St.	2:00 pm

Legal Notice of TRADE SHOWINGS continued

PHILADELPHIA—

Jan 5	Young America (20th-Fox)	302 N. 13th St.	10:30 am
	Son of Fury (20th-Fox)	302 N. 13th St.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	302 N. 13th St.	10:30 am
	Gentleman At Heart (20th-Fox)	302 N. 13th St.	2:30 pm

PITTSBURGH—

Jan 5	Young America (20th-Fox)	1715 Blvd. of Allies	10:30 am
	Son of Fury (20th-Fox)	1715 Blvd. of Allies	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	1715 Blvd. of Allies	10:30 am
	Gentleman At Heart (20th-Fox)	1715 Blvd. of Allies	2:30 pm

PORTLAND, ORE.—

Jan 5	Young America (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	10:30 am
	Son of Fury (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	10:30 am
	Gentleman At Heart (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	2:30 pm

SALT LAKE CITY—

Jan 5	Young America (20th-Fox)	216 E. 1st South St.	10:30 am
	Son of Fury (20th-Fox)	216 E. 1st South St.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	216 E. 1st South St.	10:30 am
	Gentleman At Heart (20th-Fox)	216 E. 1st South St.	2:30 pm

SAN FRANCISCO—

Jan 5	Young America (20th-Fox)	245 Hyde St.	10:30 am
	Son of Fury (20th-Fox)	245 Hyde St.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	245 Hyde St.	10:30 am
	Gentleman At Heart (20th-Fox)	245 Hyde St.	2:30 pm

SEATTLE—

Jan 5	Young America (20th-Fox)	2421 Second Ave.	10:30 am
	Son of Fury (20th-Fox)	2421 Second Ave.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	2421 Second Ave.	10:30 am
	Gentleman At Heart (20th-Fox)	2421 Second Ave.	2:30 pm

ST. LOUIS—

Jan 5	Young America (20th-Fox)	SRENCO Screening Rm. 3143 Olive St.	10 am
	Son of Fury (20th-Fox)	SRENCO Screen'g Rm. 3143 Olive St.	2:30 pm
Jan 6	Right To the Heart & Gentleman At Heart (20th-Fox)	SRENCO Screening Rm. 3143 Olive St.	1 pm

WASHINGTON, D. C.—

Jan 5	Young America (20th-Fox)	932 N. J. Ave., N.W.	10:30 am
	Son of Fury (20th-Fox)	932 N. J. Ave., N.W.	2:30 pm
Jan 6	Right To the Heart (20th-Fox)	932 N. J. Ave., N.W.	10:30 am
	Gentleman At Heart (20th-Fox)	932 N. J. Ave., N.W.	2:30 pm

Four of NBC's Executives Buy Talent Bureau

Following months of dickering with various bidders for the purchase of the National Broadcasting Company's concert and talent divisions, Niles Trammell, NBC president, announced last Friday the sale of the artists' bureau to four company executives. The sale, which will become effective January 1st, when a new organization is formed to take over the business, was made to Alfred H. Morton, present supervisor of NBC television; Daniel S. Tuthill, a leading radio and concert artist manager; Marks Levine, managing director of the NBC Concert Service and O. O. Bottorff, president of Civic Concert Service, Inc., an NBC subsidiary which is included in the sale. Disposal of its talent services followed criticism of network-controlled talent services by the Federal Communications Commission in its monopoly report. Columbia Broadcasting System sold its talent bureaus last August.

Mr. Morton said on Monday that the Hollywood office of the new company would be an important part of the business by reason of the increasing number of shows emanating from the film capital. He also expressed the view that television, in time, would prove the big source of revenue to National Concert and Artists. No specific plans were announced concerning the "package shows," such as "Information, Please" and "Fibber McGee and Molly," which an NBC executive announced some months ago would continue to be handled by the network's sales department.

Purchase price is reported to be in the neighborhood of $200,000, to be paid for out of earnings of the new company over a five-year period. The new firm, to be known as National Concert and Artists Corporation, will occupy offices at 711 Fifth Avenue, New York, former headquarters of NBC, and will have branches in Chicago, Hollywood and San Francisco, it was announced.

Mr. Morton will be president of the corporation; Mr. Tuthill, Mr. Levine and Mr. Bottorff, vice-presidents. Samuel L. Ross, who founded the first artists' bureau in radio, will be secretary and treasurer. Noran Kersta, present sales head for NBC television, was announced as successor to Mr. Morton as manager of that division. S. Hurok Attractions, Inc., which has given NBC exclusive booking rights to all Hurok-managed concert artists, will continue with the new company.

Approximately 400 artists and instrumentalists now under contract to NBC figure in the transfer, including Kirsten Flagstad, Fritz Kreisler, Serge Rachmaninoff, Ezio Pinza, John Charles Thomas and Gladys Swarthout.

In a letter announcing the sale to NBC artists, Mr. Trammell said he expected the new concert bureau would be able to render a more valuable service to the artists than had NBC. He also declared no "substantial changes" were contemplated in the personnel of the two divisions who have "served so long and faithfully."

Under the new set-up, Mr. Tuthill will be manager of the popular division; Mr. Levine will have charge of the concert department; Mr. Bottorff will continue as president of Civic Concert Service and Mr. Morton will be chairman of the board of the latter concern which will become a wholly owned subsidiary of National Concert and Artists.

Perlberg Joins Filmack

Jonas Perlberg, formerly with the Paramount theatre interests in Florida, has joined the Filmack Trailer Company, Chicago, as special representative.

Kaltenborn in Films for Newsreel Theatres

Embassy Newsreel Theatres in New York announced last week that H. V. Kaltenborn, radio commentator, had made two shorts of a series entitled, "Kaltenborn Edits the News," produced by Embassy Theatre Photoplays and directed by Ben Parker of that company. The pictures will be distributed to the 15 Embassy theatres in New York, Newark, Philadelphia, Washington, Chicago, Cleveland, San Francisco, Oakland, Calif., and Dallas.

The films run from six to 10 minutes each. The subject of each film made with Mr. Kaltenborn will be entirely dependent on written questions from his audience. Each week, Embassy patrons will submit written queries on current national and world-wide issues. From these, commentator Kaltenborn plans to select the three most outstanding topics for answers in his newsreel of the succeeding week.

Maffitt Theatre Destroyed

The Maffitt theatre in St. Louis, a third-run house which has been closed since early September, was destroyed by fire last week. The theatre was extensively remodeled last summer at a cost of $50,000. Fire officials estimated the loss of $40,000. The house is owned by the St. Louis Amusement Company and operated by Fanchon & Marco.

Fire Damages Warner Theatre

A fire which was apparently started by a shortcircuit in the emergency lighting system damaged Warners' Washington theatre in Chester, Pa., to the extent of $10,000. The principal damage was confined to the electrical system and the balcony furnishings.

Fagan Reopening Belasco

Myron Fagan, producer-playwright, is reopening the Belasco, Los Angeles, for legitimate plays.

FAME

THE EIGHTH ANNUAL EDITION OF THE INTERNATIONAL REFERENCE AUTHORITY ON TALENT VALUES IS NOW IN PREPARATION.

THE BOX OFFICE CHAMPIONS OF 1941 PRESENTED WITH COMPLETE ANALYSIS AND PERSONNEL CREDITS. . . . THE MONEY MAKING STARS OF THE SEASON EVALUATED AND REPORTED UPON BY THE EXHIBITOR SHOWMEN OF THE WORLD.

THE RADIO CHAMPIONS OF 1941 AS POLLED BY MOTION PICTURE DAILY AMONG THE EDITORS OF THE DAILY NEWSPAPERS OF AMERICA.



EDITED BY TERRY RAMSAYE

QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER, NEW YORK

BOARD TO OPERATE UA; OWNERS WILL PRODUCE

New Executives to Be in Active Charge; Plans for Company Production Abandoned

United Artists, which some weeks ago announced the personnel of its new management, including Gradwell Sears as vice-president, and Edward Raftery as president, on Monday, also disclosed that the releasing company's owners had quit its board of directors, to devote themselves to production fully, and that actual management would be in the hands of the working executives.

These owners are David O. Selznick, Mary Pickford, Alexander Korda and Charles Chaplin. The new board of directors comprises Mr. Raftery, chairman; Mr. Sears; Arthur W. Kelly, vice-president in charge of distribution and chairman of the finance committee; Laudy Lawrence, vice-president and executive coordinator; George Bagnall, vice-president and chairman of the production committee.

Of equal significance, was the simultaneous announcement at the close of a four-day executive meeting in Hollywood, in which the above decisions were made, that the company had dropped plans for its own production.

This was qualified by the note that United Artists Productions, Inc., successor to the Walter Wanger company, and possessor of its plant, would be available for production, if necessary.

Not reelected vice-presidents, at the meeting, were Harry Gold, and Harry Buckley.

Mr. Bagnall's product committee becomes a "permanent part" of UA, handling all deals under which producers obtain UA release.

On that committee are Mr. Bagnall, Mr. Kelly, Daniel T. O'Shea, and Lloyd Wright. Its headquarters will be in Hollywood.

Six Deals Ready

Mr. Raftery said Monday the committee had "six important deals near completion," but went no further.

The four comany owners said they would in no way interfere with the new directors; that operating control would be in the hands of the management already designated. However, the owners are represented on the board; Mr. Raftery is attorney for Miss Pickford, in addition to being the company's general counsel; Mr. Lawrence has been Mr. Selznick's representative; Mr. Kelly is said to represent Mr. Chaplin; and Mr. Bagnall is associated with Mr. Korda.

Mr. Kelly will divide his time between Hollywood and New York as sales and finance head, and member of the product committee. It is thought he will be primarily concerned, in the coordination of effort which this division represents, with spacing of the company's pictures properly, so there will be no shortages and no undue accumulations.

It is the first time in UA history that the board of directors will be composed of management instead of owners. The company's announcement stated: "The policy is to let this neutral management run the company rather than having it run by owners,."

David O. Selznick, producer-owner of United Artists, said in Chicago last week, en route to the Coast, that Mr. Raftery, elected UA president three weeks ago, be "an active president" and that "his appointment is not a 'stop-gap' as has been talked about in the trade."

Mr. Selznick commented that he had four scripts being readied, and that two would be before the cameras by the end of May. One, he said, would probably be "Jane Eyre," with Joan Fontaine as lead. The others in preparation are "Claudia," "The Anthology of Love and Passion" and "The Keys of the Kingdom."

The latter picture, he added, will not be made before eight months. Ingrid Bergman has been chosen as a lead; but Maurice Evans, wanted for the role of the priest, has not been available.

The lead in "Claudia" will be Dorothy McGuire, he continued.

Mr. Selznick said Miss Pickford would produce one picture per year, and Mr. Chaplin had promised to begin another film for the company within a few months.

Monogram's Peruvian Distributor Named

Norton V. Ritchey, vice-president of Monogram Pictures in charge of foreign operations, has announced that he has entered into a contract with Amauta Films whereby this company becomes the exclusive distributor of Monogram pictures in Peru.

The deal, which was concluded with Felipe Varela La Rosa, managing director of Amauta Films, one of the oldest Peruvian distributors, calls for 36 pictures to be released the coming season, including features and westerns.

New Delivery Rates

Under an amendment to the tariff of State Film Delivery, Inc., New York City, filed with and approved by the Public Service Commission in Albany, N. Y., present weekly contract rates between New York and points in Columbia, Dutchess, Greene, Orange, Putnam, Sullivan, Ulster, and Westchester counties, between Albany and points in Columbia, Greene, Sullivan and Ulster counties are cancelled, and new rates are put into effect as of December 5th, on a per item basis. The new rates will effect increases or decreases, according to the number of items carried.

Waldo Theatre Damaged

Fire of undetermined origin destroyed the Waldo theatre at Waldo, Ark., recently. Loss is estimated at $15,000.

Canada Gets Disney Film

The first of Walt Disney's Canadian defense cartoons, "The Thrifty Pig," has been delivered to the Canadian Government.

IN NEWSREELS

MOVIETONE NEWS—No. 28, Vol. 24.—President's war talk....Enlistments increase....Plane plant opens....Flying wing tested....Army landing attack ....Soviet ambassador in Washington....Fire in Buenos Aires....Life boat tested....Marine biology class....Biddle discusses aliens....Sports.

MOVIETONE NEWS—No. 29, Vol. 24.—Knox gives Pearl Harbor report....The fleet at sea....Stimson on war....Navy trains gunners....Canada's tank production....Fashions....Sports.

NEWS OF THE DAY—No. 226, Vol. 13.—Enlistments increase....Malaya on eve of Jap attack....English crew safe....President's speech....Army invasion attack....Dive bombing....Tanks in mass production ....Coast Guard seizes Finn vessels.

NEWS OF THE DAY—No. 227, Vol. 13.—Knox delivers Pearl Harbor report....Latin America declares war....Soviet Ambassador in Washington....Subject on Marines....Sports.

PARAMOUNT NEWS—No. 31.—President's speech ....Washington activity....New York raid scare.... Casualty lists published....Enemy aliens interned.... Biddle on aliens.

PARAMOUNT NEWS—No. 32.—War unites the Americas....San Francisco prepares....Knox reports on Pearl Harbor.

RKO PATHE NEWS—No. 31.—Germany. Italy declare war on U. S....Capital on war basis....Civilian defense....Sports.

RKO PATHE NEWS—No. 32.—Germany, Italy declare war....Knox reports on Pearl Harbor.... Washington on war basis....Civilian defense on west coast....New York raid drill.

UNIVERSAL NEWSREEL—No. 40, Vol. 14.—President's speech....Instructions on aliens....British warships sunk....Soviet ambassador arrives....Flying wing demonstrated....60-ton tank for Army.... Navy dive bombers.

UNIVERSAL NEWSREEL—No. 41, Vol. 14.—Knox reports on Pearl Harbor....Soviet ambassador arrives....New draft plans....Mexico severs Jap relations....Bill of Rights Day hailed....Reindeer in New York....Air raid test....Cadets get wings.... West coast readies for war....Destroyers launched.

Loewenstein Again Heads Oklahoma Unit

The Motion Picture Theatre Owners of Oklahoma reelected Morris Loewenstein president, and reelected and elected other officers, pledged loyalty to the President of the country, and opposed distributors' film rental to non-theatrical forums in competition to theatres—at its annual convention, Tuesday, in Oklahoma City's Skivin Hotel.

Edward L. Kuykendall, national MPTOA president, a scheduled speaker, was at Chicago's unity meeting, but his message was read by Mr. Loewenstein. Mr. Kuykendall's views on unity were supported by resolution.

In addition to Mr. Loewenstein, new officers are Max Brock, reelected, vice-president; Ralph Talbot, secretary-treasurer.

Directors are: Oklahoma City district, Jack Swiger and Cecil Davis; Tulsa district, J. C. Hunter and Lou Chatham, Tulsa; Southeastern, William Slepka, Okemah, Ed Holt, Coalgate; Southwestern, Glen Thompson, Tishomingo, Ed Crew, Waurika; Northeastern, John Giffin, Miami, John D. Wineland, Picher, Gerald Stettmund, Chandler; Northwestern, Homer Jones, Alva, Vance Terry, Woodward, and West Texas district, Virby Conley, Perryton, Texas.

Hurley to Make Four

Theatre Attractions, Inc., is the name of the company under which Harold Hurley will make two pictures a year for a period of four years for United Artists release, it was announced in Hollywood this week. His first production will start in April. Mr. Hurley is taking space at the Culver City RKO-Pathe studio, but has not decided on any story or director as yet.

Ed Fisher with Loew

Ed Fisher, press representative for United Artists in Cleveland has been named publicity and advertising director of Loew's in that city. He succeeds James Harris, who has left to become a flying instructor at Randolph Field, Tex.

Schenck Names State Chairmen for 'Dimes' Drive

Nicholas M. Schenck, national chairman of the motion picture industry's committee for the 1942 March of Dimes, has completed the organization of state chairmen, with acceptances from leading showmen in every state in the union. "The prompt and enthusiastic response encourages me to feel that our drive in January will be an outstanding success and a great factor in the fight against infantile paralysis," said Mr. Schenck.

Barney Balaban, president of Paramount, has accepted co-chairmanship with Mr. Schenck on the committee and the cooperation of all Paramount's affiliated theatres will be enlisted in the lobby collections to be made during the week of January 22nd.

Harry Brandt, co-chairman with Mr. Schenck, has established national March of Dimes headquarters in the Hotel Astor in New York. He has urged all state chairmen to notify him at once how many pledge blanks they need for their states; also to rush lists of county chairmen.

George Schaefer and W. G. Van Schmus were named co-chairmen Wednesday.

The following are the state chairmen: R. B. Wilby, Alabama and Georgia; Harry Nace, Arizona; M. A. Lightman, Arkansas; Robt. H. Poole, Charles Skouras, A. M. Bowles, California; Rick Ricketson, Colorado; I. J. Hoffman, Connecticut; Carter Barron, Delaware and District of Columbia; M. C. Moore, Florida; Oscar Lam, Georgia; I. H. Harris, Idaho; Jack Kirsch, Illinois; A. H. Blank, Iowa and Nebraska; Elmer C. Rhoden, Kansas; Fred Dolle, Kentucky; M. Mullin, Maine, Massachusetts, New Hampshire and Vermont; E. V. Richard, Louisiana; Sidney Lust, Maryland; J. O. Brooks, Paul Schlossman, Michigan; Eddie Ruben, Minnesota; R. X. Williams, Mississippi; Harry Arthur, Missouri; Joseph English, A. M. Russell, E. K. Taylor, Stewart North, Montana; M. Naify, Nevada; Walter Reade, Don Jacocks, New Jersey; Miles L. Hurley, New Mexico; Fred J. Schwartz, Meyer Schine, Chas. Hayman, New York; H. F. Kincey, North Carolina; Mike Cooper, North Dakota; P. J. Wood, Ohio; L. C. Griffith, Oklahoma; A. Finke, Oregon; Ted Schlanger, M. A. Rosenberg, Sidney Samuelson, Pennsylvania; Moe Silver, Penna. & West Virginia; E. M. Fay, Rhode Island; H. R. Berry, George Parr, South Carolina; Chas. Klein, South Dakota; Tony Sudekum, Tennessee; Julius Gordon, R. J. O'Donnell, Texas; John Rugar, Utah; W. F. Crockett, Virginia; Frank Newman, Sr., Washington; Harold Fitzgerald, Wisconsin; E. J. Schulte, Wyoming.

C. C. Moskowitz, also a co-chairman with Mr. Schenck and Mr. Brandt, has received word that Clark Gable has volunteered his services in the making of the official March of Dimes appeal trailer. Production of the trailer, under supervision of Frank Whitbeck, began Monday. It is planned to distribute at least 7,500 to 10,000 trailers for use during the drive week to stimulate lobby collections for the campaign.

Industry Aids China

James G. Blaine, chairman of the board of United China Relief, announced this week the receipt of a $15,000 contribution from the motion picture industry.

The gift was made on behalf of all branches of the film industry—production, distribution and exhibition—through the Motion Picture Producers and Distributors of America, of which Will H. Hayes is president.

Mr. Hays, in a letter to Mr. Blaine accompanying the check, explained that the donation represented part of the proceeds of "Land of Liberty," which was made and released by the entire industry as a patriotic contribution. The net proceeds of distribution of the picture are being devoted to war emergency welfare work.

One thousand persons representing all branches of the legitimate theatre at a rally at the Hudson theatre in New York Monday night heard speakers appeal for $100,000 to start the Theatre Wing War Service. A total of $70,000 was pledged by 140 of the members. The organization will coordinate all the theatre's war relief and other war activities.

Allegheny county theatre patrons contributed $18,258 to the United Service Organizations drive, chairman Carl L. Peirce, Jr., announced this week.

Dumbarton Theatre Acquired

Peoples Amusement Corp., owners of the Lido theatre in Washington, D. C., has acquired the Dumbarton theatre in that city, and negotiations are now underway for the acquisition of more neighborhood spots, according to an announcement from Charles Freeman, Sr. The Lido theatre, which was acquired by Peoples Amusement some months ago, will be enlarged from 260 to 625 seats as soon as materials are available.

Academy Award Dinner Scheduled for Feb. 26th

The board of governors of the Academy of Motion Picture Arts and Sciences has set the 14th annual awards dinner for February 26th, it was announced in Hollywood this week. Achievements, to be eligible, must have been in connection with motion pictures released during 1941, or first publicly exhibited in the Los Angeles area before January 12th, 1942.

MGM Signs Saroyan

William Saroyan, playwright, has been signed to a producer contract by MGM. It is understood he will spend some time at the studio studying film technique before beginning production.



FIVE-POINTS-FOR-UNITY PLAN GOES TO FIELD UNITS FOR RATIFICATION

Universal Counsel Explains Company's Non-Participation Because of Trust Actions but Praises General Plan

The film industry this week settled back to await results from the new Motion Picture Industry Conference Committee, appointed at last week's "unity" meeting in Chicago, to pursue five points which are expected to build a solid and appealing facade to outsiders, and settle problems within. Even as it waited, however, it did not expect immediate action, for the composition of the Committee is temporary, a permanent chairman must be chosen, local units must ratify actions approved by delegates at Chicago, and the unit must meet again.

Meanwhile, with the absence of United Artists and Universal noted at last week's meeting, Joseph Prutzman, counsel and spokesman for the company, explained that Universal, defendant in Government anti-trust actions in Buffalo, Nashville and, possibly, New York, could not risk actions perhaps inimical. He added:

"For the time being, we are going to have to stand on the sidelines and cheer the others, because we believe it is for the good of the industry."

He also said the unity setup was well conceived, and did not depend for success upon his company's participation.

Allied Meets in January

Allied's board of directors, meeting annually in January, will probably have some cogent opinions upon the meeting, and its resultant committee. The directors will not meet in Washington because the city is too crowded. Another locale will be selected, shortly. The Motion Picture Theatre Owners of America this week began mailing ballots to directors, for ratification of the unity plan. The St. Louis MPTO was to vote Monday.

The full unity program, the personnel of the Committee, and a relation of the events in Chicago Monday, Tuesday, and Wednesday of last week, were printed in full in the December 13th issue, pages 15 and 16.

Recalled here are the five points unanimously approved Wednesday, after a convention steering committee worked upon them the whole of Tuesday night:

"1. Co-ordination of policy and action in reference to taxation.

"2. Co-ordination of policy and action in protecting the good name and integrity of the industry as a whole.

"3. Formulation of plans for institutional advertising and other goodwill activities.

"4. Protecting the necessary supplies of the industry by securing proper priority ratings.

"5. Formulation of a program providing, if possible, for the adjustment, or modification of the policies or practices of one branch or member thereof which are opposed by any other branch or a substantial portion thereof.

OFFICIAL THANKS TO THE INDUSTRY

President Roosevelt and Secretary of the Navy Knox this week thanked the film industry for its pledges of support given in a telegram from the unity meeting in Chicago last week.

"The President is more appreciative than he can say", according to his secretary, Marvin McIntyre. Colonel Knox remarked, "Such offers of cooperation are extremely heartening, and merit the appreciation of the entire naval establishment."

The unity meeting's resolution of support was its first business and carried the signatures of the national Allied, the MPTOA, PCCITO, the ITO of Southern California and Arizona, the ITO of Northern California and Nevada, the ITO of Oregon, the ITO of Washington, Northern Idaho, and Alaska, the Intermountain Theatres Association, the Allied of Iowa and Nebraska, the ITOA of New York, the MPTOA of Virginia, and those of Paramount, Loew's, Warners, Twentieth Century-Fox, RKO, Monogram, Republic, Columbia.

The Motion Picture Conference Committee was then formed, comprising five men from National Allied; five from the Motion Picture Theatre Owners of America; five from independent exhibitor groups; and one from each distributor.

Subcommittees were then appointed Wednesday, to pursue each point.

Wisconsin Unit Appoints

President William Ainsworth of the Independent Theatres Protective Association of Wisconsin and Upper Michigan, last week named committees to function during the coming year, as follows: legislative, Charles W. Trampe, Milwaukee, chairman, Henry Ringling, Baraboo; F. J. McWilliams, Madison; John P. Adler, Marshfield, and Milt Ellis, Beloit; convention, Charles W. Trampe, chairman, Bert Nathan, Oliver Schmidt and Louis Orlove, all of Milwaukee; finance, A. C. Gutenberg, chairman, and Oliver Trampe, both of Milwaukee, and A. C. Berkholtz, West Bend; membership, Miss Lucille Forbes, Merrill, chairman, Charles W. Trampe, Ainsworth, Adler, Berkholtz, George Fischer, Milwaukee, and Mark Morgan, Cedarburg.

Approximately 50 questionnaires have been returned by exhibitors in the New Haven territory to Maxwell A. Alderman, executive secretary of Allied Theatre Owners of Connecticut, overwhelmingly opposing the consent decree. Many violations are also reported. The poll will be computed in its entirety in a few weeks, it is reported.

Industry Rises To Crisis: Hays

Parlous times menace the mental, physical, and spiritual health of our people. Greater than ever is the responsibility of the motion picture industry. And that industry, "nurtured in freedom, recognizes its obligation to freedom" and its determined purpose is "to make certain the continual flow of the films so vitally necessary to military and civilian morale." So spoke Will H. Hays, president of the Motion Picture Producers and Distributors of America, Saturday night, at the 30th annual formal dinner of the Indiana Society of Chicago, in the Stevens Hotel, that city. Mr. Hays, an Indiana native, was guest of honor.

"The show must go on," Mr. Hays asserted, adding: "A gathering such as this in these grave and serious days is proof that whatever demands war will make upon us as a people, smiles can and will lighten the burden, recreate our strength, and give us a perspective to see the ultimate triumph of decency, freedom, and civilization. The fact that we can laugh at our own foibles, face serious news without flinching, and find humor in our fellowship, emphasizes the stuff of which this nation is made."

Another speaker at the banquet was Dwight Green, Illinois Governor. Shown was a sound motion picture, "Hoosier Boy Makes Good," tracing Mr. Hays' career. Incorporated in this were scenes from "The Great Train Robbery" and "Gone With the Wind."

Ampa Sets Dinner To Honor Hays

Plans for a testimonial dinner to Will H. Hays commemorating his twenty years in the motion picture industry were announced Tuesday, in New York, by Vincent Trotta, president of the Associated Motion Picture Advertisers, which will sponsor.

The banquet will be held at New York's Waldorf-Astoria Hotel, Friday evening, March 6th.

The board of AMPA has appointed a committee consisting of Leon A. Bamberger, chairman; Maurice A. Bergman, John Flynn, Rutgers Neilson, Kenneth Clark, Joel Swenson and H. M. Ritchey to formulate general plans for the dinner.

It was announced that among highlights of the program would be a coast-to-coast radio program emanating from Hollywood which would depict the history of the business during the past 20 years.

Ginger Rogers' Film Set

Ginger Rogers' first picture under her Paramount contract will be "The Major and the Minor," a romantic comedy with an American background. It is being written by Charles Brockett and Billy Wilder, the authors of "Arise My Love," "Hold Back the Dawn," "Ninotchka" and "Ball of Fire."

BOOK REVIEW

STARS AND STRIKES, by Murray Ross. Published by Columbia University Press.

Hollywood, citadel of the entertainment industry and the history of its labor relations is the story which Murray Ross has chosen to explore for his Ph.D. thesis at Columbia University. "Stars and Strikes" is the name of the book published by Columbia University Press.

Mr. Ross is an instructor of Economics at Brooklyn College.

The author says the industry has a working force of more than 250,000 men and women and an annual payrool of $400,000,000; 30,000 in the production branch engaged in making 75 per cent of the world's films; 12,500 service workers engaged in distribution of films and an estimated force of 241,000 including projectionists, doormen, cashiers and ushers employed in the exhibition of motion pictures.

Mr. Ross traces the early beginnings of efforts to unionize the exhibition branch of the industry by the International Alliance of Theatrical Stage Employes and the American Federation of Musicians. The development of labor groups in Hollywood paralleled the growth of the industry itself. He recounts the IATSE efforts to launch the forming of one big union of all studio crafts and explains how intra-union fights and other factors prevented this achievement until November, 1926, when producers of nine major companies signed the Studio Basic Agreement, which was negotiated and signed by representatives of the stagehands, carpenters, electricians, painters and musicians' unions.

Considerable space is given to the story of the fight Actors' Equity Association waged to gain control of screen actors. The battle was a long and bitter one, fraught with difficulties and disappointments. Mr. Ross credits the Academy of Motion Picture Arts and Sciences for its part in settling actor-producer disputes during the period when Equity failed as a bargaining agent for Hollywood Thespians and before the Screen Actors Guild came into being. In four years the Academy settled 344 major actor cases, effected more than 3,600 interviews and minor adjustments and collected $112,000 for the actors—an average of more than $500 a week. After functioning successfully for more than five years in labor dispute settlements, the Academy was "suddenly shipwrecked" in the economic storm of 1933.

Traces Development

The author continues to show development of labor unions in Hollywood embracing every phase of production and distribution; traces the stormy course of unionization through the turbulent days of the depression and the NRA. He explains how valuable an asset to Hollywood labor relations is Central Casting Bureau, set up by the producers but mutually benefiting studios and wage-earners alike. When the Wagner Act and the NLRB came along, Mr. Ross detailed how Hollywood began to fight racketeering, no small part of which he attributes to George E. Browne, former president of the IATSE, and William Bioff. The author completed his thesis following the indictment for extortion of Browne and Bioff but conviction of the two union racketeers was not included in his labor story.

Mr. Ross attempts to be fair-minded in recounting labor's part and that of producer companies in Hollywood's unionization. He claims several of Hollywood's recent labor difficulties may be laid at the door of the Nation Labor Relations Act which he said, "stirred into activity many dissident groups which otherwise might have remained quiescent. The act encouraged unionization but it has failed to demand union responsibility as the price of union strength." He termed the depression the turning point in Hollywood labor relations and cited the 50 per cent salary reduction for eight weeks effected by producer-companies with the acquiescence of the Academy as a "costly and irremediable error" on the part of producers, and inferred that these pay cuts and the policies which provoked them gave rise to labor's greater effort towards complete unionization.

In conclusion, the author points out that "diversity of behavior" exhibited by various unions and guilds makes any generalization precarious, but he does say that craft unions have been involved in many jurisdictional disputes which caused no end of embarrassment to the studios. Complete unionization of the studios, however, is of recent date. It came following a long bitter period of factionalism and feuding between different labor groups. Mr. Ross contends that actors, writers and directors' guilds which secured recognition have contributed "to the improvement of producer-talent relations and have also shown a characteristically professional interest in the industry's product." But, he adds, "despite all their solicitude for the industry's welfare, the numerous benefits they secured for their members will considerably increase the cost of film production. Because of this, the film industry may have to undergo some drastic changes in its price-cost relationships in the near future."
—J. E. Samuelson

Kalmine Presides at Zone Managers Meeting

Harry Kalmine, assistant general manager of the Warner Theatre Department, presided Tuesday, December 16th, at the first meeting of Warner zone managers which has been called since he took charge of the circuit.

Attending were the following zone managers: James Coster, Chicago; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Don Jacocks, Newark; C. J. Latts, Albany; Ted Schlanger, Philadelphia; M. A. Silver, Pittsburgh; John J. Payette, Washington; and Howard Waugh, Memphis.

Among the home office executives participating were: Clayton Bond, Harry Goldberg, Leonard Schlesinger, Frank Phelps, Sam E. Morris, Abel Vigard, W. Stewart McDonald, Harry Rosenquest, Louis Kaufman, Herman Maier and Frank Cahill.

Joseph Bernhard, vice-president of Warner Bros., addressed the meeting.

Harry Goldberg, director of advertising and publicity for the Warner Theatre Department, presided at a meeting Monday at the home office attended by the department's advertising and publicity men.

Those attending the meeting included: James Totman, Pittsburgh; Everett C. Callow, Philadelphia; Dan Finn, New Haven; Robert Paskow, Newark; Charles Swakwitz, Albany; Larry Stein, Chicago; Marcel Brazee, Milwaukee; J. Knox Strachan, Cleveland; Howard Waugh, Memphis; and Frank LaFalce, Washington.

On Tuesday Vitagraph's "Drive of Champions" opened nationally and will run for a period of 16 weeks with the Warner field forces competing for $25,000 in prizes.

Joe Schafer Reelected

Joe Schafer has been elected for the 34th consecutive year to serve as president of Local No. 138, Theatrical Stage Employees of Springfield, Ill. Mr. Schafer has headed the union since 1907. Other officers elected to service with him are James Connors, vice-president; William A. Schafer, financial secretary; Jesse McCoy, treasurer; Sam Bonansinga, business agent; Hick Bonansinga, secretary; Russel Hawkins, Ralph Heger and William Martin, trustees.

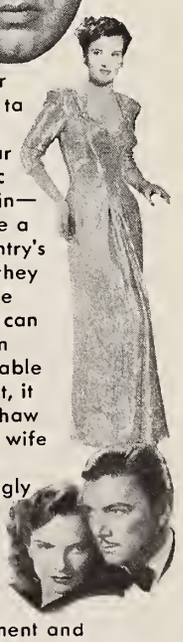
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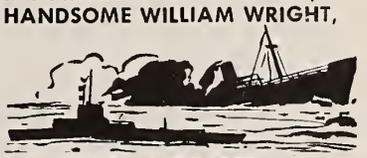
THE PAY-OFF ON A BIG PICTURE

HERE'S just an inkling of the THRILLING behind-the-news story OF Republic's "THE DEVIL PAYS OFF"—just enough to whet your APPETITE for one of the most AMAZING screen stories of the YEAR!... Hiding behind his cloak OF respectability as a shipping MAGNATE, Arnold de Brock (PLAYED to perfectian by J. EDWARD BROMBERG) has



DEVISED a FIENDISHLY clever PLOT to sell ships ta THE United States GOVERNMENT far USE in the Atlantic LIFE-LINE ta Britain—AND then to make a DEAL with his cauntry's ENEMIES sa that they MIGHT destray the SHIPS before they can BE delivered... An ALMOST unbelievable SCHEME—and yet, it *MIGHT* happen!...haw HIS own beautiful wife (PLAYED by OSA MASSEN) unwittingly LEADS the traitar INTO the clutches OF the very forces HE seeks to DESTROY makes FOR tense excitement and ABSORBING drama!...In additian TO thase already mentianed, IMPORTANT rales are filled by HANDSOME WILLIAM WRIGHT,





BEAUTIFUL MARGARET TALLICHET and talented ABNER BIBERMAN... If you're LOOKING far up-to-the-minute THRILLS and actian, dan't miss "THE DEVIL PAYS OFF!"... It's

A REPUBLIC PICTURE

UA's "Corsican" and "Shanghai Gesture" Open

Two new United Artists productions "The Corsican Brothers" and "The Shanghai Gesture" debut within the week, the first in Washington, on Thursday, at a world premiere sponsored by the Newspaper Women's Club of that city, and the latter picture opening in New York on Christmas Day (December 25th).

Edward Small's production, "The Corsican Brothers," starring Douglas Fairbanks, Jr., opened Thursday at Loew's Palace Theatre, for a two-week engagement, and is slated to open in Loew theatres on December 24th, in at least nine cities. The Newspaper Women's Club of Washington sponsored the premiere in an effort to bring "a mountain of books" to the armed forces of the United States. Anyone bringing books—from 10:30 A.M. to 1:00 o'clock on the opening day at the Palace, was to be admitted free. The books were then to be transported from the theatre by Army trucks and distributed throughout the country by the United Service Organization.

A number of the Capitol's leading figures among the Cabinet, Army and Navy and diplomatic corps were expected to attend the "Corsican" premiere.

"Gesture" at Astor

Arnold Pressburger's new production for United Artists, "The Shanghai Gesture," screen version of the Broadway play of some years ago, will make its bow at the Astor Theatre in New York Christmas Day on a continuous-run popular-price policy, UA announced. Gene Tierney stars in the film, which was directed by Josef Von Sternberg. "Shanghai Gesture" may be roadshowed in January in about 25 key cities before its general release.

Civic Affair for Bergen Film

The personal appearance of Edgar Bergen and his screen-radio partner, Charlie McCarthy, for the world premiere of the RKO picture, "Look Who's Laughing," at the Golden Gate theatre in San Francisco, was made the occasion of a civic breakfast by house manager George Bole. The event was staged at Southern Pacific depot, with Mayor Angelo J. Rossi as official host.

Drama critics of local newspapers covered the affair. Bergen's radio sponsors, Chase and Sanborn, joined in the film promotion by serving free coffee on the mezzanine of the theatre all through the week's showing of the film. Additional promotion mutually beneficial to the coffee company and RKO, was the arrangement of 800 window streamers in store outlets of the city heralding the picture's engagement, with six special windows obtained in downtown department stores. More than 12,000 patrons attended opening day of "Look Who's Laughing," grossing in excess of $5,000.

"Babes on Broadway" Bows

In addition to its New York premiere at Radio City Music Hall on December 31st, MGM's "Babes on Broadway" starring Mickey Rooney and Judy Garland, will be the New Year's attraction in 39 other key city situations on that day and January 1st, the company announced in New York on Tuesday. The bookings follow:

Dec. 31: Baltimore, Toledo, Houston, Dayton, Memphis, Louisville, Cleveland, Canton, Kansas City, Nashville, New Orleans, Akron, St. Louis, Evansville, Washington, D. C.; State and Orpheum, day-and-date, Boston; Atlanta, Harrisburg, Indianapolis, Norfolk, Pittsburgh, Providence, Reading, Richmond, Rochester, Syracuse, Wilmington, Philadelphia, Seattle, Denver, and London, Ont., Can.

Jan. 1: Bridgeport, New Haven, Waterbury, Springfield, Hartford, Worcester and Buffalo.

The film also will start a run at Loew's, Toronto, on Jan. 14.

FILM LIBRARY IS SCREEN CLUB GIFT

Housed in the new dust-proof and fireproof wing of the University of Denver in Colorado, the Library of Motion Picture Arts and Sciences at the college has been endowed by the Rocky Mountain Screen Club in the hope that it will become the most complete source of reference and information in the world on the history of the film industry.

To further enlarge and complete the collection the Screen Club has sent letters to students and pioneers of the industry requesting books, rare editions, mementos and souvenirs that will be invaluable in years to come. The donors of any gifts will be listed in the brochure of "Friends of the Library" to be published for the official dedication of the Library and as part of the commemoration of the 27th Anniversary of the Rocky Mountain Screen Club, March 28th, 1942.

Joseph C. Hare, at the university's film library, is receiving all donations for the film archives.

Child Matinees at Museum

Morning movie matinees for children will be given by the Museum of Modern Art Film Library at 10:30 A.M. every day except Sundays, Christmas and New Year's Day in the auditorium of the Museum in New York City, from Saturday, December 20th, through Saturday, January 3rd. Admission to the showings is included in the admission to the Museum, which is ten cents for children up to the age of 16, plus one-cent tax. Members' children will be admitted free if accompanied by a parent.

There will be five programs, each composed of several films and each shown twice on identical days during the two weeks' period. The pictures range from a film of George Melies, "The Conjurer," produced in France in 1899, to the 1933 French version of Walt Disney's "The Three Little Pigs."

Miller Hollywood Studio

The Miller Broadcasting System, Inc., has announced the opening of its Hollywood studios and offices at 7000 Santa Monica Boulevard. The company at the same time announced the formation of Miller Radiofilm Corporation, a wholly owned subsidiary, organized to handle the distribution and sales of Miller Equipment and the facilities of its studios.

Fama Pictures Formed

Nat Wachsberger, former head of the Film Alliance of the United States, has formed a new company, Fama Pictures Corp., which has been chartered in New York.

Banning of Sunday Films Ruled Unconstitutional

At Asheboro, Randolph County, North Carolina, the city ordinance in force since September 17 banning Sunday movies has been declared unconstitutional by Judge Felix Alley in Superior court. The State of North Carolina will appeal to the Supreme court. Francis White, Asheboro city alderman, and operator of two of Asheboro's three theatres, was acquitted of charges of violation of city ordinance.

Judge Alley in his charge to the jury indicated that, though the principle of the ordinance which had public morale as its interest, the ordinance itself was invalid in a number of constitutional points. The law in effect was discriminatory in that it specified only the showing of motion pictures to which admission was charged. As far as validity was concerned, Judge Alley said, it should have specified the showing of any motion pictures on the Sabbath, whether there was a charge of admission or not.

The ordinance was passed by the Asheboro city council last September when the Asheboro recreational committee was considering opening theatres on Sunday for the entertainment of soldiers on maneuvers in the Carolinas. Prior to action of city council Asheboro theatres had remained closed on Sundays under an agreement between Councilman Francis White and Cecil Rosson, manager of the third theatre in the city. This they did in deference to the religious sentiment of the people of Asheboro. On October 5th Councilman White opened his Sunset theatre in defiance of the city's ordinance and was charged with violation of the law.

Warner Managerial Shifts

There have been several transfers of managers in the Warner circuit Philadelphia zone, as follows: George Kemble to the Levoy, Milleville, New Jersey, from the Orient, Philadelphia; Harry Orlow, from the Levoy to the Clementon, Clementon, New Jersey; Harold Branson, from the Leader to the Diamond, Philadelphia; Gerald Weissler, from the Diamond to the Columbia, same city; John Sassenroth, from that theatre, same city, to the Orient, also that city.

Christmas Party Planned

Plans are progressing for the annual Will Horwitz Christmas party at the Houston, Tex., City Auditorium for thousands of the children of that city. It will be the 22nd year and about 15,000 youngsters are due to attend the performances, including motion pictures, stage shows, giveaways of toys and fruits and a gift. Girls and boys up to 10 years are included.

Cohen Selling Newsreel

Sherrill Cohen, operator of the Downtown theatre, Los Angeles, is now selling nationally a newsreel which he and his associates are producing on the west coast. The reel concerns national affairs. Mr. Cohen formerly used the newsreel exclusively for his own theatres.

Monta Bell Resigns

Monta Bell, producer of "Birth of the Blues" and "Aloma of the South Seas" for Paramount, resigned his post with that company, it was announced in Hollywood last week.

INDEPENDENT PRODUCERS THINNING, IN FAVOR OF BERTHS WITH MAJORS

Only 19 Now Producing for Major Company Distribution, Compared with 32 Last Year; Seven with United Artists

Ranks of independent producers have thinned strikingly during the last two years with but little infusion of new blood into the field of making pictures for major release.

There were about 32 independent production companies with major distribution contracts at the start of 1940. There are now 19 thus engaged, seven of them, however, with United Artists deals.

A number of the independent unit heads of former years are producers and executives at major studios, doffing the responsibilities of complete unit production and finance.

Some of the independent companies are dormant, waiting, perhaps, to see the full effects of consent decree selling conditions upon the companies conforming and not conforming to the decree's mandates.

Few Active

The producers active two years ago and continuing as independents are:

Frank Lloyd and Jules Levy, releasing through Universal.

C. B. DeMille and Harry Sherman, through Paramount.

Orson Welles, through RKO.

Samuel Goldwyn, then through United Artists, now through RKO.

Larry Darmour, through Columbia.

The United Artists group of David O. Selznick, Charles Chaplin, Alexander Korda, Edward Small, Hal Roach, Loew-Lewin and, recently signed, Harold Hurley.

The "new blood" comes with the following:

William H. Pine and William C. Thomas' company making six pictures for the Paramount program.

Jerrold Brandt's Pyramid Pictures making the "Scattergood Baines" series of three for RKO.

William Hawks' United Producers, Inc., making three this season for RKO, one of which has been delivered.

William Dieterle Productions, Inc., working on one for RKO, with the remainder undetermined.

Jack Votion's making a second "Lum 'n Abner" feature for RKO.

They all have definite release commitments.

One producer, John Hall, has finished his initial production and is now arranging a distribution deal.

Gone from the field to executive and production posts at major lots are:

Sol Lesser, last with United Artists, now executive producer at RKO.

Frank Capra, now associate producer-director at Warners for "Arsenic and Old Lace," at least.

Graham Baker, who dissolved his partnership with Gene Towne in The Play's the Thing Productions releasing through RKO, to become an associate producer for that company.

Boris Morros who released one through RKO and one through Paramount and then became a producer at 20th Century-Fox.

Harold Lloyd, who dropped activities on behalf of his own company to join RKO's producer ranks.

Other changes have marked the arena of independent-major production. Harry Edington, whose Famous Players company two years ago produced "Green Hell" for Universal and had a commitment for one more, held in the meantime the post of executive producer at RKO. He left the studio last month upon settlement of his contract.

After making one picture, "Li'l Abner," for RKO, Lou Ostrow shuttered his Vogue Pictures, Ltd., and became a 20th Century-Fox producer. He left this month after producing four pictures there.

Inactive List

Inactive, or active but without release arrangements set, are the following producers who were making pictures two years ago:

Walter Wanger, who last month sold his 50 per cent interest in Walter Wanger Productions, Inc., to United Artists. He has a unit shooting footage in England for "The Eagle Squadron."

Charles R. Rogers, who produced several independently for Columbia release and who, upon severing the connection some time ago, retained his unit.

William Stephens, who has dropped his production activities as partner of Howard Lang on the "Dr. Christian" series for RKO and returned to the agency business. The "Dr. Christian" series have been dropped.

Franklyn Warner, whose Fine Arts company has been dormant since delivery of "Isle of Destiny" to RKO.

Richard Rowland, whose last production was the hit, "Cheers for Miss Bishop," for United Artists, released in February of this year. Should he resume production, it would be for United Artists distribution.

Max Gordon and Harry Goetz' enterprise which went somnolent with RKO's distribution of "Abe Lincoln in Illinois."

Lee Garmes, who produced one picture for RKO, "Beyond Tomorrow," under his Academy Productions aegis.

Harold B. Franklin, who made "The Villain Still Pursued Her," from the old play, "The Drunkard," for RKO.

Howard Hughes, who had a two picture deal with 20th Century-Fox, produced with much expense and publicity "The Outlaw," starring two unknowns, and has not delivered it yet.

Exclusive of the United Artists group of independents, there will be approximately 37 pictures delivered to the majors this season from the unit companies. Eighteen of them have been finished, or are shooting.

Frank Lloyd will do three for Universal—"Saboteur," which Alfred Hitchcock will direct; "River Lady," and "The Spoilers." The last is a "package deal" arranged by Agent Charles K. Feldman in which Marlene Dietrich, John Wayne and Randolph Scott will star and Lee Marcus will be the associate producer.

Jules Levy's Mayfair Productions has finished the Olsen and Johnson vehicle, "Hellzapoppin'," and has had assigned to it by Universal the production reins on "Pardon My Sarong," Abbott and Costello picture.

"Reap the Wild Wind," with a star studded cast, has been delivered by C. B. DeMille to Paramount.

With five "Hopalong Cassidy" pictures and "Tombstone," a special, finished, Harry Sherman has one more "Cassidy," and another, possibly two, specials to do for Paramount.

Welles Plans Four

Orson Welles and RKO announce that he will do four pictures this season. He's currently shooting one, "The Magnificent Ambersons."

With "The Little Foxes" and "Ball of Fire" having been already released by RKO, Samuel Goldwyn has one more to do on his current RKO deal.

An indeterminate number of "Ellery Queen" detective mysteries will come from Larry Darmour to Columbia. One is finished, one is in work.

Three Chester Morris and three Richard Arlen vehicles are on the Pine-Thomas slate. One of each is finished.

Jerrold Brandt is starting on the first of the new series of three "Baines" stories. He delivered three to RKO last season.

William Hawks has delivered "My Life with Caroline" to RKO for the new season, and has announced "Red Pony," from the John Steinbeck story, and "The Gilded Pheasant," location work for which is now being done in Mexico.

An elastic deal has been given William Dieterle, producer-director and head of his own company with Charles L. Glett as his associate. He's working now on his "Syncopation," and is considering the biography of Samuel Gompers, late labor executive.

Another "Lum 'n' Abner" picture will be put to work shortly by Jack Votion, now divorced from his partner Sam Coslow with whom he produced one last year titled "Dreaming Out Loud."

"The Captain of Koepenik" was made by John Hall as an independent venture. Peopled with a cast headed by Albert Basserman in the title role, the picture will be offered to major companies as soon as final scoring and editing are completed. Hall also plans the filming of Gorky's play, "The Lower Depths."

Gallagher Plans Set

John J. Gallagher has established headquarters for his John J. Gallagher Productions at the Hal Roach Studios in Culver City, Cal. He plans to make "The Gypsy Cavalier" for Columbia release in English and Spanish versions.

HOLLYWOOD SETS NEW CAMP SHOW

Hollywood participation in entertainment activity for servicemen in Army camps and Naval stations, is continuing with good progress it was announced last week by Edward Arnold, president of the Screen Actors Guild and vice-president of USO-Camp Shows, Inc. Mr. Arnold reported from Hollywood that a Fanchon and Marco stage show was being produced in the film capital for the Red, White and Blue circuit of 206 camp posts which will be toured by the USO theatrical division.

Harry Delmar, meanwhile, left New York last Saturday to meet commanding officers in all corps areas. Mr. Delmar is production manager for USO-Camp Shows. He will visit Atlanta, Chicago, Omaha, San Antonio and San Francisco to discuss the shows which are to be given by the USO-screen-stage unit.

WHAT THE PICTURE DID FOR ME

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Associated British Film Dist.

IT'S IN THE AIR: George Formby, Polly Ward—Good old slapstick comedy, just what the public wants. Business terrific. A real mortgage lifter as the distributors are reasonable.—B. N. Johnson, Roxy Theatre, Nipawin, Saskatchewan, Canada. Rural patronage.

Columbia

ANGELS OVER BROADWAY: Douglas Fairbanks, Jr., Rita Hayworth, Thomas Mitchell—Just a fair feature and just that. Plot just fair. Running time, 80 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

FACE BEHIND THE MASK: Peter Lorre, Evelyn Keyes—Fairly good week end program. Running time, 65 minutes. Played December 5-6.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GIRLS UNDER 21: Paul Kelly, Rochelle Hudson—This type of picture has a definite following and does business. Running time, 64 minutes. Played December 1-3.—Harland Rankin, Park Theatre, Chatham, Ontario, Canada. General patronage.

GO WEST YOUNG LADY: Penny Singleton, Glenn Ford—The best western made by anybody this year, including all the super epics. Right up every small town exhibitors alley with a swell cast, good music and lots of action in a fairly plausible story. Played to capacity business. Played December 2.—Ritz Amusements, Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

HERE COMES MR. JORDAN: Robert Montgomery, Rita Jonnson—One of the most screwball comedies of the year, which gave us a good shellacking. Running time, 94 minutes. Played December 3-4.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LONE WOLF MEETS A LADY, THE: Warren William, Jean Muir, Victor Jory—The plot is the same as the rest of the series. Beginning to become a bore here. Know what's going to happen before the feature is over. Very, very weak story. Running time, 71 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

MUSIC IN MY HEART: Tony Martin, Rita Hayworth—A fair musical feature. Will do only as a second. Running time, 72 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

OUR WIFE: Melvyn Douglas, Ruth Hussey—This picture gave us the first outstanding grosses for the first of the week that we have enjoyed in some time. Thought it very entertaining. Running time, 95 minutes. Played December 1-3.—Harland Rankin, Centre Theatre, Chatham, Ontario, Canada. General patronage.

RETURN OF DANIEL BOONE: Bill Elliott—A definite draw for an action house. Running time, 58 minutes. Played December 4-6.—Harland Rankin, Park Theatre, Chatham, Ontario, Canada. General patronage.

RETURN OF WILD BILL: Bill Elliott, Iris Meredith—A good western with good timing and a well presented plot that furnished a really good hours entertainment. Everyone liked this one. Running time, 60 minutes. Played October 11-12.—W. J. Overstreet, Director of Motion Pictures, Florida State Prison Theatre, Raiford, Fla. Prison patronage.

ROYAL MOUNTED PATROL: Charles Starrett, Russell Hayden—The first with these two western stars. Good business and I believe this combination will click. Not a western, but has enough outdoor action to satisfy. Running time, 60 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minnesota. Rural and small town patronage.

SHE KNEW ALL THE ANSWERS: Franchot Tone, Joan Bennett—We enjoyed very gratifying business, customers seemed well satisfied. Running time, 86 minutes. Played December 1-2.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SING FOR YOUR SUPPER: Jinx Falkenburg, Buddy Rogers—Played on Bank Night to better than average business. This is another swell little picture from this company with better than average music and capable acting. The Mad Russian of radio fame offers new comedy that really gets the laughs. Running time, 70 minutes. Played December 9—Ritz Amusements, Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

STORK PAYS OFF: Maxie Rosenbloom, Rochelle Hudson—Just a fair picture with a good idea that might have turned out much better. Played on Bank Night and seemed to please an average crowd. Running time, 68 minutes. Played November 25.—Ritz Amusements, Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

TEXAS: William Holden, Claire Trevor—Right good business and a very appreciative audience. Doubled gross on "Arizona" and personally considered it far superior to this old special. Running time, 94 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minnesota. Rural and small town patronage.

TEXAS: William Holden, Glenn Ford—For all action fans. Not enough star names to hold up a Sunday date which we gave it but will please all your western fans. Running time, 90 minutes. Played December 6-8.—Ritz Amusements, Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

TEXAS: Claire Trevor, William Holden—A week end natural thoroughly enjoyed by everyone. Running time, 92 minutes. Played December 4-6.—Harland Rankin, Centre Theatre, Chatham, Ontario, Canada. General patronage.

THREE GIRLS ABOUT TOWN: Joan Blondell, John Howard—Mediocre screen fare—to fair business. My patrons didn't seem to appreciate this comedy or could it be possible that they couldn't see anything humorous in dragging a presumably dead character around throughout the length of the feature. Running time, 73 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minnesota. Rural and small town patronage.

WILDCAT OF TUCSON, THE: Bill Elliott—Poor, poor, poor. All of these Elliott's are for the dogs. Acting corny. Title sounds better than the picture. Running time, 59 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

YOU BELONG TO ME: Barbara Stanwyck, Henry Fonda—Swell picture with two top notch stars playing their parts to perfection. Business only fair but not the fault of the picture. Many favorable comments. Running time, 98 minutes. Played December 6-8.—Ritz Amusements, Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

YOU BELONG TO ME: Henry Fonda, Barbara Stanwyck—Very good feature—but a small item like the Japanese bombing of our possessions, with every radio cemmentator going full blast—and a rain, sleet and snow storm were just too much competition for us. Normally this should do good business. Running time, 97 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minnesota. Rural and small town patronage.

YOU'LL NEVER GET RICH: Fred Astaire, Rita Hayworth—Very good. Business good. Running time, 75 minutes. Played November 23-24.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

YOU'LL NEVER GET RICH: Fred Astaire, Rita Hayworth, John Hubbard—The title is wrong on this one. We did almost get rich, at least compared with other shows we have run this Fall. Swell comedy, swell dancing, nice music and a peppy plot were just what my patrons ordered and they really turned out for it. Rita Hayworth is Fred Astaire's best dancing partner since Ginger Rogers. It should do well everywhere. Running time, 89 minutes. Played December 4.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Metro-Goldwyn-Mayer

BIG STORE, THE: Marx Brothers, Tony Martin—Very good. Why are they quitting, or are they?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

BILLY THE KID: Robert Taylor, Brian Donlevy—Excellent picture on which business was very disappointing. Maybe I expected too much but I did think it would be a natural.—B. N. Johnson, Roxy Theatre, Nipawin, Saskatchewan, Canada. Rural patronage.

BROADWAY MELODY OF 1940: Eleanor Powell, Fred Astaire—A truly great spectacle and a delight to all who saw it. Astaire, Powell and Murphy made a great team and their dancing was superb. It was well received here as many compliments were made on it. Running time, 91 minutes. Played October 15-16.—W. J. Overstreet, Director of Motion Pictures, Florida State Prison Theatre, Raiford, Florida. Prison patronage.

COMRADE X: Clark Gable, Hedy Lamarr—An average picture held up by star names. Running time, 89 minutes. Played November 8.—R. V. Seaman, Central School Theatre, Gilbertsville, N. Y. Small town and rural patronage.

DR. KILDARE'S CRISIS: Lew Ayres, Lionel Barrymore, Laraine Day—Not the best of the series, but the others hold up attendance on this. Running time, 75 minutes. Played November 22.—R. V. Seaman, Central School Theatre, Gilbertsville, N. Y. Small town and rural patronage.

FEMININE TOUCH, THE: Rosalind Russell, Don Ameche—Swell entertainment but will not appeal to most small town customers. Don Ameche and Rosalind Russell never better and there are lots of good laughs. Running time, 97 minutes. Played December 3-4.—Ritz Amusements, Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

GONE WITH THE WIND: Vivien Leigh, Clark Gable—An epic drama that was well received. Vivien Leigh excellently portrayed every possible emotion and rendered a splendid performance. The entire cast kept the audience spellbound throughout the entire running time. Running time, 228 minutes. Played August 20-21.—W. J. Overstreet, Director of Motion Pictures, Florida State Prison Theatre, Raiford, Florida. Prison patronage.

HONKY TONK: Clark Gable, Lana Turner—Not as good as "Boom Town" but very good. Played to above average business and everyone satisfied. Running time, 68 minutes. Played November 20-December 1.—Ritz Amusements, Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

LIFE BEGINS FOR ANDY HARDY: Lewis Stone, Mickey Rooney, Judy Garland—To me, this seemed about the poorest of the Hardy series. Too much of the sordid and tragic for an Andy Hardy picture. Attendance for a Sunday-Monday playdate was not up to expectations.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MEN OF BOYS TOWN: Spencer Tracy, Mickey Rooney—Opened by new Roxy Theatre with this picture and business was all that could be desired. Excellent in every way.—B. N. Johnson, Roxy Theatre, Nipawin, Saskatchewan, Canada. Rural patronage.

PHILADELPHIA STORY: Katharine Hepburn, James Stewart—The boys will have to work long and hard to make a picture that will surpass this in story, acting, and last, but not least, in the use of "standing room only" signs. Silver cups and Oscars were not misplaced on this, to which our patrons overwhemingly agreed. Play it again and again any place and at any time. Excellent business on a repeat run. Running time, 112 minutes. Played November 26-27.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

THEY MET IN BOMBAY: Clark Gable, Rosalind Russell—An entertaining picture and our audience as a whole enjoyed this one. But many seemed to think the plot superficial. Gable and Russell are up to standard and their talents are weakened by the fact

that the script is a bit too good, and everything happens at exactly the right time. In other words, Gable is riddled by machine gun bullets and in the next scene is blooming with health in a hospital—such a transition brought criticism. However, the comedy is good and the picture is entertaining. Running time, 90 minutes. Played November 28-29.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

YOUNG TOM EDISON: Mickey Rooney, Fay Bainter, George Bancroft—Had played "Edison the Man" to good business, but this let me down. Running time, 85 minutes. Played November 26-27.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

Monogram

BOWERY BLITZKRIEG: Leo Gorcey, Bobby Jordan, Huntz Hall, Warren Hull—See review on "South of Suez," Warner Bros.-First National.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

GANG'S ALL HERE, THE: Frankie Darro, Marcia Mae Jones, Jackie Moran, Mantan Moreland—Fair program picture. Not as well liked as the others in the Darro-Moreland series, despite the added stars in this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

HER FIRST ROMANCE: Edith Fellows, Wilbur Evans—Weak in every aspect. As far as we were concerned here we were sorry they wasted the time to make this film. The fake singing and recording was below average. If you are looking for compliments from this one, don't. In our estimation the picture is not good as a second feature. Running time, 77 minutes. Played November 26-27.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

WANDERERS OF THE WEST: Tom Keene—Only fair. It seems peculiar that he same company that makes the Ritter's and Keene's also makes the Range Busters. The Range Busters are fine, but the other two series are only fair. Tom Keene is good, but he didn't have a chance in "Wanderers of the West." Also, too much "Slim" Andrews.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

Paramount

ALOMA OF THE SOUTH SEAS: Dorothy Lamour, Jon Hall, Lynne Overman—This is a splendid picture. It will ring the bell at the box office; furthermore, those who see it will like it. Running time, 77 minutes.—J. L. Thayer, Leddy's Theatre, Raymond, N. H. Small town patronage.

ALOMA OF THE SOUTH SEAS: Dorothy Lamour, Jon Hall, Lynne Overman—Another enigma of the business. With the weakest of stories and generously dosed with hokum, this film did the best business we have had in two years. It must be Dottie, God bless her. Running time, 77 minutes. Played November 30-December 1.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

BUY ME THAT TOWN: Lloyd Nolan, Constance Moore—Good action picture to average Saturday crowd. Running time, 72 minutes. Played November 29.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

CAT AND THE CANARY, THE: Bob Hope, Paulette Goddard, John Beal—First time in this location double-billed with RKO's "Scattergood Meets Broadway." Good business helped restore our patrons' faith in the calibre of our double bills. Running time, 70 minutes. Played November 28-29.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour, Lynne Overman, Eddie Bracken—We did average business on this. I thought it should have done much better. It's a good show. Running time, 82 minutes. Played November 22-23.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour—Fair comedy, Hope's radio program helps and Dorothy's glamour doesn't drive away patrons when this pair appear together. Running time, 80 minutes. Played November 1.—R. V. Seaman, Central School Theatre, Gilbertsville, N. Y. Small town and rural patronage.

HENRY ALDRICH FOR PRESIDENT: James Lydon, Charles Smith, June Preisser—Nothing big, but pleased the Friday-Saturday crowd. Juvenile cast. Running time, 70 minutes. Played December 5-6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KISS THE BOYS GOODBYE: Mary Martin, Don Ameche, Oscar Levant—Average musical. Patrons enjoyed the singing. Running time, 83 minutes. Played November 15.—R. V. Seaman, Central School Theatre, Gilbertsville, N. Y. Small town and rural patronage.

KISS THE BOYS GOODBYE: Mary Martin, Don Ameche, Oscar Levant—This was a flop at the box office and any further remarks are only conducive to indigestion and high blood pressure. Running time, 83 minutes. Played November 19-20.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

NEW CONTRIBUTORS TO DEPARTMENT

Two new contributors reported to the What the Picture Did for Me Department this week, and two others resumed after a lapse of some time. The new contributors are

G. W. McLEAN, State Theatre, Big Timber, Montana.

R. V. SEAMAN, Central School Theatre, Gilbertsville, N. Y.

The contributors who resumed after an absence are:

H. M. GERBER, Roxy Theatre, Hazelton, N. D.

SIMON GALITIZKI, Coed Theatre, Topeka, Kansas.

Read the reports from these and other contributors in the adjoining columns.

KISS THE BOYS GOODBYE: Mary Martin, Don Ameche, Oscar Levant—Notwithstanding that this picture had plenty of stars, it did not click. It just seemed to be a misfit from start to finish. It might have been poor directing or it might have been something else, but something was wrong all the way through it. Running time, 83 minutes. Played November 7.—J. L. Thayer, Leddy's Theatre, Raymond, N. H. Small town patronage.

LAS VEGAS NIGHTS: Constance Moore, Bert Wheeler, Phil Regan—Missed the boat. In a spot like this, no war industries, the best orchestras, even Tommy Dorsey's name, has no draw. Running time, 86 minutes. Played November 19-20.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

LIFE WITH HENRY: Jackie Cooper, Leila Ernst, Eddie Bracken—Our customers went for this in a big way. Played November 8-9.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

MYSTERY SEA RAIDER: Henry Wilcoxon, Carole Landis—Above average program picture, but did good business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NEW YORK TOWN: Fred MacMurray, Mary Martin—Poor and very poor business—MacMurray good but less said about Mary Martin the better—only she's got no business in a drama of this sort. My youngsters are all firmly convinced now, that when you're going to lose the gal—or something—that all one needs to do is get tight and everything is yours. Drinking scenes in pictures hurts my business and I for one, have given too much publicity or advertising on the screen to the liquor industry, free. Of course, a complimentary case or two of the brands the stars are supposed to be drinking might take the bad taste of punk business away, and leave me with the idea that the drinking scenes aren't in such bad taste. Running time, 75 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minnesota. Rural and small town patronage.

NIGHT OF JANUARY 16TH: Robert Preston, Ellen Drew, Nils Asther—A "C" picture that is as good as a lot of "B's" that I have been stung by. It's a good safety-feature for a bad date. Running time, 79 minutes. Played December 4-6.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

NOTHING BUT THE TRUTH: Bob Hope, Paulette Goddard, Edward Arnold—Good picture and good business. Very funny show. Running time, 90 minutes. Played December 3-4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

REACHING FOR THE SUN: Joel McCrea, Ellen Drew, Eddie Bracken—Same old story. One grade above Class "C"; several miles below Class "A" and way off at the box office. Running time, 90 minutes. Played December 3-4.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

RYTHM ON THE RIVER: Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant—Played this late, but what patrons I had to see it seemed to like the show, but no raves. Struck the worst storms here for twenty years, two feet of snow and 20 below zero. Fancy, in November. Running time, 90 minutes. Played November 22.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

SHEPHERD OF THE HILLS, THE: John Wayne, Betty Field, Harry Carey—This is a grand picture and was well received here. Although he received no official credit from the producers, Harry Carey turned in another of his splendid jobs of acting. Too bad for the exhibitors in general that Carey failed to click with

(*Continued on following page*)

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(Continued from preceding page)
the Hollywood moguls. Running time, 95 minutes. Played November 12-13.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

TEXAS RANGERS RIDE AGAIN: John Howard, Ellen Drew, Akim Tamiroff—A good western. Story different than the usual drag of the other westerns. Running time, 67 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

VIRGINIA: Madeleine Carroll, Fred MacMurray—Along about tbis time of the year when the weather and business aren't so hot, a good, well-known "oldie" like this often belps me to put the wolf back out on tbe doorstep wbere he belongs. My folks tbought "Virginia" was great, Fred MacMurray swell, Carolyn Lee very sweet, the color gorgeous. And as for Madeleine Carroll, Wow! Running time, 110 minutes. Played December 1-3.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town patronage.

WEST POINT WIDOW: Anne Shirley, Richard Carlson—Played this on bargain night to average business. Comment was best summed up by two words, "cute picture." Running time, 63 minutes. Played November 26.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

Republic

CAROLINA MOON: Gene Autry, Smiley Burnette, June Storey, Mary Lee—A small town life-saver that we always do well on and made more popular with the singing of Mary Lee who is well liked here. Running time, 65 minutes. Played December 4-6.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

GAUCHO SERENADE: Gene Autry, Smiley Burnette—The public in our situation critize these pictures but I noticed that most of them stayed after seeing our feature attraction. The criticism on this was mild. Many patrons here doubtless follow the musical classics, but I could not help being amused at people keeping time with their number elevens during the singing of a western ballad. Business fair. Running time, 69 minutes. Played November 28-29.—Simon Galitizki, Coed Theatre, Topeka, Kansas. General patronage.

HURRICANE SMITH: Ray Middleton, June Wyatt—Very nice picture. Jane Wyatt and Middleton good. This Middleton looks very much like Tom Tyler. For some reason he reminds me of William S. Hart. Let's see him more often, Republic.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

ICE-CAPADES: Dorothy Lewis, James Ellison, Jerry Colonna—Republic emerges with a picture that equals the major leaguers and goes many of their pictures one better. The story is not very complicated but it serves nicely as the framework for a gorgeous ice-show, and many folks pay real dough to see ice shows without any story at all. While this was no record-breaker as to attendance, it did satisfactory business for us. This was doubled with "The Black Cat" Universal, which was tops for the thrill-seeking fans.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MELODY AND MOONLIGHT: Johnny Downs, Jerry Colonna—Everyone liked this good musical and the comedy supplied by Jerry Colonna. The singing and dancing was good and Johnny Downs played his part exceptionally well. Running time, 73 minutes. Played October 18-19.—W. J. Overstreet, Director of Motion Pictures, Florida State Prison Theatre, Raiford, Florida. Prison patronage.

PITTSBURGH KID, THE: Billy Conn, Jean Parker—Played midweek to good business. Story is okay and the name of Billy Conn brought many strange faces into the house. He is no great actor, but have seen lots worse that were supposed to be better. Running time, 59 minutes. Played December 3-5.—Ritz Amusements Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

PUDDIN' HEAD: Judy Canova—My patrons were disappointed in this one. This star not mucb of a following here. Just a picture. Running time, 80 minutes. Played November 8.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

RKO Radio

ALL THAT MONEY CAN BUY: Edward Arnold, Walter Huston, Simone Simon—Ran this with "Great Guns" to a very good crowd. It is a fantasy but not necessarily a class film. It is very different from the general run of pictures and, therefore, I can only tell you that my patrons praised it highly. Part of tbe good turn-out was due to the fact that my patrons praised it highly. Part of the good turnout was due to the fact that the university students put on the play, "Devil and Daniel Webster," some months ago. This helped arousing interest here a great deal. What it will do for others remains to be seen. See it first if you get a chance. However, it is a masterpiece. Running time, 105 minutes. Played December 5-6.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small town college patronage.

CITIZEN KANE: Orson Welles—While this picture was very pleasing to me and to a few of our better-informed patrons, it was very disappointing from the box office viewpoint. We had a good many walkouts and the general consensus of opinion was that it was terrible. Would not recommend it for small town situations. Running time, 120 minutes. Played November 23-25.—G. W. McLean, State Theatre, Big Timber, Mont. Farming community and general patronage.

CONVOY: Clive Brook, John Clements—Very interesting and thrilling picture which I feel should be good in any town either side of the line.—B. N. Johnson, Roxy Theatre, Nipawin, Saskatchewan, Canada. Rural patronage.

DREAMING OUT LOUD: Lum 'n Abner, Frances Langford—This is a bit of homespun down-to-earth philosophy with a story that becomes increasingly fascinating as it unfolds. Frances Langford supplied the romantic angle and though she sang but one song her entire part was well played. Running time, 81 minutes. Played October 22-23.—W. J. Overstreet, Director of Motion Pictures, Florida State Prison, Theatre, Raiford, Florida. Prison patronage.



FOOTLIGHT FEVER: Alan Mowbray—Doubled billed with Universal's "Hit the Road" starring the Dead End Kids. I agree with the patrons both were pretty awful and decided my double bills must be stronger if I want to stay in business. Running time, 69 minutes. Played November 21-22.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

MARINES FLY HIGH, THE: Richard Dix, Chester Morris, Lucille Ball—Real good action feature. Suited best for week-end. Running time, 67 minutes. George S. Caporal, Yale Theatre, Oklaboma City, Okla. Neighborhood patronage.

MEN AGAINST THE SKY: Richard Dix, Edmund Lowe—All the patrons enjoyed tbis unique plot and the excitement that attended its unfolding. Running time, 75 minutes. Played August 27-28.—W. J. Overstreet, Director of Motion Pictures, Florida State Prison Theatre, Raiford, Florida. Prison patronage.

MEXICAN SPITFIRE OUT WEST: Lupe Velez, Leon Errol, Donald Woods—Terrible. It should never be taken out of the can. It's not funny; it's foolisb. Running time, 80 minutes. Played November 29-30.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

PARACHUTE BATALLION: Robert Preston, Nancy Kelly, Edmund O'Brien, Harry Carey—Good picture and good business. Pleased the action fans. Running time, 75 minutes. Played December 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOO MANY GIRLS: Lucille Ball, Richard Carlson, Ann Miller—Good college picture where tbey go for this type of stuff. Eddie Bracken is tbe whole show. It would have been much better if tbe last noisy scenes were cut out. Running time, 100 minutes. Played November 15-16.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

Twentieth Century-Fox

BELLE STARR: Gene Tierney, Randolph Scott—Bad title kills this excellent picture. The name does not mean a thing to the average person. Recommend that rural towns advertise the pix "Belle Starr, tbe Bandid Queen". Business not very good but all pleased with the performance.—B. N. Johnson, Roxy Theatre, Nipawin, Saskatchewan, Canada. Rural patronage.

FOUR SONS: Don Ameche, Mary Beth Hughes, Alan Curtis—A good drama feature. Wortb showing. Running time, 89 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neigbborbood patronage.

GREAT GUNS: Stan Laurel, Oliver Hardy, Sheila Ryan—Typical Laurel and Hardy comedy that managed to get good laughs here from a good crowd, especially the shaving and long plank episodes. Ran it to good attendance with "All That Money Can Buy," RKO Radio. Running time, 73 minutes. Played December 5-6.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small town patronage.

HUDSON'S BAY: Paul Muni, Gene Tierney, John Sutton—Business above average and many favorable comments. Running time, 94 minutes. Played December 4-6.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

JOHNNY APOLLO: Tyrone Power, Dorothy Lamour, Edward Arnold—Fairly good feature for its type. Running time, 83 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

MARK OF ZORRO, THE: Tyrone Power, Linda Darnell, Basil Rathbone—A good western which failed to draw. Running time, 93 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

MARK OF ZORRO: Tyrone Power, Linda Darnell—Played this second run. Satisfactory business. Running time, 94 minutes. Played December 4-6.—Harland Rankin, Park Theatre, Chatham, Ontario, Canada. General patronage.

MARYLAND: Walter Brennan, Fay Bainter, Brenda Joyce, John Payne—This feature was good. Color beautiful. Running time, 92 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

NIGHT TRAIN (Distributed in Canada by METRO-GOLDWYN-MAYER under title of "NIGHT TRAIN TO MUNICH"): Margaret Lockwood, Rex Harrison—Nothing to rave about. Just a mediocre spy story, but how MGM salesman raved about this you would think that it was one of the outstanding productions of the season. Also, very poor print and sound terrible. Running time, 90 minutes. Played November 15.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

RIDERS OF THE PURPLE SAGE: George Montgomery, Mary Howard—Have played this perennial every few years during my exhibiting career and it has never let me down yet. The latest version was no exception and business was terrific. Played November 13-15.—B. N. Johnson, Roxy Theatre, Nipawin, Saskatchewan, Canada. Rural patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne—Good, and business excellent. Picture would

have been far easier to listen to if 98% of Millers blah-blah had been cut out. A dance band is all right in spots, dance halls mostly. Otherwise, like the bagpipes, they sound fine when about a mile away. Played November 6-8.—B. N. Johnson, Roxy Theatre, Nipawin, Saskatchewan, Canada. Rural patronage.

THAT NIGHT IN RIO: Alice Faye, Don Ameche, Carmen Miranda—Good picture, results good business. Running time, 94 minutes. Played December 1-3.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

WESTERN UNION: Robert Young, Randolph Scott, Dean Jagger, Virginia Gilmore—Done in beautiful color, this picturization of the heroic task of spanning the western part of the U. S. with wires, during the exciting days of the '60's, is a remarkable production. Perfect casting of the leading roles in making this a great picture and there is plenty of action for everyone. Humor is injected by Slim Summerville who supplies the laughs with his part as the Indian-shy cook. A corking out-of-doors drama that is choice fare for both young and old. Running time, 93 minutes. Played Dec. 6.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

WESTERN UNION: Robert Young, Randolph Scott. Dean Jagger, Virginia Gilmore—A great show produced in color that was a big success here. Good story, beautiful color and lots of action, suspense and comedy. A small town natural. Running time, 95 minutes. Played November 24-26.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

WILD GEESE CALLING: Henry Fonda, Joan Bennet—Very disappointing. Nothing to it.—B. N. Johnson, Roxy Theatre, Nipawin, Saskatchewan, Canada. Rural patronage.

United Artists

CHEERS FOR MISS BISHOP: Martha Scott, William Gargan—Here is a picture to rave about. It has all the appeal of a "Goodbye, Mr. Chips," only the woman angle instead of the man angle. Our patrons mostly go for action and thrill pictures, and we played this just before Thanksgiving which are usually quiet days for us, but, at that, the picture did a fair average. You can get behind this with all you have. If you can get them in, it will please. At the end, this got a big hand from our patrons.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neigbborhood patronage.

GREAT DICTATOR, THE: Charles Chaplin, Jack Oakie, Paulette Goddard—Good picture and good business. Some said it was too long, and I had some walkouts. Running time, 126 minutes. Played November 30-December 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAJOR BARBARA: Wendy Hiller, Rex Harrison, Robert Morley—This British picture from U. A. was evidently taken in to fill the required quota. It is poisonous fare for a small town audience. We had more walkouts on this one than any picture in our rememberance. "That Hamilton Woman" did go over, and that was British, but it had a known cast in it. And this one has two that were never heard of. Let it lay if you have U. A. under contract.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MAJOR BARBARA: Wendy Hiller, Rex Harrison, Robert Morley—Good picture that didn't pay its freight. Personally thought the preview was terrible and didn't do the picture justice. But then a small town has to cater to more than this class element. Running time, 116 minutes. Played November 17-18.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

ROAD SHOW: Adolphe Menjou, Carole Landis, Charles Butterworth—This is a real good picture, but for us it did below average business for a Sunday and Monday playdate.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SO ENDS OUR NIGHT: Frederic March, Margaret Sullavan—Splendid picture and acting unusually good by all cast. Glenn Ford should have a future if given the breaks. Business not so good but all that came went out with something to think about.—B. N. Johnson, Roxy Theatre, Nipawin, Saskatchewan, Canada. Rural patronage.

SON OF MONTE CRISTO: Louis Hayward, Joan Bennett, George Sanders—The first costume-drama I didn't have to controbute my shirt to. In fact, now I feel prosperous enough to have some of the patches embroiddered. It was Joan Bennett and the story that brought them in; Louis Hayward was better as a fop than as a gallant swordsman. Running time, 102 minutes. Played November 27-29.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

THAT HAMILTON WOMAN!: Vivien Leigh, Laurance Olivier—See review on "Major Barbara," United Artists.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TOPPER RETURNS: Joan Blondell, Roland Young, Carole Landis, Eddie (Rochester) Anderson—A good comedy that was a scream from beginning to end. Word of mouth advertising brought more people the second night and many more again the third night. Eddie "Rochester" Anderson stole the show. Would like to see more of him. Running time, 90 minutes. Played November 27-29.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

TURNABOUT: Carole Landis, Adolpbe Menjou—This was a sparkling comedy with an entirely new angle that pleased everyone. Carole Landis and Adolphe Menjou gave a really good performance and the patrons were convulsed with laughter over the many situations that were presented in this marital comedy. Running time, 83 minutes. Played October 25-26.—W. J. Overstreet, Director of Motion Pictures, Florida State Prison Theatre, Raiford, Florida. Prison patronage.

Universal

APPOINTMENT FOR LOVE: Charles Boyer, Margaret Sullavan—Definitely not a small town picture with no action. Our customers as a whole do not like Boyer although both the principles in this picture were swell. Played midweek to very poor business. Running time, 89 minutes. Played November 26-27.—Ritz Amusements Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

ARIZONA CYCLONE: Johnny Mack Brown, Fuzzy Knight—Good action western to poor business—two westerns in one week were too much for my patrons. Running time, 60 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minnesota. Rural and small town patronage.

BLACK CAT, THE: Basil Rathbone, Hugh Herbert—See review on "Ice-Capades," Republic.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BURMA CONVOY: Evelyn Ankers, Charles Bickford—Good little program picture that our patrons seemed to enjoy. Lots of action. Running time, 59 minutes. Played November 27-28.—Ritz Amusements Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

CHARLIE MCCARTHY, DETECTIVE: Edgar Bergen and "Charlie McCarthy" and "Mortimer Snerd"—Good comedy farce with murder angle. Plenty of wisecracks that brought lots of laughs. Running time, 77 minutes. Played December 1-3.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

IN THE NAVY: Bud Abbott and Lou Costello—This picture is a crib full of "corn" but it is entertainment and good for many laughs from those accustomed to more subtle plots and humor. Business fair. Running time, 86 minutes. Played November 23-25.—Simon Galitizki, Coed Theatre, Topeko, Kansas. General patronage.

SAN ANTONIO ROSE: Jane Frazee, Robert Paige, Eve Arden—For a cheap budget picture, this one is surprisingly good. Some catchy songs, and this Eve Arden, as the hard-boiled hostess had plenty on the ball. They don't bave to cost a million dollars if some care is taken to develop the story and keep the picture moving with some logical plot.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SOUTH OF TAHITI: Brian Donlevy, Broderick Crawford—If this had been in color, it would have been just as good as any jungle picture ever made. Good story, and Maria Montez very capable actress that can sing as well. We can use more pictures of this type with same cast. Played to capacity. Running time, 75 minutes. Played November 21.—Ritz Amusements Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

THIS WOMAN IS MINE: Franchot Tone, Joan Carroll, Carol Bruce—No draw, but well liked by those who saw it. Running time, 91 minutes. Played November 24-25.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

UNFINISHED BUSINESS: Irene Dunne, Robert Montgomery, Preston Foster—Title not right for small town as people in these situations are not acquainted with picture and pick largely on title. Had no complaints from any of those who saw the picture, but played to below average business. Picture was interesting entertainment even though it contained nothing to make it outstanding. Running time, 96 minutes. Played November 30-December 2.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

Warner Bros.-First National

BAD MEN OF MISSOURI: Dennis Morgan, Jane Wyman, Wayne Morris—An A No. 1 picture. Not a big box-office drawing power, but the regular movie crowd will like it. Running time, 74 minutes.—J. L. Thayer, Leddy's Theatre, Raymond, N. H. Small town patronage.

BRIDE CAME C. O. D., THE: James Cagney, Bette Davis—This drew above average for a midweek playdate. Our patrons seemed to like this offering. The second day was almost as good as the first.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BRIDE CAME C. O. D., THE: James Cagney, Bette Davis—Davis badly miscast in this and with almost any other player this would have been one of the big pictures of the year. As it was, business exceptionally good. Played November 10-12.—B. N. Johnson, Roxy Theatre, Nipawin, Saskatchewan, Canada. Rural patronage.

BRIDE CAME C. O. D., THE: James Cagney, Bette Davis, Stuart Erwin—It looked like I was going to get a break on this one, but it folded on the third night when the power failed. It pleased 100 per cent, and, although the humor is kind of broad like a poolhall accent, still my folks found it quite inoffensive. Running time, 85 minutes. Played November 24-26.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

CASTLE ON THE HUDSON, THE: John Garfield, Ann Sheridan, Pat O'Brien—Just the usual prison picture. Which keeps the people away. Running time, 76 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

DIVE BOMBER: Errol Flynn, Fred MacMurray, Ralph Bellamy—We do not understand why this picture failed to draw. But it certainly did not. Running time, 133 minutes. Played November 23-24.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

(*Continued on following page*)

RCA

FOR THE FINEST IN

QUALITY

and

DEPENDABILITY

RCA Photophone Sound

RCA Theatre Service

RCA Magic Screen

RCA Magicote Lens Service

Brenkert Projectors

Brenkert Lamps

See the RCA Affiliated Theatre Supply Dealer or RCA Representative

(Continued from preceding page)

DIVE BOMBER: Erroll Flynn, Fred MacMurray, Ralph Bellamy—If one was looking just to criticize this picture, the only thing they might say was that it was too long. Aside from that, it was excellent entertainment. When you can hear a pin drop among over 150 kids, all through the picture, it must be good. Running time, 133 minutes. Played December 5.—J. L. Thayer, Leddy's Theatre, Raymond, N. H. Small town patronage.

INTERNATIONAL SQUADRON: Ronald Reagan—Good picture to extra business. Running time, 87 minutes. Played November 30, December 1.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

MANPOWER: Edward G. Robinson, Marlene Dietrich, George Raft—Another futile effort to create entertainment from a distasteful story. With thousands of charming young American girls available, why would anyone care to pay money to see Madame Dietrich. She certainly has no corner on the leg market, what with the prevailing feminine styles, short skirts, et al. Running time, 105 minutes. Played November 16-17.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

MEET JOHN DOE: Gary Cooper, Barbara Stanwyck—A real good picture which did above average business on a second run. Running time, 123 minutes. Played December 1-3.—Harland Rankin, Park Theatre, Chatham, Ontario, Canada. General patronage.

MEET JOHN DOE: Gary Cooper, Barbara Stanwyck, Edward Arnold—This picture is all the publicity department claims for it. Capra can point with pride at this picture; not only Capra, but everyone associated with the making of this, but somehow or other, our patrons did not come out for this in a big way, not what you would expect for a super-colossal as this was advertised to be, but we did a little better than average at that.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

NAVY BLUES: Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley—Did a little above average business for last of the week playdates. Had read that the comedy parts of this picture were below par, but our patrons enjoyed all of it and only wish that we had been able to play this on a Sunday date. Running time, 108 minutes. Played November 27-29.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—One of the best. Many favorable comments from audience. Running time, 100 minutes. Played November 27-28.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

SEA HAWK, THE: Errol Flynn, Brenda Marshall, Claude Rains—I dodged this picture for months as costume dramas are dynamite in this situation, but finally used it to polish off my contract. It held up nicely for three days, but one lady complained that there was not enough romance in the picture. She was old enough to know better, too. Running time, 125 minutes. Played November 20-22.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

SEA HAWK, THE: Errol Flynn, Brenda Marshall—Errol Flynn and Brenda Marshall gave a superb performance in this fine adventure story and supplied the love angle. All patrons were well pleased with this picture. Running time, 126 minutes. Played October 4-5.—W. J. Overstreet, Director of Motion Pictures, Florida State Prison Theatre, Raiford, Fla. Prison patronage.

SMILING GHOST, THE: Wayne Morris, Brenda Marshall—If they come any worse than this one, may I never run it. This Morris is all ham. It has the distinct odor of the woods' pussy cat. Looks like the result of a bad hang-over from the night before.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SOUTH OF SUEZ: George Brent, Brenda Marshall, George Tobias—Played with "Bowery Blitzkieg," Monogam. This program gave us a pleasant surprise with the best Sunday and Monday business in weeks. As to which to give credit, it is hard to say, but I am inclined to give "Bowery Blitzkrieg" the major part of the credit. So much so, that I picked up an old "Dead End Kids" picture for a later day showing. "Bowery Blitzkrieg" is about the most refined picture that these rough and ready boys have appeared in. "South of Suez" is an above the average drama.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THREE CHEERS FOR THE IRISH: Priscilla Lane, Thomas Mitchell, Dennis Morgan—A weak feature which failed terribly at the B. O. Don't show it. Running time, 100 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

UNDERGROUND: Jeffrey Lynn, Philip Dorn, Kaaren Verne—This was too melancholy, or something, even though the subject matter was timely. It failed to draw. Running time, 95 minutes. Played November 26-27.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

Short Features

Columbia

ACHE IN EVERY STAKE, AN: Stooges—Good comedy. Brought down the house and contributed to good business. Running time, 18 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

GREAT CHEESE MYSTERY, THE: Fables—Best cartoon from this company in two years that I know about.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

Paramount

ACROBATIC ACES: Grantland Rice Sportlights—Very interesting. These lads and lasses have a technique all their own and are beautiful to watch as they go through their routines. Suitable for any theatre. Running time, nine minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

COPACABANA REVUE, THE: Headliner—Good musical reel with rhumba dancer. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IT'S A HAP-HAP-HAPPY DAY: Gabby Color Cartoons—Average color cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

QUICK RETURNS: Sportlights—Good sport reel on tennis. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

MEET THE STARS, NO. 7: "Meet Roy Rogers"—Very good. If you use the Roy Rogers westerns from Republic, don't fail to run this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

RKO Radio

CHEF DONALD: Walt Disney Cartoons—Best in a long time. Enjoyed by all and especially the women. Running time, 10 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

MAN-I-CURED: Leon Errol—The best Leon Errol comedy in years. It had the audience in an uproar. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MARCH OF TIME, NO. 2: "Norway in Revolt"—March of Time is always good, but I don't believe this issue is quite as good as some of the rest of them. It's still good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MARCH OF TIME, NO. 4: "Main Street, U. S. A."—Propaganda with a punch. Didn't do us any business in this locality. Running time, 18 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

MARCH OF TIME, NO. 11: "China Fights Back"—For my spot, the pick of the short subjects. Many come to see this reel. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

SWORD SOLDIERS: Sportscope Series—Interesting reel on fencing at West Point, concluding with scenes of marching cadets. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

WHALERS, THE: Walt Disney Cartoons—Too short to be of any value for the price paid in a small town. Good subject. Running time, seven minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town patronage.

WHEN WIFIE'S AWAY: Leon Errol Comedies—Good where Leon Errol is appreciated, but not here. Running time, 18 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

Twentieth Century-Fox

ANZACS IN ACTION: World Today—Good short on Australians in action.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

Universal

BOOGIE WOOGIE BUGLE BOY OF CO. B.: Color Cartoons—Very musical and peppy cartoon in color. Plenty of cleverness shown in its humor. It had the audience keeping time with its rhythm. Running time, eight minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

LIFE BEGINS FOR ANDY PANDEN: Lantz Colored Cartune—Good cartoon. Running time, 8 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

Vitaphone

CAGEY CANARY, THE: Merrie Melodies Cartoons—Good color cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CAGEY CANARY, THE: Merrie Melodies Cartoons—Another of those very entertaining and clever color cartoons from Mr. Schlesinger. As usual, the ending is a knockout. This is one series you can depend upon without waiting to read reviews. Running time, nine minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

FREDDIE MARTIN AND ORCHESTRA: Melody Masters—We liked this one. Freddie Martin has a good band and gives out on some swell numbers in this film. You could have heard a pin drop when they played "Tales from the Vienna Woods," it was so enchanting. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

NOTES TO YOU: Looney Tunes Cartoons—Average Looney Tune. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SNOW TIME FOR COMEDY: Merrie Melodies Cartoons—A nice little cartoon that seemed to please. But I personally thought it was too timely to be funn. Running time, seven minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

Miscellaneous

Canadian Ministry of Information

CHURCHILL'S ISLAND: "Canada Carries On"—Good shots of the R. A. F. in action, including film from the automatic cameras of the Spitfires in actual battle. "Life" magazine featured some of these pictures. You can sell this stuff. Running time, 18 minutes. Played December 1-2.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

HEROES OF THE ATLANTIC AND BATTLE OF BRAINS: "Canada Carries On"—This series is catching on, but some of them lack punch at the finish. Stronger modulation on the background music would improve the dramatic effect throughout. Would like to see some reports from other Canadian exhibitors on this series which is fast becoming my best box-office bet. Running time, 16 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town patronage.

CORRECTION!

WASHINGTON, D. C.

"THE MAN WHO CAME TO DINNER"

(WARNER BROS.)

will be tradeshown on

MONDAY, DECEMBER 22

at 11:15 A.M.

EARLE THEATER BLDG. - - - 13th and E Streets, N. W.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

To the Showmen
— with America's
big job to do
"Keep 'Em Smiling"
a-Marching

1942

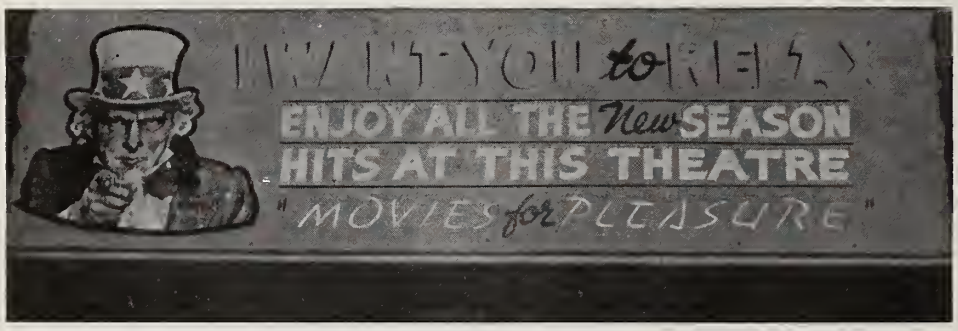
ROUND TABLE IN PICTURES



Realistic touch was given the lobby display of "Last of the Duanes" at the Keystone Theatre, in Williamsport, Pa., when Manager James Frailey had house artist Bud Rothermel mount 24-sheet cutout of George Montgomery into standee poster. Base of display carried cast and playdates.

Entire staff of the Omaha Theatre, in Omaha, went nautical for Ted Emerson's date on "Navy Blues". Chief of Service, dressed as an admiral, kept patrons amused with his antics during breaks.





Going patriotic in a big way, Joe Goldstein at Schine's Webster, in Rochester, N. Y., sells his new product with cutout of "Uncle Sam".

Planting promoted record machine in lobby of Warner's Orpheum, in Philadelphia, Lee Kline ahead of "New Wine" played tunes from the picture, offering guest tickets to those recognizing titles of songs played.



To inject a little humor into his lobby display ahead of "Shadow of the Thin Man" at Loew's, in Harrisburg, Pa., Round Tabler Sam Gilman planted cutout of "Asta" which he stationed alongside water hydrant. Opposite side of lobby featured cutouts of Loy and Powell with title and playdates.



LATE EXPLOITATION FLASHES

PROMOTES MIAMI TRIP ON "SOLDIER" QUIZ

What the Loewmen report as one of the biggest picture contests ever pulled in Baltimore was the 16-day newspaper quiz on "Chocolate Soldier" at the Century, tied to the News-Post by Bill Saxon and George Avis. Prize was an all-expense trip to Miami, awarded to the reader who answered correctly two questions run daily having to do with the stars and composed in the best short letter on "Why you would like to spend a vacation at Miami," etc. Since it all was a promote the daily gave the resort, railroad and cooperating hotel a nice publicity ride, plus plenty of neat breaks for the picture.

Station WCAO hooked in with daily announcements and had the winner appear on "Frank Fan's Hollywood Program", a sustainer for the theatre, broadcast weekly. Elaborate lobby display and trailer also had to do with maintaining high interest in the doings.

▽

ACE "TARGET" CAMPAIGN PUT ON BY ASSISTANT

During the recent illness of Manager J. M. Robertson of the F. P. C. Capitol, Victoria, B. C., Martin Cave, assistant, took over the job of exploiting "Target for Tonight", to break through with a commendable campaign especially pointed at the usually conservative local press. In recognition of which, Larry Bearg, division manager, reports a half-page illustrated feature story and out-of-the-ordinary attention to a special public preview put on by Cave where leading officers of the various Canadian services were guests of honor, in addition to the Lieutenant Governor who usually is "hard to get".

The showing was hooked up to a broadcast over Station CJVI at the theatre, and advertised accordingly in the papers and by the station. The broadcast was given further importance by an interview with the Governor whose praises of the picture aided in bringing in capacity business for the date.

▽

LANDS FEATURE YARN WITH USHERETTES

As a result of the inroads of the draft and defense jobs, Manager Bob Fulton has recently replaced male ushers at the Tri-States Des Moines, in Des Moines, with usherettes. To give the new policy a proper sendoff, Fulton sold one of the papers on the story value of the switch, which brought a two-column break illustrated with a shot of one of the girls being measured for her uniform. The story detailed the care with which the Round Tabler selected the six usherettes from applications of over 150, the yarn going on to tell of the training in their duties given the girls before taking over their posts.

Editorial

There should be no confusion among managers in dealing with the close-to-home war crisis.

By their calling and training, theatremen are equipped to act spontaneously in the face of any danger—air raid or otherwise.

Theatremen take disaster in stride. Time and again, this department has told of how Round Tablers, immediately and automatically, have gone into action to prevent panic.

They will continue to react, immediately and automatically in the face of war peril.

Detailed instructions have been issued by the authorities on what to do—and how. These are to be studied and, when occasion arises, to be followed with the calm judgment and plain horse-sense which identifies the theatreman who calls himself one.

A-MIKE VOGEL.

(Official air-raid instructions are detailed in the news section of this issue.)

LIGHTWEIGHT CONTENDER APPEARS ON "KID" DATE

The manager of Ray Robinson, well-known fighter, a prominent Staten Island sports figure, gave Elihu Glass an opening to have the leading lightweight contender appear in person at the Fabian Paramount in connection with "The Pittsburgh Kid". Before the boy's appearance at the theatre, he and his party were guests at a special dinner together with sports editors and other about-towners. As a result, there was added notice in the dailies on the date, plus a shot of the fighter posing with Harry Black, division manager.

▽

"HONKY TONK" PEEP-SHOW MAKES ACE LOBBY DISPLAY

Animation above boxoffice and in the lobby brought a lot of attention to Dave Sablosky's date on "Honky Tonk" at the Norris, Norristown, Pa., the former composed of two cutout heads of Gable and Turner mounted on and attached to variable motor to bring heads together.

The peep-show was a 12-foot fence in the lobby, with peep-holes every 2 feet. Behind fence was an endless belt holding mounted action stills of the stars, moving slowly so that patrons at the peep-holes could catch an idea of the sequences of the story. Around the display were roulette wheel, bird cage, crap table, etc.

"CLAYTON" ALUMNUS WRITES THE PAPERS

The Washington, D. C., sports editors recently received indignant wires fulminating as follows: "As an interested alumnus of Clayton College as well as a subscriber to your paper, cannot understand reason your sports pages ignore greatest All-American prospect, Fullback Bolenciecwcs of Clayton. How about giving Boley and Clayton a break?" Wire was signed "Nad Llerret, Clayton, '19".

The sports editors accordingly published the beef, plus the fact that there was no "Clayton", that the signature to the wire was Dan Terrell, spelled backwards, and that the whole thing was a plug for "Rise and Shine" at Loew's Capitol. They even included the date.

▽

THEATRE "NICKEL CLUB" AIDS XMAS BASKETS

To aid the work of the Lions Club Christmas Fund, Manager Bob Berezin is again set with his "Nickel Club" at the Elgin, Ottawa, Canada, wherein anyone contributing 5 cents to the fund has his or her name acknowledged over the air on Station CKCO. The broadcasts are a part of the promotion and put on every night for 10 days ahead of Christmas.

Well ahead of the first broadcast, Berezin sent letters to all firms with large personnel forces inviting them to forward lists of employees, plus a nickel for each name, and explaining the reasons why. Letter also notes pick-up service to make collections easier. At the theatre, trailer invites patrons to drop nickels in lobby container and to sign their names in register provided for the purpose.

Bob finds the promotion an excellent goodwill builder and added advertising medium, since the club is always identified by the theatre name and the broadcasts include a plug for the current and coming attractions. Last year, the tiein brought over $600 in nickels which the Round Tabler anticipates doubling in the current drive.

▽

FRESHMAN IS "PUNISHED" WITH ATTRACTION BOARD

Freshmen at Penn State who do not familiarize themselves with the current attractions at the Warner theatres in State College, Pa., are liable to have their memories "refreshed" by wearing attraction sandwich boards, according to Chuck Shannon's latest report. The Warnerman tells of a student so "punished" who had to make the downtown area and the campus, in accordance with fraternity initiations. In addition, the freshman was required to wear a town crier's costume and call out the names of the pictures and the theatre where they were playing.

Hits Masses With 'Falcon' Campaign

Since the population of Johnstown, Pa., is made up largely of mill-workers, miners, and others of lower income groups, Manager Bob Neilson sold his "Maltese Falcon" date at Warners State and very successfully, too, with a campaign directed at these elements, keeping away from any general appeal to the local intelligensia. In illustration, was copy on riser cards on steps, on mezzanine mirrors, on window cards spotted throughout the house — "Wow! What a Picture." The "wow" slant was also used on one-sheet shadow boxes placed on each side of the stage, lighted during running of the shorts. Out front, Neilsen planted a cartoon-type cutout figure of a falcon, saying: "Man, you ain't seen nothin' 'til you see my pitcher Maltese Falcon comin' here soon. It has moider, thrills, mystery, action, and best of all, ME."

Action heralds were distributed at the steel mills, as were throwaways with "wow" copy in the downtown area. Boy in Santa Claus costume made the business district with a sign: "I'm in town early but I want to see," etc. And during the run, Neilsen hooked the date to a citywide chain-store herald distribution, the boys with signs: "If I wasn't distributing these handbills, I'd be seeing," etc. Another outside attention-getter was a loud speaker atop various main street buildings, broadcasting "thrill" copy, proving a crowd-stopper as the curious wondered about the source of the announcements which Neilson kept concealed.

Advertises for Live Falcon

The "wow" appeal was carried out in the newspaper advertising, and further stimulated by an unusual two-column endorsement signed by Neilson, reproduced on this page. Interest also was aroused by a want ad asking for the loan of a live falcon for lobby display. Though none was forthcoming, sufficient curiosity was aroused to make it worth while. At the schools, English classes were contacted to allow students to see the picture to make up compulsory book reports. The Round Tabler also secured splendid results from a series of congratulatory telegrams sent to organizations during their meetings, the copy tied to the picture. As an instance, to the head of the local Czecho-Slovak group on the occasion of a meeting to honor one of their nationals, he wired: "Congratulations to your entire group for helping to keep freedom alive. I know it gives you all a tremendous thrill. Another will be yours when you see," etc.

SPEED SPURS PROFITS

For films specify RAILWAY EXPRESS—the service that speeds up speed. Just as fast too for stills, posters and equipment. Pick-up and delivery at no extra charge within our regular vehicle limits in all cities and principal towns. Low rates. High economy. Use it. It pays.

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

I HAVE SEEN 2,000 MOTION PICTURES!

. . . and for the very first time in my life I am recommending and urging you to see the 2,001st picture that had me practically standing on my head.

It's no bargain to go on record with a word of honor, but "THE MALTESE FALCON" has given me a wallop I just can't forget! It's a smashing knockout of a picture with the best ingredients I have POSITIVELY ever seen in a mystery thriller . . . and that's on My Word of Honor.

If you ever believed that a showman could tell the truth, now's the time I want you to believe me. I know that out of 2,000 pictures, I've seen plenty of good and plenty bad, but here's my personal recommendation, and I know you'll thank me for calling this to your attention.

Believe me, you'll enjoy this dynamic suspenseful photoplay unusual.

Sincerely,
BOB NEILSON,
Manager State Theater.

Neilson's Unique Endorsement Ad

Teaser Novelties Exploit "Whistling" for Cohn

Ahead of "Whistling in the Dark" at the Warner Frolic, in Chicago, Ben Cohn distributed on University campus shipping tags attached to which were small whistles. Copy on tags read: "For more fun see," etc. Tieing in with Station WIND, community commentator gave teaser plug "Who is the Fox? You'll find out when you see," this followed by sound effects. Another teaser was the distribution of imprinted bags containing small black balls on which was painted in white the number "eight." Copy on outside: "Red Skelton gets behind the eight ball in," etc. Cutout skeletons were hung from under marquee week ahead, paper napkins were imprinted and programs carried plug well in advance.

"LET'S HEAR FROM YOU"

"ROLLING PIN" STUNTS SELL THAT TOUCH

On the opening of "Feminine Touch" at Loew's Park, Cleveland, Arnold Gates hooked up one of the leading radio commentators to note the award of 25 rolling pins to women patrons accompanied by men. Much was made of the rulings that the "prizes" be used exclusively for cooking purposes.

In Trail, B. C., Les Campbell also used the rolling pin to sell "Married Bachelor", giving guest tickets to women who could drive a nail through a lobby "dog-house" display with one blow of the pin.

'Keep 'Em Flying' —and Members Do

It was Dave Bachner's idea that the army could use a slogan for the entire soldiery, the Cleveland Warner adman selling the thought of a contest to the *Plain Dealer,* stemming from the "Keep 'Em Flying" slogan of the air corps, which also happened to be the title of the picture at the Hippodrome. The paper went for it for the week ahead of the date, crediting the idea to the picture, the theatre supplying some modest cash prizes and 12 pairs of guest tickets for the best answers, in exchange for the daily publicity plugs.

Contest-minded also was Ev Callow, when Carol Bruce came to town ahead of the date at the Stanley, Philadelphia, the Warner ad head hooking up with the *Evening Ledger* on a competition to find an escort for the star while in town. The answer here was a raft of story stuff and pictures, the star shown with the winner at the Army-Navy game, and in other newsworthy spots, all of which bringing the expected attention to the picture.

St. Louisans Stage Mock Raid

In St. Louis, F. & M. ad head, Les Kaufman and Manager Clyde Brown "kept 'em flying" with an Army hookup wherein a mock raid was staged above the Fox theatre by a fighting plane. Machine gun and rifle squad with powerful spotlights centered on the plane added realism to the promotion, witnessed by Army heads and city officials. Earlier in the day, the Round Tablers had a squadron of planes flying about the city to plug the showing.

Reported a first-time in Bridgeport, Conn., for the featured exploitation on "Keep 'Em Flying" at Loew's Poli, was Matt Saunders tiein with the Air Corps to induct a group of recruits on the stage. Working with Milt Harris, Universal exploiteer, and Otto Esposito, publicist, Saunders had a group of top officials on hand from a nearby base, the Mayor and Governor also being on hand for the unusual occasion.

Mayor Aids Chicago Campaign

The campaign in Chicago might be best told in the wire forwarded to the home office by Milt Crandall, Universal exploiteer which ran as follows: "Batteries of 800-million candlepower and anti-aircraft searchlights fill entire city block and equipment from Fort Sheridan surrounds City Hall. Picture first to have two-day opening program. Tomorrow parade and celebration in front City Hall. Prominent speakers, headed by Mayor Kelly, and induction ceremonies swearing in cadets, followed by searchlight spectacle, front Palace at night. Two hectic days of sirens, motorcycle cops, broadcasts, Miss Keep 'em Flying, mobile units and air circus. Lined up 11 full page and double-truck from merchants to appear first week of showing."

The American Legion, Veterans of Foreign Wars and Army Recruiting Corps gave wide cooperation to Manager Carl Hermann, Capitol, Pottsville, Pa., for his campaign opened with the Mayor issuing a proclamation on "Keep 'Em Flying Week."

1941 QUIGLEY AWARDS NEARS END

As to be expected, the Awards pace goes "all-out" as the finish looms within touching distance and noted here in the large number of entrants represented in the Sixth Fortnight of the final Quarter. In all, 76 "Fortnighters" are voted on 72 entries, the added four for double-credits, as usual.

The Seventh Fortnight, now current, is the last of the 1941 Awards. Deadline for the Fortnight and the Fourth Quarter is Monday, January 5, 1942. The year's final Fortnight listings will appear in the issue of January 10 and the Fourth Quarter-Master Awards the week following.

A. E. ABELSON
Lake, Devil's Lake, N. D.

DON H. ALLDRITT
Uptown, Salina, Kans.

DAVE BACHNER
Warner's, Cleveland, Ohio

BERNIE BEACH
Fox, Winnipeg, Man., Canada

BOB BEREZIN
Elgin, Ottawa, Ont., Canada

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

MEL BLIEDEN
State, Anderson, Ind.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

BILL BURKE
Capitol, Sarnia, Ont., Canada

EV CALLOW
Warner's, Philadelphia, Pa.

LES CAMPBELL
Strand, Trail, B. C., Canada

MARTIN CAVE
Capitol, Victoria, B. C., Canada

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

BEN COHN
Frolic, Chicago, Ill.

MARLOWE CONNER
Capitol, Madison, Wis.

CLAYT CORNELL
Schine's State, Tupper Lake, N. Y.

JACK COTTER
Colonial, Erie, Pa.

GEORGE C. CRONIN
Strand, Portland, Me.

FRANCIS R. DEERING
Loew's, Houston, Tex.

BARNEY DE VIETTI
Huish, Price, Utah

D. M. DILLENBECK
Rialto, Bushnell, Ill.

MAURICE DRUKER
Loew's State, Memphis, Tenn.

BART DORTCH
Dixie, Picayune, Miss.

JACK EBERSBERGER
Sheboygan, Sheboygan, Wis.

BILL ELDER
Loew's, Indianapolis, Ind.

DICK FELDMAN
Schine's Paramount, Syracuse, N. Y.

ED J. FISHER
Loew's State, Cleveland, Ohio

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

BOB FULTON
Des Moines, Des Moines, Ia.

W. D. GALLIGAN
J. W. SHAFFER
Commercial, Chicago, Ill.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

EDGAR GOTH
Fabian, Staten Island, N. Y.

ED HARRIS
Glendale, Glendale, Calif.

BILL JOHNSON
Smalley, Dolgeville, N. Y.

MEL JOLLEY
Columbia, St. Thomas, Ont., Canada

A. J. KALBERER
Switow's Indiana
Washington, Ind.

C. B. KING
Ritz, McGehee, Ark.

R. LEE KLINE
Orpheum, Philadelphia, Pa.

GEORGE LABY
Victory, Holyoke, Mass.

JULIUS LAMM
Uptown, Cleveland, Ohio

RAYMOND C. LANGFITT
State, St. Peter, Minn.

JOE LONGO
Loew's State, Boston, Mass.

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

ED MAY
Schine's Russell, Maysville, Ky.

LOUIS E. MAYER
RKO Temple, Rochester, N. Y.

ROBERT NEILSON
State, Johnstown, Pa.

J. NELSON
Capitol, North Bay, Ont., Canada

MILLARD OCHS
Warner's Strand, Akron, Ohio

JIM PISAPIA
Harbor, Brooklyn, N. Y.

LES PRESTON
Capitol, St. Thomas, Ont., Canada

JIMMIE REDMOND
Bonham, Fairbury, Neb.

CARL ROGERS
Loew's Granada, Cleveland, Ohio

HARRY ROSE
Globe, Bridgeport, Conn.

BEN ROSENBERG
MARTIN GLAZER
Paramount, Boston, Mass.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

DAVE SABLOSKY
Norris, Norristown, Pa.

MATT SAUNDERS
Loew's Poli, Bridgeport, Conn.

WILLIAM K. SAXTON
GEORGE AVIS
Loew's Century, Baltimore, Md.

J. R. SCHULTZ
Columbia, Erie, Pa.

SID SCOTT
Capitol, Sudbury, Ont., Canada

BOYD F. SCOTT
Broadway, Lubbock, Tex.

SILVERT SETRON
Logan, Philadelphia, Pa.

FRANK SHAFFER
Dixie, Staunton, Va.

CHUCK SHANNON
State, State College, Pa.

CLYDE SMITH
Paramount, Hot Springs, Ark.

L. J. SMITH
Wintergarden, Ipswich,
Queensland, Australia

ARNOLD STOLTZ
Avon, Utica, N. Y.

HARRY D. STEARN
Schine's Strand, Lexington, Ky.

DAN S. TERRELL
Loew's Capitol, Washington, D. C.

HAL THOMAS
Malco Fulton, Fulton, Ky.

RAY WHEELER
Granada, South Bend, Ind.

Ministers Aid Feldman On "One Foot in Heaven"

Basing his approach on the fact that two members of the Advisory Committee during the filming "One Foot in Heaven" were residents of Syracuse and in the ministry Dick Feldman at the Paramount Theatre there, personally called all Protestant ministers soliciting their cooperation in plugging the picture from their pulpits. Private screening for a select group of ministers, educators and newspaper and radio people was held three weeks ahead, and women's commentator on WSYR gave the film a good sendoff. Additional publicity was gained since the brother of Frederic March is a localite and attended opening night.

For "Weekend in Havana" Dick tied up Sears, Roebuck which sponsored a weekend trip to Havana in connection with a newspaper contest based on why readers would like to go to that cruise resort and why they liked to shop at Sears. In addition, the store gave theatre 10 weekly plugs on their regular local commercial spots on WAGE, WSYR and WOLF. Dancing academy was tied in on a rhumba contest with guest tickets going to winners and music stores devoted window displays to Latin music albums, and a display of records of songs from the picture.

Parachutists Tell All For Bickerstaff's Date

To further create interest in "Parachute Battalion" at the L&J Palace, in Athens, Ga., Frank Bickerstaff contacted the manager of the local radio station and also the instructor of the University of Georgia airport which resulted in some of the student parachutists being interviewed on how it felt the first time they jumped.

Local five and dime store devoted entire window to picture display in which toy parachutes and planes were featured. Title and scene stills were prominently displayed, together with play dates.

EXPLOITATION BRIEFS FROM A-FIELD

To herald his opening of "Sergeant York" at the Blair, in Hollidaysburg, Pa., Doug Mellott placed a three-foot by 28-inch banner under his marquee which he painted himself. Worked out with heads from a six-sheet and done in red, white and blue, the front attracted the anticipated attention. Through cooperation of Superintendent of Schools, a special school matinee was arranged, classes dismissed early for the occasion.

▽

A four-day Limerick contest opened Jack Cotter's "It Started With Eve" date at the Colonial, in Erie, Pa. Additional publicity was gained through a three-day tieup with daily in their classified page, with passes awarded those placing ads in the paper. Full week tieup on sports page, brought tickets to those correctly guessing football scores.

▽

"What is a 'Sleeper?'" was the question put to the public in the "Whistling in the Dark" campaign put over by Stanley Benford, Colonial, Germantown, Pa. He used signs throughout the lobby and distributed 10,000 envelopes asking the question. In addition, Stan landed a newspaper contest on readers' most harrowing experiences; used a man dressed as a skeleton for street ballyhoo and had a mechanical lobby display.

▽

When the Long Beach, N. Y., auto dealers held a parade of 1942 models, Floyd Fitzsimmons, Laurel Theatre, tied it in with his showing of "Life Begins for Andy Hardy" by offering a silver cup to the dealer having the cleverest banner displaying the film's title.

▽

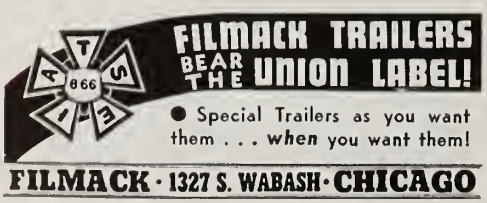
A giant banner plugging "Honky Tonk" was hung across one of the city's busiest streets as a highlight of the campaign for the film put over by W. R. Leddy, Orpheum, Green Bay, Wis.

▽

One thousand envelopes carrying candy kisses, with the copy: "Don't miss the kiss Lana Turner gets from Clark Gable," were used by R. E. Russell, Loew's Poli, New Haven, as part of his "Honky Tonk" campaign.

▽

Two novel tie-ups have been affected by John Higgins of the Capitol in Hazleton, Pa., for "Little Foxes" and "You'll Never Get Rich." For the former Higgins tied up with local fox farm to display two live silver foxes in an empty storeroom and also silver fox furs in the lobby and local store windows. A large glass bowl filled with broken records was placed in the window of one of the largest stores; suspended above was a large hammer with copy: "Breaking All Records—You'll Never Get Rich starring Fred Astaire and Ritz Hayworth."



Stoltz Novelties Continue to Click

What goes on in Utica, N. Y., in the way of trick advertising for the box-office of Warners' Avon, and cooperating merchants, is reported by the "Novelty Champ," Arnold Stoltz, most recently a smart die-cut idea for a change-container at the ticket window on "Sundown" and the theatre's candy counter. About six inches long by three wide, the novelty was in card form, topped by a silhouette of Gene Tierney, labelled the "sweetest girl in pictures," followed with picture copy, then tiein copy: "Save your pennies for this show and come again next week. Use the enclosed nickels for our pure and tasty candies on sale inside."

Bottom part was enclosed in cellophane to make a container in which were placed a penny and a nickel, two of the cards given to patrons purchasing two 44-cent tickets, as change for a dollar bill. When a five-dollar bill was tendered for two tickets, the procedure was the same, plus, of course, the extra bills in change. Entire cost of cards and cellophane containers was paid for by the candy company supplying the theatre.

Thanksgiving Novelty Clicks

For a Thanksgiving Day tiein on "Thin Man," Stoltz put out a co-op foldover with a leading restaurant for the pay-off. Cover carried a shot of the "Thin Man" family, plus "Asta," with this underneath: "What are the two biggest joys in Utica on this Thanksgiving Day"—all encircled with a large question mark. Bottom was made up of two red circles, a turkey illustration and a bit of Stoltz poetry reading: "Cranberries are red, turkeys are keen; on the page ahead the answers will be seen." When the page was turned, as directed, the spread revealed a layout, labelled "Thanksgiving Joys," space divided between the restaurant's special holiday dinner and the picture. The two were tied together with theatre copy.

Ties "Squadron" to R.A.F.

Since the initials of the Royal Air Force are universally known, Arnold identified his ads on "International Squadron" more closely to the famed British outfit by retitling the picture "International Squadron of the R. A. F." To make it stand up better, he clipped an extra "R" and "A" out of the pressbook ad titles, getting an "F" by knocking off the bottom of an "E." The three added letters were then pasted down in the layout to conform with the rest, and the result was distinctly box-office.

As an added program attraction, the Warnerman has been doing well with a series of "Book Reviews," on Fridays, at the theatre, at 12:30, tied in with one of the department store's lending libraries. The reviewer is a well-known local clubwoman, the feature publicized by the store in ads and in the book department. Prizes are given to those attending, the cost of which plus the reviewer paid by the store.

Amateur radio operator sending message by Morse Code in the lobby of the Rialto, in Dallas, Tex., proved attractor for Louie Charninsky's date on "Underground." Entire front was covered with stock copy including blowup scene stills which stressed the "Hitler's doom" angle. Window cards were spotted, special art landed in all papers and heralds distributed well in advance. Ahead of "Puddin' Head," girl dressed as Judy Canova was stationed in lobby and out front conversing with patrons, front in this instance playing up the comedy angle.

▽

Tying up the Hudson Bay Company for one of their main windows, Pete Egan, manager and publicist George Shafer for date on "Dive Bomber" at the Palace, in Calgary landed display of airforce uniforms and stills from the picture with credit card. Local tobacco company also came through with lobby display and windows in distributors' stores. The *Alberta-News* bannered their fleet of trucks while picture copy and special mat was planted in the society section of the *Herald* featuring Alexis Smith and introducing her as a new star.

▽

Recruiting station for naval aviation cadets was set up in the lobby of the Warner Theatre, in Lynn, Mass., as part of Harold Cummings advance on "Dive Bomber." On opening day, a squadron of navy dive bombers flew in and executed manoeuvers over the city. Through cooperation of the local General Electric Company, Cummings succeeded in running trailers at their noon-time motion picture show four times a week. Reported as a first time for his city was the radio broadcast from lobby which was obtained gratis by Cummings.

▽

With a local gal winning a prize from the Illinois Bell Telephone Company for resembling Ginger Rogers, Ben Cohn cashed in on the attendant publicity by securing the services of the girl in connection with his opening of "Tom, Dick and Harry" at the Warner Frolic, in Chicago. Promoting switchboard for lobby use, girl was stationed there week ahead calling subscribers and acquainting them of the picture's opening.

▽

Through tieup with his local daily, J. W. Shaffer, publicist and W. D. Galligan, manager of the Commercial Theatre, in Chicago, a box is run at the top of the front page offering guest tickets to certain people. The paper has the theatre's permission to give two courtesy tickets each day to subscribers whose names are listed in the box together with title of current attraction.

▽

Due to a little manoeuvering, Clyde Smith at the Paramount, in Hot Springs, Ark., was able to grab the spotlight in the local Pilot Club's annual Pre-Christmas parade. With the judge's stand located on the sidewalk directly in front of the theatre, spotlights and flood lights were used in the best advantage in making the theatre a target for newspaper photographers. Smith's cooperation in the civic affair was rewarded with plugs over the air and in newspapers.

Merchants Aid On "Gene Autry Day"

To build up his early December showing of "Down Mexico Way" and to secure the cooperation of the Tupper Lake, N. Y., merchants in a campaign to stimulate holiday shopping, Clayt Cornell sold the idea of a citywide "Gene Autry Day," on the Saturday of the date. It was built around the slogan, "Shop now and save and see this show at Schine's State," headed with theatre copy, all of which was used in window stickers, heralds and co-op ads.

Autry assisted the promotion with a letter of congratulation carried by the local paper in addition to other publicity for the event. On the big "day" the star sent along a wire which Clayt posted in the lobby. Further assistance was given the project with a proclamation from the Mayor, also widely publicized. Autographed stars photos were distributed to the youngsters who were again intrigued with a 40 by 60 giant postcard addressed to Autry at the Monogram studio and placed in the lobby. It carried congratulatory copy on the picture signed "Your Pals," and each youngster after buying his ticket was allowed to sign the card. Postmaster appeared on the stage during the show to weigh the card and affix the necessary postage. With this, a lucky number stunt allowed the winner the privilege of carrying the card through the streets to the postoffice for mailing.

Aims at Defense Payrolls

In Glendale, Cal., Ed Harris found it profitable to work with his merchants for the purpose of stimulating sales to the increased number of defense workers in the area. The local paper co-sponsored the promotion, a series of prize drawings, weekly and grand, held at the theatre for the purpose. Over $500 in merchandise awards were made, with coupons available only at participating stores.

Cincinnati Christmas shopping and RKO theatre grosses in that sector are being hypoed by Dinny Dinerman in a classified page hookup with the *Times-Star*, a "Giggle-Ad" contest for daily prizes of theatre tickets, on ads run in a special Christmas Gift Guide section. Readers are required to select one full line of type from four or more ads and to combine the lines into one paragraph of four lines or more to make up a "giggle." Names of merchants from whose ads the lines are taken are to be included in the entry. In exchange, the paper is running a banner head properly crediting the theatres.

Lamm Sets Holiday Drawings

At Warners Uptown, Cleveland, Julius Lamm is also working hard with a merchant's prize drawing tieup for weekly awards given at the theatre, culminating on the night of December 24. Entry coupons are distributed by the participating stores to be signed by holders and deposited at the theatre. To finance the entire project, Julius got out a four-page Shopping Guide, carrying outside ads of cooperators, and distributed these widely in the area. The returns, Lamm notes, are enough to take care of the prizes, entry blanks, window cards and other effective advertising.

Student Cooperation Sought By Waltmon on "Smilin' Thru"

Aiming part of his campaign on "Smilin' Through" at college students, Burgess Waltmon for that date at the Princess, in Columbus, Miss., landed contest in school paper "prettiest smiles". Through cooperation of professor of English, students were urged to see the picture, heralds distributed from room to room and hit tunes played at Chapel program. Newspaper coverage brought a contest based on best 100 word story on a personal experience on "How I Came Smilin' Through." Guest tickets were awarded and stories and scenes plugging the picture were run. Numerous window displays were promoted, each carrying card reading: "You'll come Smilin' Through with this fine merchandise."

"LET'S HEAR FROM YOU"

Newspaper Contest Aids Blank on "Suspicion"

Nat Blank of the Orpheum Theatre, Terre Haute, Ind., staged a chuckle-ad contest as the highlight of his campaign on "Suspicion," sponsored by the Morning Star and Evening Tribune. Ten pairs of seats were awarded to the persons submitting the most chucklesome ad.

Another phase of the campaign included a street ballyhoo featuring a wicker bench on sidewalk in front of the theatre, for ten days in advance of opening, with signs on front and back, reading: "Reserved for Those Waiting To See." Blank also tied-in with Liberty Magazine for the distribution of 3,000 heralds by carrier, in return for single passes. Liberty trucks also carried banners crediting the attraction. In addition printed summons were placed on automobiles, day before, requesting owners to appear at any matinee or evening performance of "Suspicion" and window cards were displayed in prominent downtown stores.

"LET'S HEAR FROM YOU"

Neatrour Hosts "Sextette"

Now that Joseph A. Neatrour, former assistant to Jim Keefe at the Warner Cambria, in Pittsburgh, has been inducted into the Army and is stationed at Fort Belvoir, Va., it appears he still can't get showbusiness out of his system as witness the stunt he pulled recently when the "Navy Blues Sextette" were on tour. Joe contacted the Warner home office and arranged for the girls, currently appearing in Washington, to be brought down to the camp for luncheon. Special four-fold menus were prepared for the occasion, front covers of which each carried cut of one of the girls, with her name. Girls further cooperated by posing with boys for photos.

"LET'S HEAR FROM YOU"

Burke Gives Dog on "Lady"

Taking over recently at the F P C Capitol, in Sarnia, Canada, Bill Burke broke out with a merchant co-op page on "Lady Be Good" with an offer of a double of the dog in the picture for the most appropriate name for the pet. Burke secured the top banner for the attraction with the line: "Lady Be Good to yourself. Shop and Save," followed with theatre credits and contest rulings. Coupon was included for entries and the paper got behind the venture with helpful publicity for wide attention.

Marlowe Conner Pays a Few Dues

From his new assignment at Warners Capitol, Madison, Wis., Marlowe Conner catches up with his Round Table "dues" long enough to forward some delayed reports on recent engagements, principally on "One Foot in Heaven," with which he covered a lot of ground. Conner, of course, took care of all the expected slants, such as preview for heads of the ministerial association who followed through with letters to all the local clergymen. Notices were placed on church bulletin boards and Marlowe also addressed groups of young church workers.

For more cororful exploitation, the Round Tabler hooked up a lobby animation of cut-out man's head, smiling, and moving from side to side. Copy: "Good? Man, that's putting it mildly when speaking of," etc. Novelty banner attracted. Hung over the front doors, it stated: "Next week you will step through these doors with 'One Foot in Heaven.'" A series of teaser one-column ads also lightened the mood of the campaign and most helpful of the newspaper publicity was a front-page full column praising the date editorially under the by-line of a popular columnist.

Ties "York" to Convention

Conner also put in some good licks for "Sergeant York," playing the date during the state convention of the American Legion, held in Madison. Highlight was an elaborate proclamation by the Mayor setting aside the period as Sergeant York Week, which the Warnerman used as the feature of his newspaper and herald publicity. "Welcome" window cards to the Legion delegates were used extensively, giant head of Cooper, uniformed, extending greetings to the conventioneers and plugging the picture. Marlowe got another break when he discovered a local veteran who had served with the famed Yorke in the World War, the vet's reminiscences being good for a feature treatment by the press.

Ebersberger Follows Through

With Conner's reports, come others from Jack Ebersberger, at the Sheboygan, in Sheboygan, Wis., Marlowe's old stamping-ground, Jack keeping up the consistent box-office pace of his predecessor, as noted in his exploitations for "One Foot in Heaven." The campaign was tied principally to the local Better Films Council on a benefit basis, which secured the support of all the clergymen as well. Through the tieup, Ebersberger was able to get into all the schools in addition to the churches, his expanded drive allowing him publicity in spots otherwise difficult to secure. Newspaper emphasis was given the date with a two-column review in the news columns, a rare promotion, according to the Round Tabler, and which contributed much to the success.

For "Yank in the R. A. F.," Jack wangled a mighty tiein with the Red Cross to aid the organization's drive, the executives appointing one of the city's good lookers to serve, in uniform for the week ahead as "Miss Yank in the R. A. F." The girl occupied herself with securing subscriptions for the drive, posing with the Mayor and other local prominents, all of which duly broke the papers.

• personalities

GEORGE KEMBLE
formerly manager of the Warner Orient Theatre, in Philadelphia has been transferred to the Levoy Theatre, Milleville, N. J. replacing HARRY ORLOW who has been shifted to the Clementon Theatre, Clementon, N. J. HAROLD BRASON recently returned from army duty was transferred to the Diamond Theatre from the Leader replacing GERALD WEISSLER, the latter was promoted to the Columbia Theatre filling the spot left vacant by JOHN SASSENROTH who moved into the managerial post at the Orient, in Philadelphia.

▽

F. C. INGRAM
manager of the Cresco Theatre, at Cresco, Ia. has been transferred to the King at Albia and JACK SLINGLESS, formerly manager of the Zephyr at Burlington will manage the Cresco.

▽

JOE ROSENFIELD
for the past 10 years at the Fox Modjeska Theatre has been promoted to the Fox Wisconsin, in Milwaukee.

▽

NAT RUBIN
assistant at the Poli, New Haven, has been promoted to manager of the Lyric, in Bridgeport. FRANK MANENTE, former student at the Poli, New Haven, has been promoted to assistant at the Globe, Bridgeport, while TONY MASELLA of the Globe has been transferred to assistant at the New Haven house.

▽

HENRY FREEDMAN
has purchased the Lawndale, Philadelphia, from HARRY FRIED.

▽

GEORGE YOST
former manager of the Dimond, Oakland, Cal., has been named manager of the Palace with FRANK HAYWARD replacing him.

▽

CHARLES GOLDFINE
operating the Aldan Theatre, in Philadelphia, has taken over the Aurora Theatre.

▽

JOSEPH ODENDAHL
is the new assistant manager of the Telenews Theatre, Chicago, replacing FRANK SINGLETON, resigned.

▽

EDWARD L. ORNSTEIN
has taken over the Rialto Theatre, in Marengo, Indiana.

▽

RICHARD FRANKIE, JR.
has purchased the Mission Theatre, in Mount Vernon, Wash.

▽

JOE WEISS
manager of the Broad, in Philadelphia, has been named manager of the Capitol.

▽

BORGE IVERSON
former manager of the LeClaire, Moline, Ill., has succeeded HARRY HOLDSBURG at the Paramount, the latter going to Omaha to manage the Paramount for Tri-States.

▽

HY BETTINGER
formerly of the Mayfair, in Flushing Heights, L. I., is now at the Island, in Hollis, L. I.

Birthday Greetings

Ben W. Allen	Harry E. Miller
Robert I. Boudrow	J. Nathan Morgan
Al H. Buehrig, Jr.	William M. Morton
Jay N. Burton	Clarence Moss
William A. Cherry	Gerson Nadell
Howard R. Cohn	Les F. Newkirk
J. Remi Crasto	Albert M. Nutter
Walter L. Culpepper	Donald Oliphant
Jack A. Custer	Harry H. Olsen
James G. Davis	Eddie V. Peck
Barney De Vietti	George B. Pettit
Ralph R. Donald	Louis E. Piret
John E. Duffus	John F. Pival
Charles H. Edwards	Earl Potter
J. Donald Edwards	Walter R. Pyle
Joseph G. Ehrlich	James J. Rabinowitz
Theodore G. Ehrsam	Jose A. Rivera
George S. Ellis	Roy Robbins
Ernest Emerling	Robert Roberts
John M. Gow	Wybert A. Sandefur
Theodore Z. Halmi	Harry H. Shaw
Fred E. Hamlin	Woodrow W. Shuman
Wayne Hawkins	Maurice Sidman
Ray Holloway	Wilford N. Sklar
Lester Immerman	Earl D. Smith
Evans J. Kall	Maurice B. Smith
Otto A. Kammer	E. William Sparr
Melvin R. Katz	J. Francis Stein
Arthur La Plante	Lamar Swift
Larry Levy	L. G. Tewksbury
Johnnie Lomac	Jeppe M. Thomsen
James McDonough	Ben G. Tisdale
John O. McNulty	Hubert L. Trahan
Hugh G. Martin	Richard Williamson
Edgar B. Mercy	Mandell Yosowitz

Showmen's Calendar

FEBRUARY

1st	Clark Gable's Birthday
6th-13th	Boy Scout Week
8th	Charles Ruggles' Birthday
	Lyle Talbot's Birthday
9th	Nebraska Admitted to Union—1867
	Ronald Colman's Birthday
10th	W. C. Field's Birthday
11th	Daniel Boone Born—1734
	Thomas Edison Born—1847
12th	Abraham Lincoln Born—1809
14th	St. Valentine's Day
	Arizona Admitted to Union—1912
	Jack Benny's Birthday
	Stuart Erwin's Birthday
15th	John Barrymore's Birthday
16th	Al Jolson's Birthday
17th	First Telephone Exchange Opened
18th	Ash Wednesday
	Adolph Menjou's Birthday
	Jimmy Durante's Birthday
	Edward Arnold's Birthday
19th	Merle Oberon's Birthday
21st	Ann Sheridan's Birthday
22nd	George Washington Born—1732
	Robert Young's Birthday
	Madeleine Carroll's Birthday
27th	Joan Bennett's Birthday
	Franchot Tone's Birthday
	Henry Wadsworth Longfellow Born—1807

TERRY McDANIEL
manager of the United Artists theatre, in Pasadena, has been named district manager, supervising the 19 Fox West Coast theatres in Pasadena, Glendale and San Fernando Valley; JAMES RUNTE, manager of the Capitol, Glendale, promoted to manager of the United Artists theatre and to city managership of the FWC theatres in Pasadena; LEE WENTZ has been appointed manager of the Capitol. GEORGE TOPPER has been transferred from the Valley, North Hollywood to the Studio theatre, Studio City; JOHN BURNS, assistant manger at the Alex, in Glendale, promoted to managership of the Valley. ANDRE HAVELES, manager of the Park, Pasadena, has been shifted to take charge of the Arroyo Theatre, Los Angeles, while JAMES RICHARDSON temporarily replaces Haveles.

▽

AL FISCHER
has opened his new theatre at Edgemore, Del.

▽

MARTIN MILLER
has been promoted to assistant at Warners' Ritz, York, Pa., replacing N. BLASSER.

▽

BILL BURKE
formerly of the Brant, in Brantford, Ont., has been promoted to the FPC Capitol, in Sarnia.

▽

MITCHELL CONERY
who operates a group of houses in Schoharie and Otsego Counties, N. Y., has taken over the Casion, in Watertown, N. Y., and a house in Green Island, N. Y., from VICTOR BUNZE.

▽

LESTER RETCHIN
has sold the Oakley Theatre, in Chicago, to Bartelstein Bros.

▽

HARRY LAMONT
has taken over the Bradley Theatre, in Fort Edwards, N. Y.

▽

HAZEL M. GILBERT
and RAY E. HARVEY have bought the Walnut Grove, Walnut Grove, Cal., from HARRIET HARVEY.

▽

RICHARD ROMO
of the Fox Theatre advertising staff, in San Francisco, has been made exploitation manager of the Warfield there.

▽

OLGA GIBBS
cashier at the Colonial, Norfolk, has been made assistant, succeeding GERALD TROUT, who has entered the Navy.

▽

JEROME VAN BRACKLE
assistant at Warners' Ritz, York, Pa., has been transferred to the Capitol.

▽

FRANK RILEY
has been appointed assistant at the Paramount, in Hammond, Ind. Other Warner shifts include: FRED NICHOLS, assistant at the Paramount, moving over to the Parthenon in the same capacity. RICHARD FAHEY goes from assistant of the Paramount to assistant at the Cosmo, Chicago, and JOHN FALCO switched from assistant of the Cosmo to assistant at the Rhodes.

OBITUARIES

Frank Conrad, Radio Pioneer

Dr. Frank Conrad, since 1921 assistant chief engineer of the Westinghouse Electric and Manufacturing Company of Pittsburgh, whose interest in wireless telegraphy led to the founding of Station KDKA, died in Miami, Fla., Thursday, December 11th, at his winter home.

He suffered a heart attack on November 6th while driving to Florida from Pittsburgh and had been under the care of a physician since.

Dr. Conrad started his career in the original plant of the Westinghouse Company in Garrison Alley near Pittsburgh. During the World War he joined the Army and developed an airplane radio apparatus, one of the first of its kind, and also devised a special hand grenade and thrower.

After the war he took up his hobby of wireless. He enlarged his home-made station and soon began broadcasting phonograph records, having tired of conversation with other wireless fans. When he ran out of records he borrowed some from a local music store with the stipulation that he tell his listeners where he got them—the first "sponsored broadcast."

Later his sons began putting on home talent programs, enlisting amateur singers. One day a department store advertised sets on which the Conrad programs could be heard. This advertisement gave Dr. Conrad an idea. He in turn gave the idea to the Westinghouse publicity department. Westinghouse got a license for Station KDKA from the Federal radio authorities, a new station was built and commercial radio was launched.

Dr. Conrad leaves a widow, Mrs. Flora Selheimer Conrad; two sons, Francis H. Conrad of New York, and Crawford Conrad of Pittsburgh, and a daughter, Mrs. Edwin Durham of Massillon, Ohio.

C. E. Van Duzee

Charles Edward Van Duzee, connected with the motion picture industry in Minneapolis in its early days and at one time operator of a film exchange which served more than 100 theatres in the Minneapolis territory, died in Oakland, Cal., Friday, December 12th. He has lived in California since 1917.

Austin W. Ensminger

Austin W. Ensminger, 48, a partner since 1930 with his brother-in-law, George J. Gammel, in Gammel theatres in Buffalo, N. Y., operating the Unity, New Ariel, Colonial and Columbia, died in that city, Tuesday, November 9th, after a six weeks' illness.

Oscar E. Wee

Funeral services were held in Wayland, Mass., Saturday, December 13th, for Oscar E. Wee, 60, who died in Cambridge, Mass., Tuesday, December 11th. Mr. Wee was a noted road-show producer. He is survived by his widow.

William Nesbitt

Funeral services for William Nesbitt, film exchange employe in the Pittsburgh territory for many years, were held in that city Sunday, December 14th. He died Friday, December 12th, and is survived by his widow and seven children.

Louis Kapner

Louis Kapner, 61, died November 29th after a lengthy illness. He had been in the picture industry for 30 years and owner of the Park and Jefferson theatres, Philadelphia, both operated on a lease by the Warner theatre circuit. His wife and three children survive.

Otto J. Rohde Dies; Vitagraph Branch Head

Funeral rites were held in Oklahoma City, Okla., December 15th, at the Hahn funeral home there for Otto J. Rohde, 47 years old, Oklahoma City branch manager for Vitagraph, Inc., who died of a heart ailment, Saturday, December 13th at his home there. He had been ill for two weeks. Burial was in Memorial Park cemetery, Oklahoma City.

Active pallbearers were Fred Jack, Doak Roberts, Walter Dolin, Warner Brothers office manager; W. C. Blackstone and J. W. Loewe, Warner Brothers film salesmen; Benny McKenna, general manager of the Griffith Amusement Company; Dewey Gibbs, Columbia branch manager, and Mark Holstein, Universal head booker in Oklahoma City.

Charles Benesch, 73, Theatre Operator, Dies

Charles Benesch, 73, one of Chicago's oldest motion picture theatre owners, died Tuesday, December 9th, at the Norwegian-American Hospital in that city.

Mr. Benesch, who retired two years ago, had been in the motion picture business in Chicago for 28 years, during which time he operated the Madlin, Century, Avon, Bell, Garfield, Liberty and Lindy theatres. He is survived by his widow, Minnie; two daughters, Tillie Gilford and Blanche Alexander, and a son, Elmer, who operates the Madlin, Century and Lindy theatres at present.

John Comerford, 80, Dies in Los Angeles

John Comerford, oldest brother of the late M. E. Comerford, founder of the Comerford circuit in Scranton, Pa., died Thursday, December 11th at his home in Los Angeles, Cal. He was 80 years old and had been ill for some time.

Surviving are his sister, Mrs. M. J. Cary of Scranton, Pa., and two daughters. Postmaster General Frank C. Walker is a nephew.

IN COURTS

Three Film Companies Form in New York

Papers of incorporation were issued at Albany by Michael F. Walsh, Secretary of State, to three motion picture concerns intending to conduct enterprises in New York state. They were:

Buckeye Theatre Corp., $20,000 capital stock in $100 shares, by David M. Broudy, 305 Riverside Drive, F. P. Koppel, 89-07 169th Street, Jamaica and S. G. Myers, 1835 Grand Concourse, Bronx. Papers were filed by Schlesinger and Schlesinger, 17 East 42nd Street, New York.

Telemanagement, Inc., 200 shares, no par value, by Herbert Scheftel and Alfred G. Burger, 32 East 57th Street and Richard Reiss, 30 Broad Street, New York. Attorney filing was Abraham L. Bienstock, 30 Broad.

Budco, Inc., $20,000 capital stock in $100 par value shares by Melvin B. Lambert, Marion Pitcher and Bertha Cohen, 50 Court Street, Brooklyn. Attorney filing was Theodore Blatt, same address.

Ask Assessment Cut

Greater Rochester Properties, Inc., of Rochester, N. Y., owner of Loew's Rochester Theatre Building asssesed at $1,074,200 is suing the city for a $249,200 cut in assessments.

Court Upholds Critics Statute

Designed primarily to make the legitimate theatre "safe for drama critics" the constitutionality of a new state law was upheld Friday, December 12th, by a New York State supreme court at Hudson Falls, in its first court test.

Justice Leon M. Layden held that the Forty-sixth Street Theatre Corporation and the Select Operating Company, Inc., of New York City, violated the statute in refusing to admit Robert W. Christie of Niskayuna, Schenectady County, to a performance of "Panama Hattie" on May 27th, although he had a ticket.

The defendants contended that the law was unconstitutional because it constituted "deprivation of property without due process of law" and "restraint of free right to contract." Enacted this year, the statute prohibits the refusal of admission to any one purchasing a theatre ticket.

Ruling on the defendants' claim that failure of a statute to include motion picture theatres within its provisions constituted a denial to them of equal protection of the laws, Justice Layden said:

"While legitimate theatres and moving picture theatres are both places of amusement, still there exists between the two essential differences, and I am unable to say that the classification adopted by the Legislature is arbitrary, capricious or unreasonable."

Loew's Named Defendant

A stockholder's suit against Loew's, Inc., and its officers and directors brought by Edward F. Wagner was disclosed last Friday, December 12th, in the New York supreme court when Loew's filed application to dismiss the complaint on the ground that the statute of limitations had expired.



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PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

Remember the Day

(20th Century-Fox)

Romance in the American Tradition

Make way and make playdates, for a motion picture in aid of the American tradition which is packed with entertainment for every customer on your list regardless of age, sex or experience.

"Remember the Day" is the story of an American girl's romantic and professional career from 1916 to the present.

It is also the story of American life, manners, interests and attitudes of the period as they are reflected with clarity and without fanfare in the background of the narrative.

It is a presentation, without attempting to be a glorification, of the loyalties, ideals and standards which are bundled up in most citizens' conception of what has come to be called "the American way of life." There is no preaching or declaring about it in the picture—but there it is.

Claudette Colbert out-Colberts herself as the girl in the story and John Payne, seen until now in light assignments, distinguishes himself as the man she marries. Douglas Croft and Ann Todd furnish portrayals far beyond their years, and there isn't an inch of over-acting or the opposite thing on the part of any member of the large cast.

Miss Colbert and Mr. Payne enact members of an Indiana grammar school faculty, and that is the extent of the similarity between this picture and "Goodbye Mr. Chips" or "Cheers for Miss Bishop," films to which the synopsis of this one might suggest comparison. Point, treatment and theme are not parallelled.

In the story, the boy destined to become a statesman forms a juvenile attachment for his teacher which terminates in heartbreak when he sees her in the embrace of the school coach, whom he also idolizes, without knowing that they are married. Lack of this information, also withheld from the school principal for a time, brings about a state of affairs resulting in the husband's resignation and leavetaking. It is not divulged until the end of the picture, and then without heroics, that he is killed in the first world war.

Key interests are the relationships between teacher and pupil and wife and husband. Incidents in the two strands of the story overlap and are played with the power of understatement. At no time does the script foretell outcome and there is never an overstressing of sentiment nor a pointing of lesson. Neither is there a word or incident or piece of business to limit the suitability of the whole for any and all of the purposes of general exhibition.

William Perlberg, producer of the picture, has surpassed all of his earlier productions by a wide margin.

Henry King, director, has in this a notable addition to a rich portfolio of successful undertakings.

The five writers credited with the picture have upset completely the standing rule that a multiplicity of pens spells ruin for the project. They are Tess Slessinger, Frank Davis and Allan Scott, who prepared the screenplay, and Philo Higley and Philip Dunning, who wrote the play.

Screened for the tradepress at the studio on the morning after the gentlemen of the press had been caught up with by the community's first blackout whilst on his way to attend a screening of the film at the Alex theatre in Glendale the night before. It is custom, form and something of a tradition for this group of press people to talk of nothing more pertinent than the weather when emerging from one of these studio screenings. On this occasion they threw custom overboard and engaged heatedly in a discussion as to whether this may not turn out to be the finest attraction the studio ever turned out.—WILLIAM R. WEAVER

Release date, Dec. 26, 1941. Running time, 86 min. PCA No. 7713. General audience classification.

Nora Trinell .....Claudette Colbert
Dan Hopkins.....John Payne
Dewey Roberts (as a boy).....Douglas Croft
Dewey Roberts (as a man).....John Shepperd
Kate Hill (as a child).....Ann Todd
Kate Hill (as a woman).....Frieda Inescort
Jane Seymour, Anne Revere, Harry Hayden, Francis Pierlot, Marie Blake, William Henderson, Chick Chandler, John Hiestand, Selmer Jackson, William Halligan, George Ernest, Harry Tyler, Jody Gilbert, Irving Bacon, Paul Harvey, Thurston Hall, Kay Linaker, Billy Dawson, George Chandler, Geraldine Wall.

The Bugle Sounds

(Metro-Goldwyn-Mayer)

Beery as an Army Sergeant

With America's new position on the battlefield of the world, all pictures dealing with the current war or related subjects will bear a new significance, and since Wallace Beery, that hardy perennial, dons an army sergeant's uniform in "The Bugle Sounds," the picture falls into the category mentioned.

Beery takes the part of a first sergeant of the 19th U. S. Cavalry, who, because he is of the old school, loves horses and detests tanks and mechanized equipment. When a tank catches on fire, due to sabotage, and causes the ultimate death of his favorite horse, Beery goes completely berserk and is dishonorably discharged from the army. In reality, however, this is merely a stratagem to enable him to ascertain the saboteurs who have tampered with the tanks. His mission is successful and he is honored with another medal.

The elements thus involved in the plot are preparedness, the training of our troops, operation of mechanized equipment, espionage and sabotage, the stuff of which our daily news headlines are made.

Beery heads an effective cast of players, which includes Marjorie Main, who supplies the hero with friendship and the film with comedy, Lewis Stone, George Bancroft, Donna Reed and William Lundigan.

The picture will have particular appeal to Beery fans and to those who are interested in today's panorama of history, which means just about everyone.

J. Walter Ruben produced and S. Sylvan Simon directed.

Previewed at the company projection room before an audience of film buyers and professionel reviewers who laughed a number of times at the comedy and otherwsie appeared interested.—IRENE SMOLEN

Release date, January, 1942. Running time, 101 mins. PCA No. 7881. General audience classification.

"Hap' Doan.....Wallace Beery
Susie .....Marjorie Main
Colonel Lawton.....Lewis Stone
Russell .....George Bancroft
Lieutenant Colonel Seton.....Henry O'Neill
Sally Hanson .....Donna Reed
Dillon .....Chill Wills
Joe Hanson .....William Lundigan
Tom Dugan, Guinn Williams, Ernest Whitman

Melody Lane

(Universal)

Music and Romance

This is an entertaining little piece in the lighter vein. It is concerned all out with music and romance and comedy and has no other connection with the troubles of America and the world today except that of an antidote. And, as such, it is an hour worth the spending. There is need now, more than ever, for respite.

A not very involved story serves to hold

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

the proceedings together-the proceedings being on the variable side because of the contrasting nature of the cast. There are, to list them, and they all consume about the same amount of footage; The Merry Macs, Judd, Ted and Joe McMichael and Mary Lou Cook, a quartette of rhythm singers; Sandy, the child star; Leon Erroll, of the rubber legs; Butch and Buddy, two precocious youngsters described by Universal publicity as a miniature Abbott and Costello team, and the romantic pairings of Anne Gwynne with Robert Paige and Don Douglas with Miss Cook of The Merry Macs.

Douglas portrays the head of an advertising agency whose chief headache is obtaining a name band for a balmy client (Leon Errol), who insists on sitting in with the band. As a last resort Anne Gwynne travels to a small Iowa community to sign a little known jive combination, brings them East, falls in love with the leader and his little niece, the niece being Sandy. Errol complicates things but, as to be expected, they are smoothed over and the show goes on.

The musical score is extensive. The Merry Macs sing "Cherokee Charlie," "Peaceful Ends the Day," "Caliacabu," "Listen to the Mocking Bird," and, with Robert Paige, "Swing-a-Bye My Baby." Paige and Miss Gwynne, who has been described as the TNT Girl—Trim, Neat and Terrific—sing "Changeable Heart" and "If It's a Dream." Still another tune, "Since the Farmer in the Dell."

Ken Goldsmith was the associate producer and Charles Lamont, the director.

Seen in the Universal projection room. The asembled reviewers appeared to like the offering and found several of the incidents on the amusing side, particularly one involving the "rubber legs" of comedian Errol.—PAUL C. MOONEY, JR.

Release date, Dec. 9, 1941. Running time, 60 mins. PCA No. 7893. General audience classification.

The Rhytbmeers .....The Merry Macs
Sandy .....Sandy
McKenzie .....Leon Errol
Butch and Buddy .....Butch and Buddy
Patricia Reynolds .....Anne Gwynne
Gabe Morgan .....Robert Paige
J. Roy Thomas .....Don Douglas

Mr. and Mrs. North

(Metro-Goldwyn-Mayer)

Gracie Allen Mystery-Comedy

"Mr. and Mrs. North," a film based on Owen Davis' play, has retained all the zest and speed and comedy and mystery which made it such a success when it opened on Broadway early in 1941. In the cinema role which drew criticis' raves for Peggy Conklin in the stage presentation, Gracie Allen, after a protracted absence from the screen, returns as the scatterbrained wife of a man suspected of murder who talks her husband into and out of many a predicament with the police—often to the bewilderment of the police.

Outstanding in the assisting ensemble are William Post, Jr., smooth and competent as "Mr. North," Paul Kelly and Millard Mitchell whose actions as the detective assigned to uncover the murderer are a high spot in the film. Felix Bressart, a "Fowler Brush" salesman, lends many moments of comedy and mirth with his visit to the police station to submit evidence which is misinterpretcd and, as a result, is bounced from office to office. Others in the cast include Rose Hobart, Virginia Grey, Tom Conway, Stuart Crawford, Porter Hall, Jerome Cowan and Lucien Littlefield who extract the utmost from their performances.

The story is slight but ofttimes complicated with the number of suspected murderers. It concerns a husband and his very-talkative wife who return home to find a man murdered in their apartment. Circumstantial evidence at various times points to a great number of suspects. However, as in all good cinema mystery stories the entwining complications are straightened out and the least suspected proves to be the murderer.

Irving Asher, the producer, and Robert B. Sinclair, the director, have kept the picture progressing at a swift pace—a pace in which the element of comedy is predominant since there is but a modicum of romance. Miss Allen and supporting players, some of whom will be unfamiliar to many in the audience, distinguish themselves in their portrayals.

Previewed at the MGM home office projection room in New York for an assembled trade paper audience. The gathering was most responsive to the merry, madcap badinage and business on the screen.—GEORGE SPIRES.

Release date, Jan., 1942. Running time, 67 minutes. PCA No. 7892. General audience classification.

Pamela North .....Gracie Allen
Gerald P. North.....William Post, Jr.
Lieutenant Weigand.....Paul Kelly
Carol Brent .....Rose Hobart
Jane Wilson.....Virginia Grey
Tom Conway, Felix Bressart, Stuart Crawford, Porter Hall, Millard Mitchell, Lucien Littlefield, Inez Cooper.

U. A. DISTRIBUTING "LOVE ON THE DOLE"

United Artists is distributing "Love on the Dole" in this country. Produced and directed by John Baxter in England, the picture was adapted from the Ronald Gow-Walter Greenwood play, which has been one of the major successes of the English stage in recent years. The picture was reviewed from London and appeared in MOTION PICTURE HERALD, *issue of April 19, 1941.*

The reviewer said that the film "is a photographic, human, but gloomy glimpse of life in an industrial town during the bad, unemployed days of a few years back. The pawnbroker's queues, the three-penny nips of 'red biddy', the squalid homes, the unemployment exchange, the ceaseless, futile search for the job that means life, as against mere existence—or death—are all here.

"Here, too, is a gloomy but all too truthful story of people who can love and live only if they have work, of a girl who wants to exist decently, whose Socialist lover dies, and who becomes a bookmaker's mistress so that she can get jobs for her menfolk."

The reviewer reported that a normally representative London audience attended the screening and was notable for "its hushes, its stifled sobs and its escapist laughter, and for the burst of applause accorded at the close". The film, which stars Deborah Kerr and Clifford Evans, was classified as adult fare.

Red River Valley

(Republic)

Roy Rogers Western

Continuing their recently inaugurated policy of producing western pictures with a modern theme, Republic brings to the screen a story of a cowboy band, high powered automobiles, big city racketeers in a gambling town and remote control radio broadcasts. Produced and directed by Joseph Kane "Red River Valley," starring Roy Rogers, is an entertaining, tuneful and action packed story photographed against the hill-and-plain background familiar to most western fans.

It is a story of a radio band led by Roy Rogers and supported by "The Sons of the Pioneers," and their efforts to rid their home town of the criminal element which threatens to gain control of the construction of a new dam and eventually the water supply of the valley ranchers.

In between the many moments of action and suspense Roy and his band are given the opportunity to render a few musical compositions including "Red River Valley," "Love Begins at Sunset on the Trail," "Springtime on the Range," "When Pay Day Rolls Around" and "Chant of the Wanderer." Sally Payne as the daughter of George "Gabby" Hayes lends comedy to the picture and sings "Lily of Hillbilly Valley." Others in the supporting cast include Trevor Bardette as the leader of the gang and operator of the gambling den, Gale Storm who lends romantic interest as the daughter of Robert Homans, the Sheriff, and Hal Taliaferro.

Reviewed at a screening for the trade press in the Republic projection room in New York. Those in attendance generally conceded that this production was equal in entertainment to others in the series.—G. S.

Release date, Dec. 12, 1941. Running time, 62 mins. PCA No. 7896. General audience classification.

Roy .....Roy Rogers
Gabby .....George Gabby Hayes
Sally .....Sally Payne
Trevor Bardette, Gale Storm, Robert Homans, Hal Taliaferro, Lynton Brent and "The Sons of the Pioneers."

Hatter's Castle

(Paramount British)

Scots Melodrama

Cronin's novel, whence this is taken, is still among the more thumbed books in British circulating libraries. Presumably on this titular pull the British exhibitor will aim to sell the film. Whether audiences already weighted with the cares and sorrows of totalitarian warfare will take readily to its gloomy flavours, is for the exhibitor to decide. "Hatter's Castle," at best, is a sombre subject and there are no shafts of humor or gaiety to relieve the film's melodramatic tensity and gloom. Most dominating factor is Robert Newton's powerful reading of the personality of James Brodie, the egomaniac, a heavy, slow, but studied piece of work in exact line with Lance Comfort's treatment.

"Hatter's Castle" is a house built by this Brodie, a Scot's hatter crazed with power mania, subduing family and friends to his insatiate lust for self strength. The story traces Brodie's bitter career, his callousness to his wife, his turning of daughter out into the snow because she is going to have a child, his financial struggles with the mortgage on the shop, and his destruction of Hatter's castle when he finds he has lost all.

In essence it is really heavy melodrama of the Victorian genre and the pedestrian pace of direction, the gloom of the atmosphere and the dramatic clichés—daughter cast into the storm, mortgage and all, are in the same dramatic line.

The portrayals, however, are for the most part studied and effective, and apart from Newton, Deborah Kerr's Mary, Henry Oscars' rival ironmonger, and Beatrice Varley's persecuted and ailing Mamma help to infuse some breath of life into the picture.

Technically the film is of sound standard though there is a spot of model work not above criticism.

Camerawork is effective.

An audience of press reviewers saw it at the Carlton previous to its West End premiere. Plaudits went for the most part to Newton for his characterization but there were criticism of the film's slowness and old fashioned flavour. That there were audiences, mostly among the older generation for heavy "Meller" was no less agreed.—AUBREY FLANAGAN.

Release date, not set. Running time, 100 minutes. Adult audience classification.

Brodie .....Robert Newton
Mary .....Deborah Kerr
Renwick .....James Mason
Dennis .....Emlyn Williams
Henry Oscar, Enid Stamp-Taylor, Beatrice Varley, Anthony Bateman, June Holden, George Merritt, Lawrence Hanray.

Blue, White and Perfect

(20th Century-Fox)

Topical Mystery

This Michael Shayne detective story fits right into the Hawaii war headlines which will be fresh in the minds of every American for a long, long time. Part of the action takes place in Honolulu and most of it on a steamer bound there. The plot involves a private detective, enemy agents engaged in stealing industrial diamonds, an FBI man, the girl who is aiding the spies and another girl who is waiting, not too patiently, for Shayne to marry her.

A good performance is given by Lloyd Nolan, as the private detective. But without the special attention created by today's headlines there would be nothing to distinguish this from other program pictures. Now with interest centered on the war, "Blue, White and Perfect" may be expected to compare favorably with others in its class and hold attention of the audience.

Detective Shayne takes a job at an airplane factory and immediately the diamonds used for special instruments are stolen in what he suspects is "an inside job." The trail leads him to a dress manufacturer who is a German agent, smuggling diamonds to Hawaii in buttons. On the boat he finds that an old friend, played by Helene Reynolds, is working with the smugglers. There is some excitement when the FBI man, George Reeves, and Shayne chase each other and are trapped by the gang. Finally the case is solved and Shayne and his girl, played by Mary Beth Hughes, make peace.

Herbert I. Leeds, director, did well with the material, though the script was uneven. Sol M. Wurtzel was the executive producer.

Previewed at the home office before a smoll trade press audience that commented on the timeliness of the moteriol and showed a bit of interest in the plot solution.—MARTIN QUIGLEY, JR.

Release date, Jan. 6, 1942. Running time, 75 minutes. PCA No. 7886. General audience classification.

Michael Shayne.....Lloyd Nolan
Merle Garland.....Mary Beth Hughes
Helen Shaw.....Helene Reynolds
Juan Arturo O'Hara.....George Reeves
Steve Geray, Henry Victor, Curt Bois, Marie Blake, Emmett Vogan, Mae Marsh, Frank Orth, Ivan Lebedeff, Wade Boteler, Charles Trowbridge.

West of Cimarron

(Republic)

Western

This latest of the Three Mesquiteers series gives the impression of being hastily thrown together. The story could be at fault—it is a minor item concerned with "carpet-baggers" versus "bushwhackers" in a small Texas outpost town—but the impression in this corner is that the trouble lies in its handling. There is not enough of vim and vigor, not enough of the dramatic to hold one's attention. The scenes are all too stilted for a type of picture whose primary function is action.

This time the Mesquiteers are caught between the two warring factions until, realizing that the Texans are being systematically robbed under the guise of taxes by the civilian aide at the army post and his chief henchman, an army captain, they enlist in the troop—but neglect to wear the uniform—so that they can bore from within. Their maneuverings are soon detected and it takes one of those "shootin" climaxes to straighten matters out.

The Mesquiteers are Bob Steele, Tom Tyler, and Rufe Davis; the girl is Lois Collier, and the principal heavy, Hugh Prosser. James Bush is the head man on the "carpet-baggers" side of the fence. Louis Gray was associate producer and Les Orlebeck directed.

Reviewed in a projection room in New York —P. C. M., Jr.

Release date, Dec. 15, 1941. Running time, 56 minutes. PCA No. 7897. General audience classification.

"Tucson" Smith .....Bob Steele
"Stony" Brooke.....Tom Tyler
"Lullaby" Joslin.....Rufe Davis
Lois Collier, James Bush, Guy Usher, Hugh Prosser, Cordell Hickman, Roy Barcroft, Budd Buster.

The Royal Mounted Patrol

(Columbia)

Cowboys Join the Mounties

There's enough action in this film about the Canadian woods and its guardians to please the patrons used to seeing Charles Starrett and Russell Hayden riding the range, and enough story and good production values to hold the interest of some who are not strictly western fans.

William Berke has produced a simple story of the first assignments of three recruits to the Canadian Northwest Mounted Police with a bit of imagination and some excellent photography. The friends are separated in their duties, two going to open a new post near a lumber camp, and one joining the aerial scouting patrol. But a forest fire at the climax finds them working together to rescue the threatened villagers and bring the cheating foreman to justice. The fact that the foreman is a brother of the girl in whom both "Tom" and "Lucky" are interested is a complication never fully realized in the picture.

Lambert Hillyer directed the film which should help answer the demand for action pictures.

Seen at a New York theatre where the audience wos obviously interested and entertained—E. A. CUNNINGHAM

Release date, Nov. 13, 1941. Running time, 59 minutes. PCA No. 7731. General audience classification.

Tom Jeffries.....Charles Starrett
Lucky Lawrence.....Russell Hayden
Hap Andrews.....Lloyd Bridges
Wanda McKay, Donald Curtis, Ted Adams, Harrison Green, Kermit Maynard, Evan Thomas.

Law of the Timber

(Producers Rel. Corp.)

Melodrama

Taken from James Oliver Curwood's story, "The Speck on the Wall," PRC's "Law of the Timber" is an outdoor melodrama replete with thrills and suspense for the derring-do trade. The plot deals with the efforts of several men to take over, through sabotage, a lumber mill engaged in filling a national defense order. Murders, fights, a forest fire and dynamite blasts are thrown into the story, along with items of comedy.

The cast consists of Marjorie Reynolds, Monte Blue, J. Farrell MacDonald, Hal Brazeal, Earle Ebe, Sven-Hugo Borg, George Humbert, Milt Morani, Betty Roadman, Eddie Phillips and the dog, Zero.

B. B. Ray, who produced and directed and George R. Batcheller, Jr., in charge of PRC production, executed surprisingly effective results within the budgetary limitations. Some of the acting and some of the dialogue, however, is right "off the cob."

Use of infra-red film for the fire sequences gives excellent effect.

Seen at a projection room showing in Hollywood.—VANCE KING.

Release date, Dec. 19, 1941. Running time, 64 minutes. PCA No. 7858. General audience classification.

"Perry" Lorimer.....Marjorie Reynolds
Hodge Mason.....Monte Blue
Adams .....J. Farrell MacDonald
John Gordon.....Hal Brazeal
Earle Ebe, Sven-Hugo Borg, George Humbert, Milt Morani, Betty Zoadman, Eddie Phillips, Zero.

The Blonde Comet

(Producers Rel. Corp.)

Automobile Racing Picture

"The Blonde Comet" is almost exclusively an automobile racing picture, and as such will appeal largely to action fans and those interested in this particular type of sport.

The plot is of necessity incidental. Virginia Vale enacts the "Blonde Comet," who is shown making a name for herself as a racing automobilist in Italy, France and England, when those countries presumably had time for that sort of thing. Coming to America, she meets Robert Kent, another racing automobilist, and a state of rivalry is created. Between races, however, Cupid finds time to fling his arrows, and at the close of the picture, the Blonde Comet sacrifices a possible victory at a race, has Kent use her car, and he wins. His triumph also means a triumph for the carburetor which he had invented and for the tires manufactured by the Comet's father.

Besides Virginia Vale and Robert Kent, the cast also includes Barney Oldfield, famous in automobile racing circles, and Vince Barnett, who supplies the film with a dash of comedy.

With so much of the footage of the picture devoted to automobiles in action, there is plenty of opportunity for spills, thrills and chills, and they appear in abundance.

George R. Batcheller was in charge of production and William Beaudine directed.

Reviewed at the New York theotre in New York, where the oudience oppeored to reoct favorably.—I. S.

Release date, Dec. 26, 1941. Running time, 67 minutes. PCA No. 7899. General audience classification.

Beverly Blake .....Virginia Vale
Jim Flynn.....Robert Kent
Barney Oldfield .....Himself
Curly .....Vince Barnett
Cannonball Blake .....William Halligan
Joey Ray, Red Knight, Diana Hughes

Ships with Wings

(Ealing Studios-United Artists)

Naval Drama

Made by Michael Balcom's organization, with the complete and enthusiastic collaboration of the Fleet Air Arm, this picture reconstructs many of the exciting and inspiring passages in the history of the navy's Aircraft Carriers, floodlights the routine and the mechanism of these hitherto more or less secret weapons of defense and attack.

Many of the sequences were shot on the "Ark Royal" and the intimacy of the glimpses of the life and routines on the vessel, plus the dramatic gusto of the actual flying itself, make tip-top entertainment, with a flavour of actuality.

There is a love story—two love stories in fact—and a dramatic thread running through, one strand in which is John Clements as an impulsive F.A.A. pilot who is drummed out of the service, but who returns to his ship and sacrifies himself in pancaking a fighter onto a Nazi bomber and blowing up a dam. For four or five reels these personal elements wander about indifferently.

At no time do they reach the intense drama of the passage on the "Ark Royal." Here the work of naval fighters, the air combats above the ship, the bombing attack on the vessel, and the heroism of pilots ready to take off through a blazing ammunition dump, to meet the enemy, are stirringly handled.

There is model work which the practised eye will spot with no apparent difficulty, but the film has been brilliantly edited, and the various elements laid together something more than skillfully. Camerawork throughout is lucent and crisp but Roy Kellino's work on the "Ark Royal" and in the air is excellent.

Leslie Banks as a naval father, John Clements as the erstwhile pilot who comes back with such heroic force, Edward Chapman as a Greek Air Line owner, are probably best of a capable cast. Serge Nolbandox has handled them as he has handled his material—with intelligence and zeal.

A feature of the film is its sartorial flavour, many front rank dress designers having collaborated under the wing of Dorthy Broomham.

A critical press preview audience was critical, but moinly of the romantic element ond its lingering laziness. They paid high tribute by applause and word of mouth to the naval and flying possages. Trade personalities present seemed to agree on the film's saleability on the "Ark Royol" ongle.—A. F.

Release date, not set. Adult audience classification.

Lieut. Stacey.....John Clements
Vice-Admiral Weatherby.....Leslie Banks
Celia Weatherby.....Jane Baxter
Kay Gordon.....Ann Todd
Basil Sydney, Edward Chapman, Hugh Williams, Frank Pettingell, Michael Wilding, Michael Rennie, Cecil Parker, John Stuart, Frank Cellier, Morland Graham, Charles Victor, Hugh Burden.

Workers Let's Go

(HEJ RUP!)

(Czech—Trans-Oceanic)

Comedy and Communism

The struggle between labor and capital is sweetened by slapstick in this picture which was made in Czechoslovakia five years ago. Circulation here would appear to be limited to the few theatres specializing in "art" pictures, with a Leftish twist.

Exuberant acting and broad comedy in the Chaplin and Laurel and Hardy tradition float the story along in an entertaining and occasionally gleeful plane. The class message remains dominant nevertheless.

The story tells of a milk baron who is broken by the canned milk trust. In a series of comic wanderings with another worker he discovers that he still owns a half finished apartment house. They rally the workers and complete the building for a collectivist dairy. The cooperative flourishes and after a climactic chase, with police, pratt falls and crashes, the workers buy out the milk trust and live happily ever after.

This story and the exaggerated characterization of the milk baron as a capitalist villain and of the workers as heroes offsets the entertainment quality. The acting and antics of Jan Werich, as Simon the ruined milk millionaire, Jiri Voskovec, his vagabond pal, and Helen Busch do not offset the left wing preaching.

By way of historical note F. Jerhot produced the picture from a story by F. Formen. Mac Fric directed and it was filmed at the AB studios in Berrandor. Jaroslav Jezek's musical score is helpful.

Reviewed at the Stanley theatre, New York, in an audience of several dozen Soviet devotees, a few native Czechs, and a brace of reviewers. The left wing enthused to the propaganda. The others to the slapstick.—JOHN STUART, JR.

Release date, Dec. 12, 1941. Running time, 71 minutes. Adult Audience classification.

Simon ..... Jan Werich
Filip Kornet ..... Jiri Voskovec
Worst ..... Theodore Psitek
Marta ..... Helen Busch
Josef Skrivan, Al Dvorsky, Theodor Pistek, Vaclav Tregl, F. Cerny, M. Svoboda, J. W. Sperger, F. Kovarik—Jan Richter, Jiri Hron, F. Filipkovsku, A. Holzinger, V. Marek, Jaroslav Prucha, Franta Paul.

Bahama Passage

(Paramount)

Carroll and Hayden in Technicolor

One thing for showmen to do by way of promoting attendance for "Bahama Passage" may be to stress the presence of Madeleine Carroll and Stirling Hayden in the leading roles, by way of reminding the customers of the newsreports of a Carroll-Hayden romance.

Another thing to do might be to mention that much of the footage was shot in the Bahamas, which also have had a lot of newspaper publicity lately, and in Technicolor.

A thing not to do, on grounds of audience satisfaction, would be to link the picture with Producer-director Edward H. Griffith's several previous productions starring Miss Carroll, for that proceeding would engender expectations of entertainment which this film does not fulfill.

The story told is about a "girl who has been around," to quote the introductory title, who arrives with her father to take over business management of an island in the Bahamas owned by a young man, descendent of many ancestors who have handled it to the satisfaction of its 250 native residents, married to a wife who stays away from the place because she's lonely when there. He doesn't want her or her father there, and they don't want to be there, but proximity breeds mutual attraction for the young folks and, when his wife conveniently divorces him and their respective parents conveniently die, they decide to get married and stay.

Not much happens on the screen. Four or five episodes of violence and tragedy which figure in the narrative occur offstage and register only in dialogue. Many, many scenes between Miss Carroll and Mr. Hayden which the dialogue suggests are intended to depict his scrupulous resistance to her desire lack conviction to such an extent that the preview audience haw-hawed them. Some individual stretches of dialogue which seem to have been intended to leave hearers their option of extracting a clean interpretation or the other kind miss both ways and impede such progress as the story is making at the time. The script belies the credit line attributing it to the experienced Virgina Van Upp, who based it on a story by Nelson Hayes which may have been better reading than seeing.

Scenes of the Bahamas are pictorially fascinating.

Tradeshown at the Ambassador Hotel theatre at Los Angeles to a representative group of exhibitors, their families, and the press, the picture got laughed at in some spots not designed to be funny.—W.R.W.

Release date, not set. Running time, 82 min. P. C. A. No. 7469. Adult audience classification.

Carol ..... Madeleine Carroll
Adrian ..... Sterling Hayden
Mrs. Ainsworth ..... Flora Robson
Delbridge ..... Leo G. Carroll
Mary Anderson, Cecil Kellaway, Leigh Whipper, Dorothy Dandridge.

(Review reprinted from last week's Herald)

Riot Squad

(Monogram)

Melodrama

Monogram's "Riot Squad" starts out with a well founded promise and premise, but fall far short in both screenplay and thespian departments. The dialogue is stilted and unnatural; the actors show visibly their struggle with it.

Richard Cromwell as the young doctor who plays along with a gang in order to trap them for the police, Rita Quigley as his sweetheart and hospital nurse, John Miljan as the head of the gangsters, and Mary Ruth as a youngster who supplies some of the motivation of the plot but whose part is not made indispensable, head the cast which in addition consists of Herbert Rawlinson, Mary Gordon, Donald Kerr, Jack C. Smith, Richard Clarke, Novel Cravat, Arthur Space and Sparky, the dog.

Ed Finney produced and directed the film, which had good melodramatic potentialities, but his work, too, is hampered by the inept script. Al Herman was associate producer.

The story, the title of which has no apparent connection, has a young doctor joining the forces of the gang in order to bring them to justice. Sworn to secrecy, his romantic attentions to his fiancee, a nurse, are misunderstood by her. However, all turns out right in the end.

Seen in a studio projection room in Hollywood by a press and professional audience which raised its eyebrows.—V. K.

Release date, Dec. 12, 1941. Running time, 60 minutes. P. C. A. No. 7851. General audience classification.

Doctor Tom ..... Richard Cromwell
Mary ..... Rita Quigley
Grosso ..... John Miljan
Betty ..... Mary Ruth
Herbert Rawlinson, Mary Gordon, Donald Kerr, Jack C. Smith, Richard Clarke, Noel Cravat, Arthur Space.

(Review reprinted from last week's Herald)

Wolf Man

(Universal)

Werewolf Again

That tale about the werewolf, filmed every now and again as a contribution to the chiller-diller school of entertainment and sometimes to the box-offices of the nation, is told again here without much change.

Strength of the attraction is in the names of the cast, which add up to promise more than the picture supplies in satisfaction.

Weaknesses are familiarity of the subject and inadequacy of dialogue. Photography, settings and some performances worthy of distinguished purpose fail to cope with these.

Producer-director George Waggner owes more to his players than to Curt Siodmak's script, which falls far short of the Universal standard of effectiveness in the field of the horror film. The picture is for the inveterates in the audience sector to which it is pointed, and the wolfman's makeup is something to test the credulity of the willing addict.

Previewed at the studio for a press and professional audience which displayed no enthusiasm for the enterprise.—W.R.W.

Release date, Dec. 12, 1941. Running time, 70 minutes. P C A No. 7874. General audience classification.

Sir John Talbot ..... Claude Rains
Dr. Lloyd ..... Warren William
Capt. Paul Montford ..... Ralph Bellamy
Frank Andrews ..... Patric Knowles
Bela ..... Bela Lugosi
Maleva ..... Maria Ouspenskaya
Gwen Conliff ..... Evelyn Ankers
Larry Talbot ..... Lon Chaney

(Review reprinted from last week's Herald)

BATTLEFIELDS OF THE PACIFIC (RKO)

March of Time Special

March of Time has prepared an interesting atlas of the Pacific war zone, "Battlefields of the Pacific," which is offered to exhibitors not as spot news but as a special issue to be used as background to help the public understand and interpret the news from the war zone. Compiled from clips from such previous films as "Crisis in the Pacific" dealing with Hong Kong and her defensive preparation; "The Philippines: 1898-1946," and "Spoils of Conquest," a film survey of the Dutch East Indies, this special release has incorporated all scenes relevant to the current situation which includes compulsory military training for Filipino youths, the industrial and agricultural wealth of the islands in the Pacific, and the preparation for war and defense each country has taken to protect its possessions. Exhibitors who have found previous issues of March of Time profitable, entertaining and informative face no obstacle in presenting this subject.—G. S.

Release date, December 17, 1941. *22 minutes*

OUR AMERICA AT WAR (RKO)

March of Time—(23,105)

Concurrent with Japan's bombing of Hawaii, December 7th, the March of Time staff in New York began production of this subject. Four days later it emerged with its format as slick and smart as any previous release.

This subject draws a striking parallel between the united effort of the American people during the first World War 24 years ago, and the country's combined effort in the present crisis. Taking many of its compelling scenes from March of Time's feature presentation, "The Ramparts We Watch," the film sketches the invasion of neutral Belgium, the sinking of the *Lusitania*, the unrestricted submarine warfare in violation of America's traditional principle of freedom of the seas, the first bombing of London from the air, American troops in France, and other memorable phases of the conflict a quarter of a century ago. Also shown are the diplomats, governmental and military executives of the last war, including President Roosevelt, then the Assistant Secretary of the Navy, President Wilson, Theodore Roosevelt and many others. Alongside such sequences as these March of Time strikingly depicts the parallels of today's crisis, concluding with the President's speech on the bombing of the Philippines.—G. S.

Release date, December 12, 1941. *17½ minutes.*

A LETTER FROM HOME (UA)

Life in London

"A Letter from Home" is an English-made production, directed by Carol Reed and imported into this country for distribution by United Artists. It is designed, primarily, to present the British way of life in war-torn London. Opening with scenes of a letter from a London mother being read to two children safe from bombs, the film flashes from the various passages in the message and compares them with the events and duties of the English people. Noticeable throughout is the British penchant for understatement and it is from this factor that the picture derives most of its charm.—G. S. *16 Minutes*

FEATURE SERVICE DATA

To aid showmen in checking Round Table Exploitation; Audience Classification; Legion of Decency Rating

Babes on Broadway (MGM)
Audience Classification—General
Round Table Exploitation—Dec. 13, '41, Page 52

Badlands of Dakota (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Expoitation—Nov. 29, '41, Page 76

Birth of the Blues (Par.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 13, '41, Pages 50, 51, 55

Chocolate Soldier, The (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 18, '41, Page 66; Nov. 8, '41, Page 67; Nov. 15, '41, Pages 62, 63, 66; Nov. 29, '41, Page 78

Down Mexico Way (Rep.)
1940-41 Production
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 20, '41

Dumbo (RKO-Disney)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 13, '41, Page 53

H. M. Pulham, Esq. (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 13, '41, Page 52

Honky Tonk (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Oct. 11, '41, Page 52; Oct. 18, '41, Pages 62, 66; Nov. 1, '41, Pages 58, 59; Nov. 15, '41, Pages 62, 66; Dec. 6, '41, Page 59; Dec. 13, '41, Page 55

How Green Was My Valley (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 8, '41, Page 62; Dec. 6, '41, Page 59; Dec. 20, '41,

International Squadron (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 8, '41, Page 67; Nov. 29, '41, Page 76; Dec. 20, '41

It Started With Eve (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 22, '41, Page 83; Nov. 29, '41, Page 77; Dec. 6, '41, Page 62; Dec. 20, '41

I Wake Up Screaming (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 29, '41, Page 75; Dec. 13, '41, Pages 51, 52

Keep 'Em Flying (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 29, '41, Page 75; Dec. 20, '41

Feature Service Data is completely indexed in The Release Chart starting on Page 424.

Lady Be Good (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 11, '41, Page 53; Oct. 18, '41, Pages 68, 69; Nov. 22, '41, Pages 78, 82; Dec. 6, '41, Page 63; Dec. 13, '41, Page 54

Maltese Falcon, The (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 20, '41

Navy Blues (WB)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Sept. 27, '41, Page 61; Oct. 18, '41, Page 62; Nov. 22, '41, Page 78; Dec. 20, '41

Nothing But the Truth (Par.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 25, '41, Page 87; Nov. 22, '41, Pages 78, 82; Nov. 29, '41, Pages 75, 78; Dec. 6, '41, Page 62; Dec. 13, '41, Pages 51, 55

One Foot in Heaven (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 22, '41, Page 82; Nov. 29, '41, Page 75; Dec. 6, '41, Page 58; Dec. 13, '41, Page 55; Dec. 20, '41

Parachute Battalion (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 4, '41, Page 69; Oct. 11, '41, Page 53; Oct. 18, '41, Pages 67, 69; Nov. 1, '41, Pages 55, 59, 60; Nov. 8, '41, Page 64; Nov. 15, '41, Page 62; Nov. 22, '41, Pages 80, 82; Nov. 29, '41, Page 78; Dec. 6, '41, Pages 59, 60

Sergeant York (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 11, '41, Pages 51, 56; Nov. 1, '41, Pages 54, 61; Nov. 22, '41, Page 82; Nov. 29, '41, Page 78; Dec. 13, '41, Pages 50, 54

Shadow of the Thin Man (MGM)
Audience Cassification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 29, '41, Page 75; Dec. 13, '41, Pages 50, 54; Dec. 20, '41

Smilin' Through (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 18, '41, Page 66; Oct. 25, '41, Page 88; Nov. 8, '41, Page 63; Nov. 15, '41, Page 64; Dec. 6, '41, Page 60; Dec. 13, '41, Page 50; Dec. 20, '41

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Sundown (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 15, '41, Page 63; Dec. 6, '41, Page 59; Dec. 20, '41

Suspicion (RKO)
Audience Cassification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 6, '41, Page 63; Dec. 20, '41

Target for Tonight (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 29, '41, Page 74; Dec. 6, '41, Page 62

Tarzan's Secret Treasure (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 1, '41, Page 55; Dec. 6, '41, Page 58; Dec. 13, '41, Page 52

Texas (Col.)
Audience Classification—General
Legion of Decency Rating—Cass A-2
Round Table Exploitation—Dec. 6, '41, Page 59; Dec. 13, '41, Page 52

Two-Faced Woman (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class C
Round Table Exploitation—Nov. 29, '41, Page 78

Unfinished Business (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 25, '41, Page 84; Nov. 29, '41, Page 78

Unholy Partners (MGM)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Nov. 8, '41, Page 63; Nov. 29, '41, Page 74

Weekend in Havana (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 18, '41, Page 63; Dec. 6, '41, Page 63; Dec. 13, '41, Page 54

Yank in the R.A.F. (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 4, '41, Page 68; Oct. 18, '41, Page 63; Oct. 25, '41, Pages 85, 86, 88; Nov. 1, '41, Page 60; Nov. 8, '41, Page 67; Nov. 15, '41, Page 66; Nov. 22, '41, Pages 79, 82; Nov. 29, '41, Page 74; Dec. 6, '41, Pages 63, 6; Dec. 13, '41, Page 54

You Belong to Me (Col.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 13, '41, Page 51

You'll Never Get Rich (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 25, '41, Page 84; Nov. 1, '41, Page 58; Nov. 15, '41, Page 63; Nov. 22, '41, Page 82; Dec. 6, '41, Page 60

SHORTS CHART

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
	INTERNATIONAL FORUM (Two Reels)		
8451	Dorothy Thompson	2-22-41	142
3452	Will England Be Invaded?.	5-27-41	199
3453	Will Democracy Survive?.	10-17-41	365
	1941-42		
	RAYMOND GRAM SWING—HISTORICAL REELS		
3981	Broken Treaties	8-1-41	290
3982	How War Came	11-7-41	411
	ALL STAR COMEDIES (Average 17 Min.) 1940-41		
2408	I'll Never Heil Again (Stooges)	7-4-41	190
2437	Love at First Fright (Brendel)	7-25-41	224
2438	Host to a Ghost (Clyde)	8-8-41	211
	1941-42		
3421	Love la Gloom (Youngman-Radio Rogues)	8-15-41	238
3401	An Ache in Every Stake (Stooges)	8-22-41	285
3422	Half Shot at Sunrise (Karns)	9-14-41	322
3423	General Nuisance (Keaton)	9-18-41	322
3424	The Blitzkiss (El Brendel)	10-2-41	333
3402	In the Sweet Pie and Pie. (Stooges)	10-16-41	322
3425	Lovable Trouble (Clyde)	10-23-41	852
3409	Mitt Me Tonight (Glove Slingers)	11-6-41	375
3426	She's Oil Mine (Keaton)	11-20-41	397
3403	Some More of Samoa (Stooges)	12-4-41	..
3427	Sweet Spirits of Nighter (Brendel)	12-25-41	..
3410	The Kink of the Campus. (Glove Slingers)	12-25-41	..
3404	Local Boys Make Good (Stooges)	1-8-42	..
	COLOR RHAPSODIES (7 Minutes) 1940-41		
2510	The Cuckoo I.Q.	7-3-41	211
	1941-42		
3501	Who's Zoo in Hollywood.	11-15-41	397
3502	The Fox and the Grapes.	12-5-41	397
3503	Red Riding Hood Rides Again	12-25-41	..
3504	A Hollywood Detour	1-23-42	..
3505	Wacky Wigwams	2-22-42	..
	PHANTASIES CARTOONS (Average 8 Min.) 1940-41		
2708	The Wallflower	7-3-41	224
2707	The Merry Mouse Cafe	8-18-41	285
	1941-42		
3701	The Crystal Gazer	10-10-41	852
3702	Dog Meets Dog	3-6-42	..
	FABLES (8 Minutes) 1940-41		
2757	Dumb Like a Fox	7-18-41	224
2758	Playing the Pied Piper	8-8-41	226
	1941-42		
3751	The Great Cheese Mystery	11-1-41	397
3752	The Tangled Angler	12-28-41	..
3753	Under the Shedding Chestnut Tree	2-22-42	..
	CINESCOPES (Average 9 Min.) 1941-42		
3971	Exploring Space	8-8-41	285
3972	From Nuts to Soup	9-5-41	290
3973	The World of Sound	10-3-41	352
3974	Women in Photography	11-7-41	377
3975	Strange Facts	12-8-41	411

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1940-41 short subject releases prior to June, 1941, see page 227.

Prod. No.	Title	Rel. Date	P.D Page
	COMMUNITY SING (Series 6) 1941-42		
3651	No. 1 (Don Baker)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	309
3653	No. 3 (College Songs)	10-1-41	323
3654	No. 4 (Popular Songs)	12-1-41	..
3655	No. 5 (L. White)	12-19-41	..
3656	No. 6 (O. Baker)	1-23-42	..
	QUIZ REELS (Average 10 Min.) 1941-42		
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	238
3602	Kitchen Quiz, No. 1	9-12-41	290
3603	Kitchen Quiz, No. 2	12-12-41	..
	1941-42 PANORAMICS		
3901	A City Within a City	8-8-41	265
3902	The Gallup Poll	10-17-41	352
3903	New York's Finest	12-11-41	..
	TOURS (10 Minutes) 1941-42		
3551	Journey in Tunisia	8-15-41	264
3552	Buenos Aires Today	10-10-41	323
3553	Alaska Tour	11-7-41	375
	20TH ANNIVERSARY SNAPSHOTS (10 Minutes) 1940 41		
2859	No. 9 (Don Wilson)	7-11-41	225
	SERIES 21 1941-42		
3851	No. 1 (Murray Brewster Twins)	8-15-41	322
3852	No. 2	9-12-41	290
3853	No. 3	11-7-41	377
3854	No. 4	12-5-41	411
3855	No. 5	1-2-42	..
	WORLD OF SPORTS (9 Minutes) 1941-42		
3801	Tee Up	8-1-41	236
3802	Show Dogs	9-12-41	265
3803	Jungle Fishing	10-10-41	322
3804	Polo Champions	11-11-41	397
3805	Rack-em Up	12-19-41	..

M-G-M

	CRIME DOES NOT PAY (Average 20 Min.) 1940-41		
P-205	Coffins on Wheels	8-7-41	163
P-208	Sucker List	9-27-41	224
	1941-42 TWO REEL SPECIALS		
A-301	The Tell-Tale Heart	10-25-41	352
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes) 1940-41		
T-222	Haiti, Land of Dark Majesty	7-5-41	225
	1941-42		
T-311	Glimpses of Florida	9-8-41	353
T-312	The Inside Passage	10-4-41	333
T-313	Georgetown, Pride of Penang	11-15-41	397
T-314	Scenic Grandour	12-13-41	..
T-315	Historic Maryland	12-27-41	..

Prod. No.	Title	Rel. Date	P.D Page
	PETE SMITH SPECIALTIES (10 Minutes) 1940-41		
S-269	Cuban Rhythm (Sepia)	8-14-41	175
S-270	Water Bugs	8-18-41	225
S-271	Football Thrills of 1940	9-20-41	323
S-272	Flicker Memories	10-4-41	333
	1941-42		
S-361	Army Champions	10-11-14	322
S-362	Fancy Answers	11-1-41	377
S-363	How to Hold Your Husband—Back	12-13-41	..
	PASSING PARADE (10 Minutes) 1940-41		
K-287	Your Last Act	7-12-41	211
K-288	Of Pups and Puzzles	9-16-41	225
K-289	Hobbies	9-20-41	309
	1941-42		
K-381	Strange Testament	11-15-41	..
	MINIATURES (10 Minutes) 1940-41		
M-236	Memories of Europe	8-14-41	178
M-237	The Man Who Changed the World	6-28-41	211
M-238	Ghost Treasure	8-2-41	225
M-239	Triumph Without Drums	10-18-41	333
M-240	Viva Mexico	11-1-41	377
	1941-42		
M-331	Changed Identity	11-8-41	365
	OUR GANG COMEDIES (Average 11 Min.) 1940-41		
C-299	Robot Wrecks	7-12-41	211
	1941-42		
C-391	Helping Hands	9-27-41	322
C-392	Come Back Miss Pipps	10-25-41	352
C-393	Wedding Worries	12-13-41	..
	TECHNICOLOR CARTDDNS (9 Minutes) 1940-41		
W-248	Dance of the Weed	8-7-41	175
W-249	The Alley Cat	7-5-41	225
W-250	The Midnight Snack	7-19-41	226
W-251	Little Cesario	8-30-41	309
W-252	Officer Pooch	9-8-41	309
W-253	Flying Bear	11-1-41	377
	1941-42		
W-341	The Night Before Christmas	12-6-41	..

PARAMOUNT

	ANIMATED ANTICS (7 Minutes) 1940-41		
HO-11	Copy Cat	7-18-41	202
HD-12	The Wizard of Arts	8-8-41	226
HO-13	Twinkletoes in Hat Stuff.	8-29-41	309
	UNUSUAL OCCUPATIONS (Color) (11 Minutes) 1940-41		
LO-6	No. 8	8-1-41	225
	1941-42		
LI-1	No. 1	10-3-41	323
LI-3	No. 3	2-27-42	..
LI-2	No. 3	12-5-41	411
	BENCHLEY COMEDIES (10 Minutes) 1941-42		
SI-1	How to Take a Vacation.	10-10-41	323
SI-2	Nothing But Nerves	1-2-42	..
	FASCINATING JDURNEYS (Color) (10 Minutes) 1940-41		
MO-8	The Jungle	7-25-41	224

Prod. No.	Title	Rel Date	P D Page
	1941-42		
MI-1	Road In India	10-24-41	377
	1941-42 COLOR CARTOON		
WI-1	Superman	9-26-41	251
WI-2	Superman In the Mechanical Monsters	11-21-41	..
WI-3	Superman in the Billion Dollar Limited	1-9-42	..
	GABBY COLOR CARTOONS (7 Minutes) 1940-41		
GO-8	Fire Cheese	8-20-41	187
GO-7	Gabby Goes Fishing	7-18-41	199
GO-8	It's Hap-Hap-Happy Day	8-15-41	224
	HEDDA HOPPER'S HOLLYWOOD (10 Minutes)		
ZI-1	No. 1	9-12-41	290
ZI-2	No. 2	12-5-41	411
ZI-3	No. 3	2-20-42	..
	HEADLINERS (10 Minutes) 1940-41		
AO-7	Hands of Destiny	7-11-41	199
	1941-42		
AI-1	Beauty and the Beach	9-26-41	322
AI-2	The Copacabana Revue.	11-28-41	397
	COLOR CLASSIO CARTOON		
CO-1	Vitamin Hay	8-22-41	309
	MADCAP MODELS (Color) (9 Minutes) 1940-41		
UO-3	Hoola Boola	6-27-41	187
UO-4	The Gay Knighties	8-29-41	290
	1941-42		
UI-1	Rhythm in the Ranks	12-26-41	..
UI-2	Jaspar and the Watermelons	2-27-42	..
	PARAGRAPHICS (10 Minutes) 1940-41		
VO-5	Guardians of the Wild	8-29-41	290
	POPEYE THE SAILOR (7 Minutes) 1940-41		
EO-10	Olive's Boithday Presink.	6-13-41	163
EO-11	Child Psykolojiky	7-11-41	199
ED-12	Pest Pilot	8-8-41	226
	1941-42		
EI-1	I'll Never Crow Again	9-19-41	322
EI-2	The Mighty Navy	11-14-41	397
EI-3	Nix-on Hypnotricks	12-19-41	..
EI-4	Kickin' the Conga Round.	1-16-42	..
EI-5	Blunder Below	2-13-42	..
	PDPULAR SCIENCE (Color) (10 Minutes) 1940-41		
JD-6	No. 8	7-4-41	199
	1941-42		
JI-1	No. 1	9-19-41	322
JI-2	No. 2	11-7-41	375
JI-3	No. 3	1-30-42	..
	SPEAKING OF ANIMALS (8 Minutes)		
YI-1	In a Pet Shop	9-5-41	290
YI-2	In the Zoo	10-31-41	377
YI-3	At the County Fair	2-2-42	..
	SPDRTLIGHTS (9 Minutes) 1940-41		
RD-11	Lasso Wizards	6-20-41	190
RO-12	Snow Dogs	7-25-41	199
RO-13	What's Lacrosse?	8-15-41	225
	1941-42		
RI-1	Shooting Mermaids	9-5-41	290
RI-2	Meet the Champs	10-3-41	323
RI-3	Sittin' Pretty	10-31-41	377
RI-4	Quick Returns	11-28-41	411
RI-5	Buying a Dog	12-26-41	..
RI-6	Better Bowling	1-23-42	..
RI-7	Lure of the Turf	2-27-42	..
	QUIZ KIDS (11 Minutes)		
QI-1	The Quiz Kids No. 1	9-12-41	290
QI-2	The Quiz Kids No. 2	12-5-41	411
QI-3	No. 3	2-7-42	..

PRODUCERS

AMERICAN HISTORY
(22 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
0.5	Our Louisiana Purchase	8-1-41	..
0.6	Our Freedom of the Seas	11-1-41	..

RKO

MARCH OF TIME
(Average 20 Min.)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
13,112	New England's 8 Million Yankees	7-4-41	211
13,113	Peace—By Adolf Hitler	8-1-41	211

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,101	Thumbs Up, Texas	8-29-41	265
23,102	Norway In Revolt	9-26-41	309
23,103	Sailors with Wings	10-24-41	331
23,104	Main Street, U.S.A.	11-22-41	375
23,105	Our America at War	12-12-41	420

SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
.....	Battlefields of the Pacific (March of Time)	12-17-41	420

WALT DISNEY CARTOONS (Color)
(8 Minutes)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
14,107	Early to Bed	7-11-41	199
14,108	Truant Officer Donald	8-1-41	226
14,109	Orphan's Benefit	8-22-41	224
14,110	Old MacDonald Duck	9-12-41	290
14,111	Lend a Paw	10-3-41	323
14,112	Donald's Camera	10-24-31	352
14,113	The Art of Skiing	11-14-41	397
14,114	Chef Donald	12-5-41	..

INFORMATION PLEASE
(Average 11 Min.)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
14,212	No. 12 Boris Karloff	7-11-41	199
14,213	No. 13 Anna Neagle	8-8-41	224

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
24,201	No. 1 John Gunther	9-19-41	333
24,202	No. 2 Howard Lindsay	10-17-41	352

SPORTSCOPE
(Average 9 Min.)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
14,311	Rolling Rhythm	6-6-41	187
14,312	Steeds and Steers	7-4-41	211
14,313	Craig Wood	8-1-41	225

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
24,301	Pampas Paddock	9-5-41	309
24,302	Dog Obedience	10-3-41	333
24,303	Gaucho Sports	10-31-41	377
24,304	Crystal Flyers	11-28-41	411

PICTURE PEOPLE
(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
24,401	No. 1 Stars In Defense	9-12-41	322
24,402	No. 2 Hollywood Sports	10-10-41	333
24,403	No. 3 Hobbies of the Stars	11-7-41	375

EDGAR KENNEDY
(Average 18 Mins.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,401	Westward Ho-Hum	9-15-41	251
23,402	I'll Fix It	10-7-41	352
23,403	A Quiet Fourth	12-19-41	..

LEON ERROL
(Average 19 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,701	Man-I-Cured	9-28-41	322
23,702	Who's a Dummy	11-28-41	411

RAY WHITLEY
(Average 15 Min.)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
13,504	Musical Bandit	7-18-41	211

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,501	California or Bust	11-11-41	365
23,502	Keep Shooting	1-30-42	...

REPUBLIC

MEET THE STARS
(10 Minutes)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
028-8	Stars—Past and Present	7-24-41	178

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2201	Soldiers of the Sky	8-1-41	309
2202	Highway of Friendship	10-24-41	365
2203	Wonders of the Sea	11-21-41	..

FATHER HUBBARD ALASKAN ADVENTURES
(9 Minutes)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
1110	Winter in Eskimo Land	7-4-41	224

MAGIC CARPET
(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2101	Sagebrush and Silver	8-15-41	309
2102	Glacier Trails	9-26-41	352
2103	Call of Canada	12-5-41	..

SPORTS REVIEWS
(8 Minutes)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
1307	Fun on Rollers	6-6-41	226

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2301	Aristocrats of the Kennel	9-12-41	352
2302	Life of a Thoroughbred	11-7-41	..

TERRYTOONS (Color)
(7 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2551	The Old Oaken ucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger	10-3-41	264
2554	Slap Happy Hunters	10-31-41	365
2555	The Bird Tower	11-28-41	375
2556	A Yarn About a Yarn	12-12-41	..

TERRYTOONS (Black & White)
(7 Minutes)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
1513	Horse Fly Opera	6-13-41	178
1514	Good Old Irish Tunes	6-27-41	175
1515	Bringing Home the Bacon	7-11-41	178
1516	Twelve O'Clock and All Ain't Well	7-25-41	175

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town	9-19-41	285
2503	The Frozen North	10-17-41	353
2504	Back to the Soil	11-14-41	375
2505	Flying Fever	12-26-41	..

THE WORLD TODAY
(9 Minutes)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
1704	Anzacs In Action	6-20-41	202
1702	War in the Desert	7-18-41	199

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2401	American Sea Power	8-29-41	309
2402	Uncle Sam's Iron Warriors	10-10-41	..
2403	Playtime in Hawaii	12-19-41	..

UNIVERSAL

SPECIAL
(19 Minutes)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
5110	Swing With Bing	9-4-41	..

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
5110	Cavalcade of Aviation	12-17-41	..

COLOR CARTOON
(Average 7 Min.)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
5250	Salt Water Daffy	6-9-51	186
5251	Woody Woodpecker	7-7-41	225
5252	Andy Panda's Pop	7-28-41	226
5253	The Screwdriver	8-11-41	251

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6241	Boogie Woogie Bugle Boy of Co. B	9-1-41	251
6242	Man's Best Friend	10-20-41	333
6243	What's Cookin'	11-24-41	353
6244	$21 a Day Once a Month	12-1-41	397
6245	.....	1-12-42	..

STRANGER THAN FICTION
(9 Minutes)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
5382	No. 92	6-2-41	183
5383	No. 93	6-23-41	199
5384	No. 94	7-28-41	226
5385	No. 95	8-25-41	224
6371	Shampoo Springs	9-8-41	265
6372	The Hermit of Oklahoma	10-13-41	333
6373	The Candy Kid	10-27-41	333
6374	Junior Battle Fleet	11-17-41	353
6375	Blacksmith Dentist	12-15-41	..
6376	Barnyard Steam Buggy	1-19-42	..

GOING PLACES
(9 Minutes)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
5382	No. 92	8-16-41	199
5383	No. 93	6-30-41	202
5364	No. 94	7-21-41	226
5365	No. 95	8-18-41	225

VARIETY VIEWS
(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6351	Moby Dick's Home Town	9-15-41	251
6352	Northern Neighbors	10-13-41	333
6353	George Washington, Country Gentleman	11-10-41	375
6354	Trail of the Buccaneers		..
6355	Annapolis Salutes the Navy	12-18-41	..
6356	.....	1-5-42	..

MUSICALS
(Average 18 Min.)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
5230	Music a la King	6-18-41	199
5231	Once Upon a Summertime	7-30-41	199
5232	Rhythm Revel	7-30-41	224
5233	Dizzy Doings	8-18-41	251

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6221	Is Everybody Happy?	9-3-41	251
6222	In the Groove	10-8-41	333
6223	Skyline Serenade	11-5-41	353
6224	Doin' the Town	11-26-41	365
6225	Jingle Belles	12-24-41	365
6226	Campus Capers	1-7-42	..

VITAPHONE

TECHNICOLOR SPECIALS
(Average 20 Min.)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
6005	Here Comes the Cavalry	6-28-41	175
6006	Carnival of Rhythm	8-23-41	265

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7001	The Tanks Are Coming	10-4-41	265
7003	Gay Parisian	1-10-42	..
7002	Soldiers in White	1-24-42	..

ELSA MAXWELL COMEDIES
(19 Minutes)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
6103	Throwing a Party	7-12-41	211

BROADWAY BREVITIES
(20 Minutes)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
6208	Hunting the Hard Way	6-17-41	151
6209	Happy Faces	7-26-41	211

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7101	Minstrel Days	9-8-41	265
7104	Perils of the Jungle	10-18-41	353
7103	At the Stroke of 12	11-15-41	352
7102	Monsters of the Deep	12-13-41	..

HOLLYWOOD NOVELTIES
(10 Minutes)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
6306	Trouble In Store	8-2-41	224

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7301	Polo with the Stars	9-20-41	265
7302	White Sails	11-8-41	365
7303	Points on Arrows	12-27-41	375
7304	Miracle Makers	2-21-42	..

THE SPORTS PARADE
(10 Minutes)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
6408	Sail Ho	6-14-41	178
6409	It Happens on Rollers	7-19-41	211
6410	Lions for Sale	8-9-41	264

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7401	Kings of the Turf	9-20-41	265
7403	Water Sports	11-1-41	365
7402	King Salmon (color)	12-20-41	..
7404	Rodeo Roundup (color)	1-31-42	..

MELODY MASTERS BANDS
(10 Minutes)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
6509	Hal Kemp & Orch.	6-14-41	154
6510	Those Good Old Days	8-16-41	225
7501	U. S. Calif. Band and Glee Club	9-13-41	264
7502	Carioca Serenaders	10-25-41	365
7503	Forty Boys and a Song	12-6-41	375
7504	Carl Hoff and Band	1-3-42	..

LOONEY TUNES CARTOONS
(7 Minutes)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
6612	A Coy Decoy	6-7-41	175
6613	Porky's Prize Pony	6-21-41	226
6614	Meet John Doughboy	7-5-41	214
6615	We, the Animals, Squeak	8-9-41	226
6616	Henpecked Duck	8-30-41	265

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7601	Notes to You	9-20-41	333
7602	Robinson Crusoe, Jr.	10-25-41	365
7604	Porky's Midnight Matinee	11-22-41	..
7603	Porky's Pooch	12-27-41	..
7605	Porky's Pastry Pirate	1-17-42	..
7606	Who's Who in the Zoo	1-31-42	..

MERRIE MELODIES CARTOONS (Color)
(7 Minutes)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
6721	The Wacky Worm	6-21-41	226
6722	The Heckling Hare	7-5-41	214
6723	Inki and the Lion	7-19-41	214
6724	Aviation Vacation	8-2-41	225
6725	Sport Chumpions	8-16-41	225
6726	Snow Time for Comedy	8-30-41	264

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7701	All This and Rabbitt Stew	9-13-41	265
7702	The Brave Little Bat	9-27-41	352
7703	The Bug Parade	10-11-41	352
7704	Rookie Revue	10-25-41	377
7705	Saddle Silly	11-8-41	..
7706	The Cagey Canary	11-22-41	..
7707	Rhapsody in Rivets	12-6-41	..
7708	Wabbit Twouble	12-20-41	.
7709	Hop, Skip and a Chump	1-3-42	.
7710	The Bird Came C.O.D.	1-17-42	
7711	Aloha Hooey	1-24-42	..

SERIALS

COLUMBIA

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
2140	The Iron Claw (15 Episodes)	8-15-41	225

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3120	Holt of the Secret Service (15 Episodes)	11-21-41	397
3140	Captain Midnight (15 Episodes)	2-15-42	..

REPUBLIC

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
083	Jungle Girl 15 Episodes	6-21-41	154

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
181	King of the Texas Rangers (12 Episodes)	10-4-41	264
182	Dick Tracy vs. Crime, Inc. (15 Episodes)		377

UNIVERSAL

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6781-95	Riders of Death Valley 15 Episodes (Pre-released)	7-1-41	92
6881-92	Sea Raiders (12 Episodes)	10-14-41	264
6681-92	Don Winslow of the Navy (12 Episodes)	11-6-41	365
6581-93	Gang Busters (13 Episodes)	3-31-42	..

MISCELLANEOUS

Prod. No.	Title	Rel. Date	P.D. Page
	Movie Quiz No. 1 (R. U. McIntosh)		375
	A Letter from Home (UA)		420

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 422-423.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 410.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
ALL American Co-Ed	UA	...	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28,'37	p330	....	....
All That Money Can Buy (formerly Here is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p386
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	105m	Dec. 6,'41	p394	p376	....
•Aloma of the South Seas (color)	Para.	4038	Dorothy Lamour-Jon Hall	Aug. 29,'41	77m	Aug. 30,'41	p233	p217	p367
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	....
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	.....	.....	p230	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6,'42	...	.....	....	p408	....
Atlantic Ferry (British)	WB	....	Michael Redgrave-Valerie Hobson	Not Set	108m	July 5,'41	....	....	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan. '42	118m	Dec. 6,'41	p393	p363	p421
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5,'41	61m	Sept. 20,'41	p274	p277	....
Bahama Passage	Para.	....	Madeleine Carroll-Stirling Hayden	Not Set	82m	Dec. 13,'41	p420	p320	....
Ball of Fire	RKO	....	Gary Cooper-Barbara Stanwyck	Not Set	111m	Dec. 6,'41	p393	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bed Time Story	Col.	....	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	....
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	...	Rough Riders	Jan. 30,'42	...	.....	....	....	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe	Dec. 12,'41	58m	.....	....	p376	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p421
•Blonde Comet, The	Prod.	116	Virginia Vale-Barney Oldfield	Dec. 26,'41	67m	Dec. 20,'41	p419	....	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	65m	Aug. 30,'41	p246	....	....
Blondie Goes to College	Col.	...	Penny Singleton-Arthur Lake	Jan. 15,'42	...	.....	....	p409	....
•Blossoms in the Dust (color)	MGM	144	Greer Garson-Walter Pidgeon	July 25,'41	100m	June 28,'41	....	p133	p288
Blue, White and Perfect	20th-Fox	...	Lloyd Nolan-Helene Reynolds	Jan. 6,'42	75m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	70m	Dec. 6,'41	p394	p376	....
Bombay Clipper	Univ.	...	William Gargan-Irene Hervey	Feb. 6,'42	...	.....	....	....	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
•Bowery Britzkrieg	Mono.	....	Leo Gorcey-Bobby Jordan	Aug. 1,'41	61m	Aug. 2,'41	....	p194	p210
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan. '42	101m	Dec. 20,'41	p417	p387	....
Bullets for Bandits	Col.	....	Bill Elliott-Tex Ritter	Feb. 12,'42	...	.....	....	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,'41	p374	p351	....
Cadets on Parade	Col.	...	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	...	.....	....	p409	....
Captains of the Clouds	WB	....	Jas. Cagney-Dennis Morgan-Alan Hale	Not Set	...	.....	....	p308	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
•Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41*	102m	Oct. 18,'41	p317	p289	p421
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	...	Bill Gargan-Margaret Lindsay	Jan. 29,'42	...	.....	....	....	....
Come On, Danger	RKO	....	Tim Holt	Not Set	58m	Dec. 13,'41	p407	p387	....
Common Touch, The (British)	Anglo-Amer.	....	Greta Gynt-Geoffrey Hibbert	.....	95m	Oct. 11,'41	p306	....	....
Confessions of Boston Blackie	Col.	...	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Akim Tamiroff	Dec. 25,'41	...	.....	....	p299	....
Cottage to Let (British)	....	....	Leslie Banks	Not Set	90m	Aug. 23,'41	....	....	....
Country Gentlemen, The	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Oct. 31,'41	p330	....	....
Cowboy Serenade	Rep.	...	Gene Autry-Smiley Burnette	Jan. 23,'42	...	.....	....	....	....
•Cracked Nuts	Univ.	5039	Mischa Auer-Una Merkel	Aug. 1,'41	61m	July 26,'41	....	p160	p288
DANGEROUSLY They Live	WB	...	John Garfield-Raymond Massey	Not Set	60m	Sept. 27,'41	p286	p39	....
•Dangerous Game, A	Univ.	5057	Richard Arlen-Andy Devine	Aug. 22,'41				p408	....

* *Release dates on MGM's 1941-42 Features vary by territory.*

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
•Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Oct. 3,'41	64m	Oct. 11,'41	p307	p219	....
•Dangerous Moonlight (British)	RKO	....	Anton Walbrook	Not Set	101m	July 12,'41	....	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Day in Soviet Russia, A	Artkino	....	Documentary	Not Set	60m	Sept. 13,'41	p259	....	....
•Deadly Game, The	Mono.	....	Charles Farrell-June Lang	Aug. 8,'41	63m	Aug. 9,'41	....	p182	p220
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 26,'41	56m	Oct. 4,'41	p298	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41*	82m	Nov. 15,'41	p361	p351	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
•Dive Bomber (Color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30,'41	133m	Aug. 16,'41	....	p145	p353
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	123m	July 26,'41	p248	p134	p367
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6,'41	p394	p387	....
•Dr. Kildare's Wedding Day	MGM	145	Lew Ayres-Laraine Day	Aug. 22,'41	82m	Aug. 23,'41	....	p209	p367
•Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug. 27,'41	65m	Sept. 13,'41	p259	p221	....
Don't Get Personal	Univ.	....	Hugh Herbert-Anne Gwynne	Jan. 2,'41	....	.....	....	p343	....
Double Trouble	Mon.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,'41	p363	p332	....
•Down Mexico Way	Rep.	042	Gene Autry	Oct. 15,'41	78m	Oct. 18,'41	p319	p277	p421
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41*	70m	Aug. 2,'41	p250	p207	p353
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
•Driftin' Kid	Mono.	....	Tom Keene	Oct. 17,'41	55m	Sept. 27,'41	p286	p277	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 10,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA	...	Marjorie Woodworth-Jimmy Rogers	Dec. 25,'41	...	.....	....	....	....
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p421
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 16,'42	...	.....	....	p409	....
•Dynamite Canyon	Mono.	....	Tom Keene-Evelyn Finley	Aug. 8,'41	58m	.....	....	p182	....
ELLERY Queen and Murder Ring	Col.	3030	Ralph Bellamy	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
•Ellery Queen Perfect Crime	Col.	2023	Ralph Bellamy-Margaret Lindsay	Aug. 14,'41	66	July 12,'41	....	p195	p198
FANTASIA (color)	RKO	292	Disney-Stokowski	Jan. 1,'42	135m	Nov. 16,'40	p262	p2	p286
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41*	95	Sept. 13,'41	p275	p247	p386
Fiesta	UA	....	Armida-Antonio Moreno	Nov. 28,'41	...	.....	....	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Dec. 19,'41	..	.....	....	p364	....
Fly By Night	Para.	...	Nancy Kelly-Richard Carlson	Not Set	...	.....	....	p376	....
•Flying Blind	Para.	4037	RichardArlen-Jean Parker	Aug. 29,'41	70m	Aug. 23,'41	....	p219	p260
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	...	.....	....	p396	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
49th Parallel (British)	Col.	....	Howard-Massey-Olivier	Not Set	123m	Nov. 8,'41	p349	....	....
•40,000 Horsemen (Foreign)	Krellberg	....	Grant Taylor	Aug. 14,'41	87m	Aug. 23,'41	....	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,'41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	...	.....	....	p396	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
Frontier Law	Mono.	...	Tim Keene-Jean Trent	Feb. 13,'42	...	.....	....	....	....
•Fugitive Valley	Mono.	....	Range Busters	July 30,'41	61m	Sept. 27,'41	p286	....	....
•GAMBLING Daughters	Prod.	124	Cecilia Parker-Roger Pryor	Aug. 1,'41	67m	Sept. 13,'41	p259	p183	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
General Suvorov	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman at Heart, A	20th-Fox	...	Carole Landis-Cesar Romero	Not Set	...	.....	....	....	....
•Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5,'41	63m	Sept. 13,'41	p259	p206	....
Ghost Train, The (British)	Gen. Film	....	Arthur Askey	Not Set	83m	Mar. 22,'41	....	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Gold Rush, The	UA	...	Chaplin—Words and Music	Not Set	...	.....	....	....	....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	...	Barbara Stanwyck-Joel McCrea	Not Set	...	.....	....	p396	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 26,'41	62m	Oct. 18,'41	p319	p263	....
HARD GUY	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	....	Maxie Rosenbloom-Arlene Judge	Dec. 18,'41	...	.....	....	p376	....
Hatter's Castle (Paramount-British)		...	Robert Newton-Deborah Kerr	Not Set	100m	Dec. 20,'41	p418	....	....
Hayfoot	UA	...	William Tracy-James Gleason	Dec. 12,'41	...	.....	....	....	....
He Found a Star (British)	Gen. Film	....	Vic Oliver-Sarah Churchill	.....	89m	Sept. 20,'41	p276	....	....
Hellzapoppin	Univ.	....	Olsen & Johnson-Martha Raye	Dec. 26,'41	...	.....	....	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
•Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21,'41	93m	July 26,'41	....	p194	p367
Here Comes the Marines	Mono.	....	Wallace Ford-Toby Wing	Dec. 26,'41	...	.....	....	....	....
•Highway West	WB(FN)	565	Brenda Marshall-Olympe Bradna	Aug. 23,'41	63m	Aug. 9,'41	....	p170	p221
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41*	117m	Nov. 15,'41	p362	p351	p421
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p367
•Hold That Ghost	Univ.	....	Abbott and Costello	Aug. 8,'41	86m	Aug. 2,'41	....	p169	p367
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41*	105m	Sept. 20,'41	p273	p235	p421
Honolulu Lu	Col.	....	Bruce Bennett-Lupe Velez	Dec. 11,'41	....	.....	....	p364	....
How Green Was My Valley	20th-Fox	...	Roddy McDowall-Walter Pidgeon	Jan. 23,'42	118m	Nov. 1,'41	p341	p320	p421
Huricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
•ICE Capades	Rep.	004	Dorothy Lewis-Jerry Colonna	Aug. 20,'41	88m	Aug. 23,'41	....	p219	p323
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p367
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p421

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Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Section	Advance Synopsis	Service Data
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p421
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Thank You (British)	General Film	....	Arthur Askey-Richard Murdock	.....	81m	Oct. 11,'41	p306	....	....
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
JAIL House Blues	Univ.	...	Nat Pendleton-Anne Gwynne	Jan. 9,'42	...	.....	....	p396	....
Jeanne (British)	General Film	....	Barbara Mullen-Wilfrid Lawson	.....	101m	Aug. 23,'41	....	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joe Smith, American	MGM	...	Robert Young-Marsha Hunt	Not Set	...	.....	....	p409	....
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	....
Jungle Book, The	UA	...	Sabu	Jan. 30,'42	...	.....	....	p396	....
•Jungle Man	Prod.	126	Buster Crabbe	Oct. 10,'41	63m	Oct. 11,'41	p307	....	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41*	85m	Nov. 15,'41	p361	p351	....
Keep 'Em Flying	Univ.	....	Abbott and Costello	Nov. 28,'41	80m	Nov. 22,'41	p386	....	p421
Kid from Kansas, The (formerly The Americanos)	Univ.	6501	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	....	Ann Sheridan-Robert Cummings	Not Set	...	.....	....	p320	....
•Kiss the Boys Goodbye	Para.	4035	Mary Martin-Don Ameche	Aug. 1,'41	83m	June 28,'41	....	p145	p323
LABURNUM Grove (British)	Anglo Film	...	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3309	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41*	110m	July 19,'41	p248	p146	p421
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	...	.....	....	p351	....
Lady Is Willing, The	Col.	....	Marlene Dietrich-Fred MacMurray	Feb. 12,'42	...	.....	....	p351	....
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land of the Open Range	RKO	....	Tim Holt	Not Set	60m	Dec. 13,'41	p407	p387	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26,'41	57m	Sept. 13,'41	p260	p247	....
Law of the Jungle	Mono.	...	Mantan Moreland	Feb. 6,'42	...	.....	....	....	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	64m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	78m	Sept. 6,'41	p245	p235	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
•Life Begins for Andy Hardy	MGM	146	Mickey Rooney-Judy Garland	Aug. 15,'41	100m	Aug. 16,'41	....	p193	p288
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29,'41	115m	Aug. 16,'41	....	p217	p367
•Lone Rider Ambushed	Prod.	167	George Houston	Aug. 29,'41	63m	Nov. 1,'41	p342	p230	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 9,'42	...	.....	....	p409	....
•Lone Rider in Frontier Fury	Prod.	166	George Houston	Aug. 8,'41	62m	.....	....	p209	....
•Lone Rider Fights Back	Prod.	168	George Houston	Nov. 7,'41	64m	.....	....	p320	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	...	.....	....	p387	....
Lone Star Vigilantes, The	Col.	....	Bill Elliott-Tex Ritter	Dec. 26,'41	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	....
Louisiana Purchase (Color)	Para.	....	Bob Hope-Vera Zorina-Victor Moore	Jan., '42	98	Nov. 29,'41	p385	p332	....
Love on the Dole (British)	UA	....	Clifford Evans	Dec. 12,'41	100m	Apr. 19,'41	p418	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p353
MAD Doctor of Market Street	Univ.	...	Una Merkel-Claire Dodd	Feb. 27,'42	...	.....	....	....	....
Major Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12,'41	115m	May 10,'41	....	p85	p353
Male Animal, The	WB	....	Henry Fonda-Olivia De Havilland	Not Set	...	.....	....	....	....
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p421
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p353
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	...	.....	....	....	....
Man from Headquarters	Mono.	...	Frank Albertson-Joan Woodbury	Jan. 23,'42	...	.....	....	....	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	....	Monty Woolley-Bette Davis	Not Set	...	.....	....	p332	....
Man Who Returned to Life	Col.	...	John Howard-Roger Clark	Feb. 5,'42	...	.....	....	....	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
•Manpower	WB	505	George Raft-M. Dietrich-E. G. Robinson	Aug. 9,'41	105m	July 5,'41	....	p158	p186
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41*	81m	Sept. 13,'41	p258	p247	p367
Marry the Boss's Daughter	20th-Fox	221	Betty Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Martin Eden	Col.	...	Glenn Ford-Claire Trevor	Feb. 25,'42	...	.....	....	....	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Dean Jagger	Nov. 20,'41	89m	Oct. 25,'41	p321	p277	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	.....	....	p320	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58	Nov. 22,'41	p373	p364	....
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	62m	Oct. 11,'41	p307	p289	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	61m	Oct. 11,'41	p305	p149	....
Moonlight Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.		Fleischer Feature Cartoon	Not Set	78m	Dec. 13,'41	p405	p376	....
•Mr. Celebrity	Prod.	114	Doris Day-Buzzy Henry	Oct. 31,'41	67m	Oct. 4,'41	p298	....	....
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	...	.....	....	p409	....
Mr. Wise Guy	Mono.		East Side Kids	Feb. 20,'42	...	.....	....	....	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20,'41	p418	p387	....
Musical Story, A	Artkino		Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,41	p331	....	....
•My Life with Caroline	RKO	135	Ronald Colman-Anna Lee	Aug. 1,'41	81m	July 19,'41	....	p146	p353
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p421

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Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	....
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
New Wine	UA	...	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p210
Niagara Falls	UA	...	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Greater Sin	St. Rts.	...	Leon Ames	Not Set	63m	June 21,'41	....	....	....
No Hands on the Clock	Para.	...	Chester Morris-Jean Parker	Not Set	...	.....	....	p364	....
North to the Klondike	Univ.	....	Brod Crawford-Lon Chaney, Jr.	Jan. 23,'42	...	.....	....	p396	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p421
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
Old Mother Riley's Circus (British)	Anglo-Amer.		Arthur Lucan-Kitty McShane	Not Set	70m	Nov. 29,'41	p385	....	....
Once a Crook (British)	20th-Fox	...	Gordon Harker	Not Set	81m	June 28,'41	....	....	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	103m	Oct. 4,'41	p297	p206	p421
•Our Wife	Col.	2003	Melvyn Douglas-Ruth Hussey	Aug. 28,'41	95m	Aug. 23,'41	....	p157	p260
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	...	Bill Boyd-Andy Clyde	Not Set	66m	Sept. 27,'41	p287	....	....
PANAMA Hattie	MGM	...	Ann Sothern-Red Skelton	Not Set	..	.....	....	p396	....
Panama Kid, The	Univ.	...	Peggy Moran-Eddie Albert	Jan. 30,'42	..	.....	....	p408	....
Pacific Blackout (formerly Midnight Angel)	Para.	...	Robert Preston-Martha O'Driscoll	Not Set	76m	Dec. 13,'41	p406	p364	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Pardon My Stripes	Rep.	...	Bill Henry-Sheila Ryan	Jan. 19,'42	...	.....	....	....	....
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Jan. 16,'42	95m	Dec. 6,'41	p407	p320	....
•Parson of Panamint, The	Para.	4031	Ellen Drew-Charles Ruggles	Aug. 22,'41	84m	June 21,'41	....	p169	p288
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Pimpernel Smith (British)	UA	....	Leslie Howard	Not Set	122m	July 5,'41	....	....	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	....
•Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18,'41	58m	Sept. 6,'41	p245	p230	....
Prime Minister, The (British)	WB	...	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	80m	Feb. 15,41	p386	....	....
•RAGS to Riches	Rep.	025	Alan Baxter-Mary Carlisle	July 31,'41	57m	.....	....	p209	p220
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	...	.....	....	....	....
Reap the Wild Wind	Para.	...	Ray Milland-Pauette Goddard	Not Set	...	.....	....	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
•Reg'lar Fellers	Prod.	125	Billy Lee-Alphalfa Switzer	Sept. 5,'41	65m	Aug. 30,'41	p234	p221	....
Remarkable Mr. Kipps (British)	20th-Fox	...	Michael Redgrave-Diana Wynward	Not Set	112m	Apr. 12,'41	....	....	....
Remember the Day	20th-Fox	...	Claudette Colbert-John Payne	Dec. 26,'41	86m	Dec. 20,'41	p417	p408	....
Ride 'Em Cowboy	Univ.	...	Abbott and Costello	Feb. 20,'42	...	.....	....	....	....
Riders of the Badlands	Col.	...	Charles Starrett-Russell Hayden	Dec. 18,'41	...	.....	....	p387	....
•Riding the Sunset Trail	Mono.	...	Tom Keene	Oct. 31,'41	56m	Dec. 6,'41	p395	p320	....
Riding the Wind	RKO	283	Tim Holt	Feb. 10,'42	60m	Sept. 6,'41	p246	....	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	Not Set	59m	Sept. 27,'41	p286	....	....
Right to the Heart	20th-Fox	...	Brenda Joyce-Cornel Wilde	Not Set	...	.....	....	....	....
•Ringside Maizie	MGM	143	Ann Sothern-George Murphy	Aug. 1,'41	96m	July 26,'41	....	p182	p210
Riot Squad	Mono.	...	Richard Cromwell-Rita Quigley	Dec. 12,'41	60m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	....
Road Agent	Univ.	...	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	...	John Boles-Mona Barrie	Jan. 9,'42	...	.....	....	p396	....
Roaring Frontiers	Col.	3210	Bill Elliott	Oct. 16,'41	60m	Aug. 30,'41	p234	....	....
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
SADDLE Mountain Roundup	Mono.	...	Range Busters	Aug. 29,'41	60m	.....	....	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 29,'41	71m	Oct. 11,'41	p305	p299	....
•Scattergood Meets Broadway	RKO	136	Guy Kibbee	Aug. 22,'41	70m	Aug. 30,'41	p234	p218	....
Sealed Lips	Univ.	...	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	...	Bill Boyd-Andy Clyde	Not Set	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p421
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41*	97m	Oct. 25,'41	p329	p308	p421
Shanghai Gesture, The	UA	...	Gene Tierney-Walter Huston	Jan. 15,'42	...	.....	....	....	....
•Shepherd of the Hills (color)	Para.	4034	John Wayne-Betty Field	July 18,'41	95m	June 21,'41	....	p147	p288
Ships With Wings (British)	UA	...	John Clements-Leslie Banks	Not Set	...	Dec. 20,'41	p419	....	....
Shut My Big Mouth	Col.	...	Joe E. Brown-Adele Mara	Feb. 19,'42	...	.....	....	....	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Siren of the South Seas	Mono.	...	Movita-Warren Hull	Nov. 7,'41	73m	July 21,'37	p374	p364	....
•Six Gun Gold	RKO	186	Tim Holt	Aug. 8,'41	57m	.....	....	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p353
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41*	100m	Sept. 13,'41	p257	p247	p421
Snuffy Smith, Yard Bird	Mono.	...	Bud Duncan-Edgar Kennedy	Jan. 16,'42	...	.....	....	p408	....
Son of Fury	20th-Fox	...	Tyrone Power-Gene Tierney	Jan. 9,'42	...	.....	....	....	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spare a Copper (British)	....	...	George Formby	Not Set	77m	Apr. 5,'41	....	....	....
Spellbound (British)	UA	...	Laurie Baxter	Not Set	82m	Feb. 1,'41	....	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....

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Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	...	.....	....	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	Not Set	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 10,'41	62m	Oct. 19,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
•Story of the Vatican	RKO	172	Documentary	July 18,'41	54m	Aug. 16,'41	....	....	p220
Sullivan's Travels	Para.	....	Joel McCrea-Veronica Lake	Not Set	91m	Dec. 13,'41	p405	p320	....
Sundown	UA	...	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
•Sunset in Wyoming	Rep.	047	Gene Autry-Smiley Burnette	July 15,'41	65m	Aug. 2,'41	....	p181	p210
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p421
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Ann Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p386
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	.....	....	p331	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	....
TANKS a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p421
Tarzan's Secret Treasure	MGM	214	Johnny Weismuller-Maureen O'Sullivan	Dec. '41*	80m	Nov. 15,'41	p375	p289	p421
•Terror, The (British)	St. Rts.	...	Wilfred Lawson	July 29,'41	64m	Aug. 9,'41	....	....	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p421
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	.....	....	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	137m	Nov. 22,'41	p373	p308	....
This England (British)	World	....	Emlyn Williams-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
•This Woman Is Mine	Univ.	5044	Franchot Tone-Carol Bruce	Aug. 22,'41	92m	Aug. 23,'41	....	p171	p260
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
•Three Sons O'Guns	WB(FN)	574	Wayne Morris-Tom Brown	Aug. 2,'41	64m	Oct. 4,'41	p298	p193	....
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
•Thunder Over the Prairie	Col.	2207	Charles Starrett	July 30,'41	60m	Aug. 2,'41	....	p195	p210
Thunder River Feud	Mono.	...	Range Busters	Jan. 9,'42	...	.....	....	....	....
Thundering Hoofs	RKO	....	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
•Tillie the Toiler	Col.	2017	William Tracy-Kay Harris	Aug. 7,'41	65m	Aug. 9,'41	....	p195	p288
To Be or Not to Be	UA	...	Carole Lombard-Jack Benny	Feb. 15,'42	...	.....	....	....	....
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 23,'42	...	.....	....	....	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12,'41	....	....	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	....
Twilight on the Trail	Para.	....	Bill Boyd	Not Set	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Jan. 15,'42	...	.....	....	....	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melyvn Douglas	Nov. '41*	94m	Oct. 25,'41	p329	p299	p421
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
•UNDER Fiesta Stars	Rep.	048	Gene Autry-Smiley Burnette	Aug. 25,'41	64m	Aug. 30,'41	p234	p218	p288
Underground Rustlers (formerly Bullets and Bullion)	Mono.	...	Range Busters	Nov. 21,'41	...	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	96m	Aug. 30,'41	p233	p172	p421
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41*	94m	Oct. 18,'41	p318	p289	p421
VANISHING Virginian, The	MGM	...	Frank Morgan-Kathryn Grayson	Not Set	97m	Dec. 6,'41	p394	p387	....
WEEKEND in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p421
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	...	Charles Starrett-Russell Hayden	Jan. 15,'42	...	.....	....	....	....
•When Ladies Meet	MGM	148	Joan Crawford-Robert Taylor	Aug. 29,'41	105m	Aug. 30,'41	....	p219	p323
•Whistling in the Dark	MGM	147	"Red" Skelton-Ann Rutherford	Aug. 8,'41	77m	Aug. 2,'41	....	p205	p353
•Wide Open Town	Para.	4055	William Boyd-Russell Hayden	Aug. 8,'41	78m	Aug. 2,'41	....	p194	p210
Wild Bill Hickok Rides	WB	...	Constance Bennett-Bruce Cabot	Not Set	...	.....	....	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings of Victory	Artkino	...	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	...	Claude Rains-Dick Foran	Dec. 12,'41	70m	Dec. 13,'41	p420	....	....
Woman of the Year, The	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	...	.....	....	p376	....
Workers, Let's Go (Czech)	Trans-Oceanic	...	Jan Werich-Jiri Voskovec	Dec. 12,'42	71m	Dec. 20,'42	p420	....	....
•World Premiere	Para.	4036	John Barrymore-Frances Farmer	Aug. 15,'41	70m	Aug. 30,'41	p234	p195	p288
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p421
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p421
•You'll Never Get Rich	Col.	2004	Fred Astaire-Rita Hayworth	Sept. 25,'41	88m	Sept. 27,'41	p285	....	p421
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
Young America	20th-Fox	...	Jane Withers-William Tracy	Jan. 2,'42	...	.....	....	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

* *Release dates on MGM's 1941-42 Features vary by territory.*

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 410.

GENEROUS CONTRIBUTORS

BECAUSE of their exceptional ability — each in its own field — to record completely the beauty of every scene, Eastman negative films have contributed their part to the success of modern screen productions. Eastman Kodak Company, Rochester, N. Y.

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EASTMAN NEGATIVE FILMS

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NATIONAL SCREEN SERVICE
Prize Baby of the Industry!



MOTION PICTURE HERALD

REVIEWS:

(In Product Digest)

The Man Who Came to Dinner
Kings Row
Mr. District Attorney in the Carter Case
Dangerously They Live
Fiesta
Hi, Gang
Billy the Kid's Round up
The Lone Rider Fights Back
Girl from Leningrad
Wild Bill Hickok Rides

LATE REVIEWS:

(In News Section)

Shanghai Gesture

THE TEN BIGGEST

moneymaking stars

MICKEY ROONEY
GENE AUTRY
CLARK GABLE
GARY COOPER
ABBOTT & COSTELLO
BETTE DAVIS
BOB HOPE
JAMES CAGNEY
SPENCER TRACY
JUDY GARLAND

..as designated by the nation's exhibitors, reporting on their box office experience in the annual poll by Motion Picture Herald

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DECEMBER 27, 1941

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THE SHOW WILL GO ON!

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MICKEY ROONEY, JUDY GARLAND in "BABES ON BROADWAY" • "JOE SMITH, AMERICAN," the timeliest patriotic thrill-picture ever made, starring ROBERT YOUNG, MARSHA HUNT • "THE VANISHING VIRGINIAN," the Surprise Triumph with FRANK MORGAN, KATHRYN GRAYSON • ROBERT TAYLOR, LANA TURNER in "JOHNNY EAGER" • SPENCER TRACY, KATHARINE HEPBURN in "WOMAN OF THE YEAR" • NORMA SHEARER, MELVYN DOUGLAS in "WE WERE DANCING" • NELSON EDDY, JEANETTE MacDONALD in "I MARRIED AN ANGEL" • ANN SOTHERN, RED SKELTON in "PANAMA HATTIE" • GREER GARSON, WALTER PIDGEON in "MRS. MINIVER" • ABBOTT & COSTELLO in "RIO RITA" with KATHRYN GRAYSON, JOHN CARROLL • ELEANOR POWELL, RED SKELTON in a BIG MUSICAL • SPENCER TRACY, HEDY LAMARR, JOHN GARFIELD in "TORTILLA FLAT." MICKEY ROONEY, LEWIS STONE and all the folks in "THE COURTSHIP OF ANDY HARDY."

DINNER is ready!



OME AND GET IT.. FROM WARNERS!

A HAPPY

"SERGEA
"THEY DI
"THE MAN



"YOU'RE IN T
"ALL

STRAIGHT THROUGH THE YEA

H THEIR BOOTS ON"

HO CAME TO DINNER"

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ROUGH TH NIGHT"

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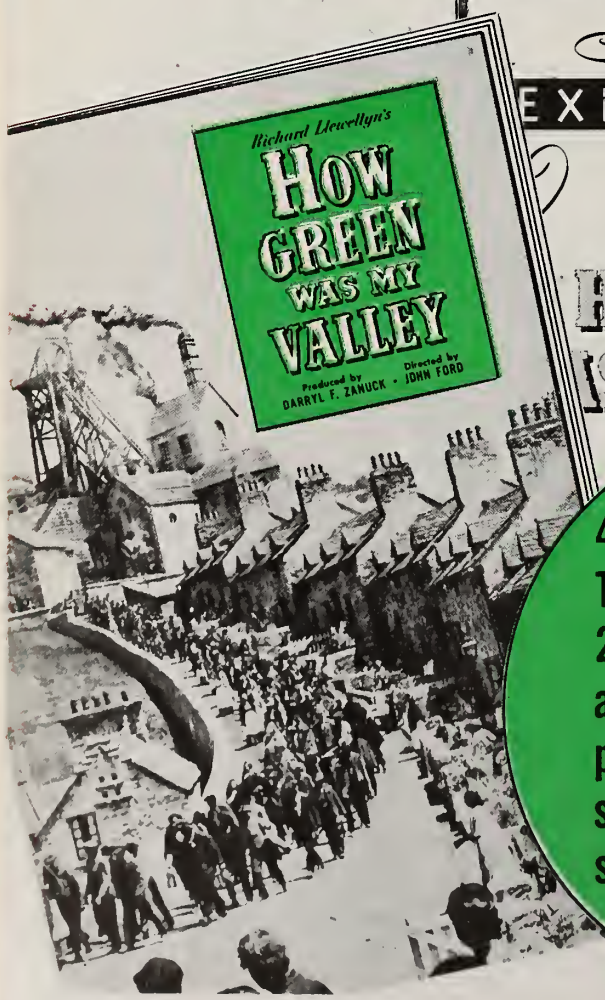
"KINGS ROW"

YEAR

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HGWMV

"HOW GREEN WAS MY VALLEY" IS NOW REPEATING ITS BROADWAY TRIUMPH AT BOXOFFICES THROUGHOUT THE NATION!



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HOW GREEN IS MY VALLEY

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ADVERTISING

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HOW GREEN AS MY VALLEY

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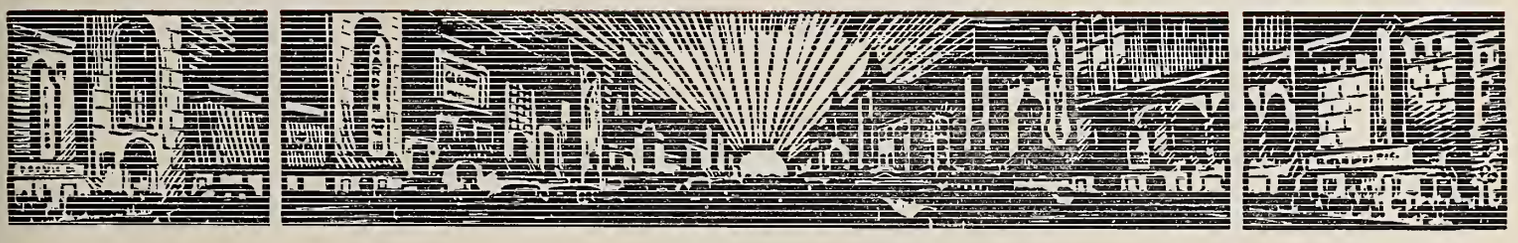
44 pages of experience! The biggest press-book 20th ever put out . . . a gold mine of proven, practical, pre-tested showmanship! At your service... *Showman!*

-testing have guided the preparation of these ads. They
o realize fully on every bit of the expanded budget you
r this outstanding boxoffice attraction.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 145, No. 13 December 27, 1941



THE STREET OF GOOD CHEER

[Reprinted from the Herald of December 27, 1924]

THERE is a Street of Good Cheer.

It is not marked out in any city plan; it is not merely a thoroughfare from one place to another.

It is not a busy artery of commerce where man and beast, by sweat of brow, toil their heavy burdens to the market-place.

It is not a boulevard where the pleasure-mad recklessly rush along in pursuit of vanishing rainbows.

It is not an exclusive avenue, only to be coursed by the rich and powerful.

It is not a winding road of deceit and disillusionment which leads only to misery and despair.

It is, instead, a broad and open highway which bids cheery welcome to all mankind.

It leads far away from the humdrum cares of daily life.

It gladly receives the traveler, regardless of youth or age, power or poverty, position or obscurity, and leads him on to fairy heights where the bitter world of reality is dispelled; where he may become an Alexander of conquest and win the heart of the story-book princess.

The bright lights of welcome are never dimmed upon this Street; it is never barricaded against the hungry heart of humanity, yearning for inspiration and contentment.

The portals of this Street are always ajar to bid a cordial greeting of good cheer to all who would travel its way.

It is, indeed, the Street of Good Cheer, this highway whose waysides are banked with those havens of happiness—the Motion Picture Theatres.

—Martin Quigley

This Week *in the News*

Business Rebounds

THE first week following Japan's attack upon Hawaii and America's declaration of war against that country, Germany and Italy, the public reaction affected the nation's box offices. However, grosses for the seven days from December 7th through December 13th were above grosses for the same period a year ago, according to home office circuit reports.

Over the week-end, business was good all along Broadway. "H. M. Pulham, Esq." grossed an estimated $62,000 at Radio City Music Hall, Thursday through Sunday, with a stage show. At the Paramount, "Birth of the Blues," with Orrin Tucker's orchestra, grossed $19,000 Saturday and Sunday, and ended its second week with an estimated $38,000. "Blues in the Night," at the Strand, with Count Basie's orchestra, now in its second week, pulled an estimated $14,000, Thursday through Sunday. "Confirm or Deny" at the Roxy, with a stage presentation, from Thursday to Sunday, hit an estimated $23,800. In its eighth week at the Rivoli, "How Green Was My Valley" brought an estimated $9,000, Friday through Sunday.

Hold-over grosses throughout the country record that "Citizen Kane," in a nine-weeks run at the Hawaii Theatre in Hollywood, returned $20,000 to RKO in film rentals, according to Al Galston, theatre operator. RKO also reports that Walt Disney's "Dumbo," currently in its 11th week at the Broadway Theatre in New York, was held over for second weeks in Boston, Chicago, Newark, Providence, San Francisco and Washington.

ASCAPers on Their Own

IN a move designed to provoke repeal of the anti-ASCAP law of Nebraska, the American Society of Composers, Authors and Publishers announced on Tuesday that it was releasing its members for that state, "in view of the inability of the Society to protect the rights of its members" in Nebraska. ASCAP declared this action would permit the individual composers, authors and publishers to issue licenses for their copyrighted musical compositions in Nebraska as well as to take measures to protect themselves against and seek redress for unauthorized public performances of their compositions.

In effect, the ASCAP release forecasts a series of copyright infringement suits by individual members against theatres, radio stations and other music users in Nebraska. ASCAP members may be expected to refuse license for their music and start prosecutions whenever their music is played.

THE TEN BEST Money Making Stars of 1941 as Exhibitors see them Page 13
THE SCREEN gets its war orders from the President; Coordinator named Page 17
GOVERNMENT looking into rental tax and marquee blackouts; War News Page 23
WASHINGTON Bureaus cut film production for the duration Page 26
WHITNEY committee films ready on molecules, cardiacs and cows Page 31
SOVIET films not napping when Nazis bombed Page 38
MPTOA votes for unity plan; Kirsch urges immediate action Page 44
HOT DEBATE with Appeal Board engages principals in arbitration case Page 47
BRITISH distributors split on flat rental controversy Page 53
PREMIERES of "Corsicans", "Hellzapoppin'" top week's openings Page 50
DISTRIBUTORS admit "peculiar" practices but say they're necessary Page 58
NO STRIKES during the war, Walsh, IATSE chief, says Page 60

SERVICE DEPARTMENTS

Asides and Interludes Page 37
Hollywood Scene Page 33
Late Reviews Page 32
Managers' Round Table Page 69
Reviews (Product Digest) Page 79
What the Picture Did for Me Page 63
PRODUCT DIGEST, including Reviews and Release Chart Page 79

Price Climb Continues

THEATRE admissions are continuing to rise indicating that exhibitors have advanced prices to eliminate handling of pennies, under the Federal tax, joining operators in scores of cities who previously had acted similarly.

For the first time in Seattle, the Palomar operated by John Danz, is charging a higher rate weekends. Second-runs in Portland, Ore., have advanced from 15 to 20-cents, including all taxes, and third-run houses, 10-11-cents, increased prices to 15.

Starting Christmas Day, Balaban & Katz theatres in Chicago advance admission charges under 40 cents about 10 per cent, bring admissions to even money. Changes are as follows: 17-cent tickets to 20; 22 to 25; 28 to 30; 33 to 35 and 39 to 40 cents, including tax. Children's prices of 11, 17 and 28-cents remain. It is understood there will be no change in prices above the 40-cents' level.

Boys and girls of Houston, Texas, between the ages of 12 and 16 years got a break with the inauguration on December 19th of a new "junior" admission price policy for Fridays and Saturdays at Interstate's Majestic and Metropolitan theatres. Heretofore, juniors had paid adult prices but under the cut rate pay 20 cents for any seat at any time on the two days plus the regular Federal tax of 3, 4 or 5 cents according to the time the ticket is purchased. Adult admissions to both houses remain at 40 cents during the day and 55 cents at night.

On Monday, the Internal Bureau of the U. S. Treasury Department reported in Washington that admission tax collections increased almost 50 per cent in the first month of application of the all-admission levy which became effective on October 1st.

The bureau announced that receipts from the tax in November aggregated $10,411,197, compared with $6,812,275 in October and $7,124,225 in November, 1940. The report also showed that for the first 11 months of the year admission tax collections reached $76,407,121, compared with $36,829,403 for the corresponding period in 1940.

Keep 'Em Smiling

PARAMOUNT'S New York theatre of that name this week went to a war wary public, via trailer, and newspaper advertisement, with the essential message: Cheer up; keep calm; have faith.

A special screen trailer, over the signature of Robert Weitman, the theatre's managing director, and a chief air raid warden for the Broadway sector, read:

"Relax, New York.

"Relaxation and Recreation are more essential now than ever before. For the Duration The New York Paramount Theater Will Continue to Provide the Best in Entertainment. The Highest Quality Screen and In Person Shows. Entertainment guaranteed to make you relax and forget your troubles will be our chief aim for 1942. In the Presentation of these Bigger and Better Morale Building 2 for 1 Shows, The New York Paramount is thoroughly prepared for any emergency. . ."

New Deals for Skouras

GEORGE P. SPYROS AND CHARLES SKOURAS, long prominent in circuit operations have been given new contracts in connection with their theatre operations in the west for Chase-Fox-National Theatres, it was learned in New York this week. George P. Skouras has been given a 15-year extension of his present contract as operator of Skouras Theatre by Fox Metropolitan Playhouses, New York.

Spyros and Charles signed a new five-year contract as operators of National.

Skouras Theatres operates houses in New York and the metropolitan area and National Theatres operates more than 400 houses in the Midwest and on the West Coast. Spyros Skouras is president of National, Charles Skouras is in charge of Fox West Coast, and George P. is president of Skouras Theatres Corp. which is not affiliated with National.

For a number of years Spyros and Charles Skouras have headed the National circuit which consists of the Fox West Coast, Fox Intermountain, Fox Midwest, Wisconsin Amusement Enterprises and Evergreen State Amusement Enterprises and Fox Michigan Corp.

Happy New Year!

CANADIAN exhibitors get off to a bad start for the New Year. The Dominion's War Time Prices and Trade Board, at Toronto, issued a ruling last week prohibiting Canadian theatres from increasing prices for special New Year's Eve performances and from passing along to their patrons the 20 per cent Federal amusement tax in connection with admissions for any such performances. It is expected that exhibitors, as a result of the order, will suffer a 20 per cent loss in grosses for that one night's business.

This is the first time the Dominion Government has ordered theatres not to pass on the 20 per cent tax to the public, and showmen in Canada regard the ruling as a "dangerous precedent."

The order limits admission charges to the scales in effect for the midnight shows last New Year's Eve.

Quota Violation

ALLIES of course, Britain and the United States may be, before long, partners in a federation.

But—"business is business".

Last week, some evidence of that attitude appeared in the fining—50 pounds each—of two American owned theatres in London's West End, the Carlton and the Plaza, owned by Paramount, after conviction on charges of failing to fulfill their quota act obligations by giving 15 per cent of their screen time to British films.

They defended themselves by pointing out rejection of 100 British films as unsuitable. The trial magistrate retorted that the British films were available, and that the theatre operators could not convincingly conclude that the films rejected would be failures.

Ready for QP Awards

ACCEPTANCES of over 75 industry executives to serve on the Judging Committee for 1942 have been received to date, marking the opening of the ninth year of the Quigley Awards, sponsored by MOTION PICTURE HERALD through Managers Round Table, A-Mike Vogel, chairman.

Representing distribution, advertising and exhibition, the judges are listed in the Round Table section of this issue. They will participate in the examination of entries in the Quarter and Grand Awards judging.

Quigley Awards are offered to theatre managers and theatre publicity men for outstanding advertising and exploitation. Entrants are invited to submit campaign material for preliminary judging in each two-week period to determine winners of Fortnight Appointments, with those most frequently represented in the "Fortnights" considered for "Quarter-Master" Awards given at the expiration of each quarter.

Climax of the 1941 competitions will be the Grand Awards Judging, in New York, to be held early in the year, when the Committee, sitting as a whole, will decide upon the two theatremen to be voted the year's honors. In the past, the winners, as guests of Quigley Publications, were taken to Hollywood to receive the Grand Awards at ceremonies witnessed by studio heads, directors and stars.

Over the eight years of their existence, the Awards have been credited widely for promotions, salary rises and bonuses to winners.

THIS WEEK PICTURES ADVERTISED

"Sergeant York," Warners, Pages 4, 5
"They Died With Their Boots On," Warners, Pages 4, 5
"The Man Who Came to Dinner," Warners, Pages 4, 5
"You're in the Army Now," Warners, Pages 4, 5, 43
"All Through the Night," Warners, Pages 4, 5
"The Male Animal," Warners, Pages 4, 5
"Kings Row," Warners, Pages 4, 5
"How Green Was My Valley," 20th-Fox, Page 6
"Pacific Blackout," Paramount, Pages 19 *to* 22
"Babes on Broadway," MGM, Page 35, 36
"Johnny Eager," MGM, Page 40, 41
"Playmates," RKO, Pages 45, 46
"Ball of Fire," RKO, Page 49
"Remember the Day," 20th-Fox, Pages 54, 55
"The Devil Pays Off," Republic, Page 57
"Shanghai Gesture," United Artists, Page 59

To Boo or Not to Boo?

THE long established newsreel audience habit—vocal disapproval—appears virtually drowned under the wave of national unity.

One who did not see that wave, Edward Loos, Jr., 23 year old Chicago youth, this week was serving out, in jail there, a $200 fine. In the Telenews Theatre, Chicago, two weeks ago, he booed the screen image of President Roosevelt.

Attorneys for the American Civil Liberties Union, and the National Lawyers Guild may intervene for Mr. Loos. They say his act was "foolish tactlessness, rather than treason" and term him "a victim of war hysteria in the courts."

Ominous Note

FOREBODINGS of an Axis alliance with Portugal were heard in several motion picture theatres at Lisbon on Tuesday when audience demonstrations halted the screening of views of Sydney, Australia. The New York *Times* reported the anti-British note in the catcalls and protests against the pictures was at variance with the pro-British tone of the press in Portugal. Previously Prime Minister Winston Churchill had been frequently cheered by Lisbon audiences despite a ban on demonstrations. The ominous note from the theatres came at a time when press reports of massing German troops on France's Spanish border indicated that the last outlet in continental Europe for American films might soon be closed by Nazi domination.

Harvard on Advertising

ADVERTISING has been an "essential ingredient" in raising our living standards. Although it has increased costs and prices of merchandise, competition has counterbalanced this tendency. In essence, "advertising's outstanding contribution to consumer welfare comes from its part in promoting a dynamic, expanding economy."

Such is the gist of a study of the economic effects of advertising, by Professor Neil H. Borden, Harvard. The study, published in 1,000 pages, was four and one half years in preparation. It is based upon case histories, interviews with business executives, and industry studies made at the Harvard Graduate School of Business.

Tribute to Ungar

THE CALIFORNIA State Legislature, last Saturday, in a resolution commended Arthur Ungar, editor of Hollywood Daily Variety, for his efforts in "assisting and securing" the conviction of Willie Bioff and George E. Browne, former IATSE executives now serving jail terms for extorting almost $1,000,000 from producer-distributors.

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THIS WEEK

. . . *the Camera observes*



BOSS of the film industry, for the Office of Production Management, Washington, is A. Julian Brylawski, serving at one dollar per year. Mr. Brylawski long has been MPTOA agent and Warner real estate and purchasing agent in that city.



■ FILMS AND DIPLOMACY mingle at Warners' "Sergeant York" at Warner Theatre, London. Here are Max Milder, the company's British chief, and John G. Winant, our Ambassador.



By Staff Photographer

■ NEW YORK DEFENSE MEETING is addressed by Francis Harmon, standing; Garson Kanin, left; Joseph Gould and Eugene Pilchet seated. Story on page 24.





CHICAGO TESTIMONIAL for RKO's newly promoted Walter Branson, Jack Osserman, and Sam Gorelick, brought out, among others, those above: L. Sussman, Hal Pereira, Van Nomikos, S. Goldfinger, George Bush.

Left are Mr. Osserman, John Jones, of the McVickers Theatre; Mr. Branson, and Mr. Gorelick. The testimonial, a dinner, occurred Friday night, December 19th, at the Congress, and drew a full house of 250 exhibitors, salesmen and exchange heads.



■ "PRESERVE CIVIL RIGHTS" and combat intolerance through the war, was Wendell Willkie's message to the theatre unit of the National Conference of Christians and Jews, in New York, last week. Flanking him, here, are J. Robert Rubin, Loew vice-president; and Basil O'Connor, the President's former law partner.



ACTIVE NOW in the Los Angeles area is Lieutenant Commander Eugene Zukor, son of Adolph, chairman of Paramount's board.



By Staff Photographer

PROSPERITY in Latin America, is the report of Joseph Seidelman, Universal foreign manager, in New York after four weeks below the Rio Grande.



By Staff Photographer



By Staff Photographer

■ NEW YORK VISITOR—after that Chicago "unity" meeting—is Edward Kuykendall, president of the Motion Picture Theatre Owners of America.

HARRY BRANDT AND OSCAR DOOB ask the trade press for cooperation (immediately pledged) in the forthcoming March of Dimes theatre drive, January 22nd to 28th. The film industry is now organized nationally for the polio campaign. Enlisted so far are 2,500 theatres; goal is 10,000. Mr. Brandt is drive co-chairman; Mr. Doob, publicity chief.





■ MONOGRAM executives and franchise holders in sales conclave at Chicago included: (seated) W. B. Hurlburt, George Weeks, Forrest Judd, Henri Elman, Trem Carr, John Mangham, Steve Broidy, Lou Fiddler, Harry Berkson, Lloyd Lind, Ben Nathanson, Ben Welansky, Charles Trampe, Howard Stubbins, Steve Brody, Joe Kaufman (a visitor), Ed Blumenthal, Sol Francis, John Fancone, Nate Sodikan, Bill Onie, and Nate Schultz.



THEIR CHIEFS attended Loew's circuit New York managers' party last week. Above are Joseph Vogel, Oscar Doob, Nicholas Schenck; right are Arthur Loew, William Rodgers.





By Staff Photographer

ADVICE of George Schutz, *Better Theatres* editor, seated, is sought by Mr. and Mrs. Antonio Osio, on New York visit. They own Mexican theatres, including the Cine Olympia, Mexico City.



CONGRATULATIONS to Norman Kersta, right, new NBC television manager, from predecessor Alfred Morton, who January 1st heads the National Concert and Artists Corporation.

VARIETY'S CHARITY is again emphasized, during Philadelphia tent's annual banquet, by $4,000 for polio victims. Earle Sweigert, below right, tent head, hands the check to Dr. A. Stoddard.





■ OUR INDUSTRY contributed $475,826 to Los Angeles' Community Chest, volunteers heard last week from Edward Arnold, standing, screen actors' chief; and Paul K. Yost, drive chairman.

The Money-Making Stars of 1941

THE TEN BEST OF THE YEAR IN EXHIBITOR POLL

	Combined Vote	Percentage of Possible Votes	Independent Only	Circuit Only
1.	Mickey Rooney	51	Mickey Rooney	Clark Gable
2.	Clark Gable	48	Clark Gable	Mickey Rooney
3.	Abbott & Costello	35	Spencer Tracy	Abbott & Costello
4.	Bob Hope	33	Abbott & Costello	Bob Hope
5.	Spencer Tracy	31	Bob Hope	Spencer Tracy
6.	Gene Autry	21	Gene Autry	Gary Cooper
7.	Gary Cooper	19	Gary Cooper	Bette Davis
8.	Bette Davis	18	James Cagney	Gene Autry
9.	James Cagney	16	Bette Davis	James Cagney
10.	Judy Garland	13	Judy Garland	Judy Garland

THREE significant highlights mark the MOTION PICTURE HERALD-FAME poll of exhibitors' selection of the money-making stars of 1941.

¶First, Mickey Rooney has done it again. The screen personification of American youth for his generation and his elders, Mr. Rooney holds Number One position for the third consecutive year. Only Shirley Temple, leader in 1935, 1936, 1937 and 1938; Marie Dressler, Number One star in 1932 and 1933 and Will Rogers, top star in 1934, have held this place of exhibitor-honor since the poll was instituted.

¶Clark Gable, taking second position in 1941, chalks up an unchallenged and enviable record as the only star voted a place among the top ten in all of the ten *Fame* compilations. For consistent box office service to showmen throughout the country, down the years, Mr. Gable is pre-eminent.

¶And third, proving conclusively that 1941 was a banner year for screen comedies in general and army training camp comedies in particular, Abbott and Costello and Bob Hope were in third and fourth positions.

Another newsworthy consideration in the poll is the fact that eight of the ten top positions in 1941 are held by stars whose screen performances earned them similar exhibitor-attention in polls of previous years.

Highlight of last year's poll was Gene Autry's entry into the ten top-ranking money-making stars' hall of *Fame*. He was first cowboy star to attain this eminence since Will Rogers achieved first position in 1934.

Mickey Rooney who has held top spot as a box office winner since 1939, again proved his ability to give dollar service to theatremen in these 1941 films: "Strike Up the Band," "Andy Hardy's Private Secretary," "Men of Boys Town" and "Life Begins for Andy Hardy."

Clark Gable, voted 8th in 1932; 7th in 1933; 2nd in 1934; 3rd in 1935; 2nd in 1936; 2nd in 1937; 2nd in 1938; 4th in 1939 and 3rd in 1940, continued his consistent money-making record in 1941 in "Gone With the Wind," "Comrade X," "Boom Town," "They Met in Bombay" and in early runs of "Honky Tonk."

The duo zanies, Bud Abbott and Lou Costello who gagged their way into motion pictures following years of vaudeville and radio laugh-provoking, in record time, leaped to third place, with their films "Buck Privates," "In the Navy" and "Hold That Ghost." These pictures followed "One Night in the Tropics," inconspicuous as a money-maker but a vehicle which forecast their popularity with exhibitors and public alike.

In 1940, Bob Hope held 18th position in the poll. His comic antics earned him fourth place on the 1941 list of grosses piled up for exhibitors in "The Road to Zanzibar," "Caught in the Draft" and early runs of "Nothing But the Truth," which began widespread distribution just as the poll was completed. His radio popularity—he was named champion of champions in the *Motion Picture Daily's* poll last week, and his show lines up as one of the top five programs on the air according to the Crosley ratings—has been a significant factor in the Hope screen career.

Spencer Tracy, voted 5th in 1938, 3rd in 1939 and 2nd in 1940, ran 5th this year, again proving his box office value in "Boom Town," "Men of Boys Town," and "Dr. Jekyl and Mr. Hyde," the latter released late in the period covered by the poll.

Gene Autry's position, sixth this year, is unchanged with respect to those of Rooney, Gable and Tracy, who outranked him in 1940. Autry's eight 1941 pictures, showing in the 11,143 theatres in which his popularity commands bookings, exceeded by a substantial margin his 1940 yields of profits to exhibitors.

Gary Cooper jumped from 20th place in 1940 to 7th position this year. He was 10th in 1936 and 9th in 1937. "Northwest Mounted Police," "Meet John Doe," "The Westerner," pre-release showings of "Ser-

(*Continued on page 16*)

THE MONEY



I. MICKEY ROONEY



III. BUD ABBOTT and LOU COSTELLO

Fifteen Honor Stars

Combined Ranking	Independent Only	Circuit Only
11. Tyrone Power	Dorothy Lamour	Tyrone Power
12. Alice Faye	Tyrone Power	James Stewart
13. James Stewart	Alice Faye	Errol Flynn
14. Errol Flynn	Wallace Beery	Betty Grable
15. Dorothy Lamour	Bing Crosby	Bing Crosby
16. Betty Grable	Betty Grable	Alice Faye
17. Bing Crosby	Errol Flynn	Jack Benny
18. Ginger Rogers	Ginger Rogers	Ginger Rogers
19. Wallace Beery	James Stewart	Robert Taylor
20. Jack Benny	Jack Benny	Cary Grant
21. Robert Taylor	Robert Taylor	Dorothy Lamour
22. Don Ameche	Don Ameche	Deanna Durbin
23. Cary Grant	Deanna Durbin	Wallace Beery
24. Deanna Durbin	Cary Grant	Don Ameche
25. William Powell	William Powell	William Powell



II. CLARK GABLE

Group I

William Boyd
Judy Canova
Madeleine Carroll
Claudette Colbert
Joan Crawford
Olivia De Havilland
Melvyn Douglas
Irene Dunne
Henry Fonda
Greer Garson
Hardy Family
Sonja Henie
Hedy Lamarr
Vivien Leigh
Myrna Loy
Fred Mac Murray
Marx Brothers
Pat O'Brien
George Raft
Edward G. Robinson
Roy Rogers
Rosalind Russell
Ann Sheridan
Lana Turner

Group II

Jean Arthur
Lew Ayres
Lionel Barrymore
Humphrey Bogart
Charles Boyer
George Brent
Dead End Kids
Nelson Eddy
Paulette Goddard
Rita Hayworth
Kay Kyser
Jeannette MacDonald
Carmen Miranda
Robert Montgomery
Laurence Olivier
Walter Pidgeon
Ann Sothern
Jane Withers

Group III

Brian Aherne
Richard Arlen
Edward Arnold
Fred Astaire
Bonnie Baker
Don Barry
Warner Baxter
Louise Beavers
Ralph Bellamy
Joan Bennett
Ingrid Bergman
Willie Best
Walter Brennan
Clive Brook
Joe E. Brown
Johnny Mack Brown
Carol Bruce
Smiley Burnette
Bob Burns
Leo Carrillo
Andy Clyde
Ronald Colman
Jerry Colonna
Jackie Cooper
Linda Darnell
Frankie Darro
Laraine Day
Andy Devine
Marlene Dietrich
Robert Donat
Brian Donlevy
East Side Kids
Bill Elliott
Douglas Fairbanks, Jr.
W. C. Fields
Dick Foran

MAKING STARS OF 1941



IV. BOB HOPE



V. SPENCER TRACY



VI. GENE AUTRY



VII. GARY COOPER



VIII. BETTE DAVIS



IX. JAMES CAGNEY

Preston Foster
Kay Francis
Jane Frazee
Greta Garbo
John Garfield
Charlotte Greenwood
Alan Hale
Jon Hall
Rex Harrison
George Hayes
Katharine Hepburn
William Holden
Jack Holt
Tim Holt
Leslie Howard
Mary Beth Hughes
Ruth Hussey
Walter Huston
Buck Jones
Boris Karloff
Guy Kibbee
Priscilla Lane
Charles Laughton
Laurel and Hardy
Mary Lee
Robert Livingston
Margaret Lockwood
Carole Lombard
Bela Lugosi
Lulu Belle and Scotty
Lum n' Abner
Ida Lupino
Jeffrey Lynn
Marjorie Main
Brenda Marshall
Herbert Marshall
Mary Martin
Tim McCoy
Joel McCrea
Hattie McDaniel
Victor McLaghlin
Ray Middleton
Ray Milland
F. E. Miller
Thomas Mitchell
George Montgomery
Manton Moreland
Dennis Morgan
Frank Morgan
Wayne Morris
Paul Muni
Anna Neagle
Lloyd Nolan
Jack Oakie
John Payne
Dick Powell
Robert Preston
Basil Rathbone
Ronald Reagan
Tex Ritter
Rochester
Cesar Romero
Charles Ruggles
Ann Rutherford
Sabu
Al St. John
George Sanders
Baby Sandy
Martha Scott
Randolph Scott
Norma Shearer
Penny Singleton
Red Skelton
Barbara Stanwyck
Charles Starrett
Bob Steele
Louis Stone
Margaret Sullavan
Shirley Temple
Three Mesquiteers
Gene Tierney
Franchot Tone
Orrin Tucker
Conrad Veidt
Lupe Velez
John Wayne
Weaver Brothers and Elviry
Orson Welles
Loretta Young
Robert Young
Roland Young



X. JUDY GARLAND

The Western Winners

	Combined Vote	Percentage of Possible Votes	Independent Only	Circuit Only
1.	Gene Autry	67	Gene Autry	Gene Autry
2.	Bill Boyd	57	Bill Boyd	Bill Boyd
3.	Roy Rogers	39	Roy Rogers	Roy Rogers
4.	Charles Starrett	20	Charles Starrett	Charles Starrett
5.	Smiley Burnette	19	Smiley Burnette	Smiley Burnette
6.	Tim Holt	17	Tim Holt	Tim Holt
7.	Johnny Mack Brown	16	JohnnyMackBrown	JohnnyMackBrown
8.	Three Mesquiteers	15	Bill Elliott	Three Mesquiteers
9.	Bill Elliott	14	Three Mesquiteers	Bill Elliott
10.	Tex Ritter	10	Tex Ritter	Buck Jones

Honorable Mention

11. Buck Jones	16. George O'Brien	Wallace Beery	Dick Foran	Fuzzy Knight	Range Busters
12. Cesar Romero	17. Tim McCoy	Andy Clyde	Raymond Hatton	Mary Lee	Randolph Scott
13. Don Barry	18. Russell Hayden	Gary Cooper	George Houston	Bob Livingston	Max Terhune
14. George Hayes	19. Ray Corrigan	Rufe Davis	Tom Keane	George Montgomery	Tom Tyler
15. Bob Steele	20. John Wayne	Richard Dix	John King	Jack Randall	Ray Whitley

Comedy Stressed By Money Makers

(Continued from page 13)

geant York," accounted for his 1941 leap up the ladder of money-makers. The latter picture will give him a good head start for exhibitor-attention in naming box office winners of 1942.

Bette Davis, twice an Academy Award-winner, is now a second-time winner of place among the top ten, voted 8th place this year as compared with 9th position in 1940. She was sixth in 1939. This rise is attributed to her pictures "The Letter," "The Great Lie," "The Bride Came C.O.D." and early showings of "The Little Foxes."

James Cagney holds 9th position in 1941, appearing a fourth time among the top ten. Achieving 10th place in 1935, Mr. Cagney retired from screen work for a period and then came back to run 9th in 1939, 6th in 1940, "Strawberry Blonde," "The Bride Came C.O.D" and "City for Conquest" brought him into the *Fame* fold again.

Judy Garland, personifying the American Girl on the screen, who rose from obscurity in the 1939 poll to 10th place in 1940, retains her last year's position. Her career has been closely identified with Mickey Rooney's by reason of co-casting. During 1941 she was seen in "Strike Up the Band," "Ziegfeld Girl" and "Life Begins for Andy Hardy," three pictures of which two were also among Mr. Rooney's four films.

For the record, it is noted that among the next 15 stars ranking as money-makers for 1941, Tyrone Power, voted 11th position this year, took 5th place in 1940, 2nd in 1939 and 10th in 1938. Alice Faye, 12th in 1941, ran 7th in 1939 and 9th in 1938. Bing Crosby dropped from 7th position last year to 17th this year. Wallace Berry, 8th in 1940, ran 19th this year. He rated 7th in 1932; 5th in 1933; 4th in 1934 and 8th in 1935.

Robert Taylor, voted 21st position this year, ran 4th place among the top ten money-making stars in 1936, 3rd in 1937, 6th in 1938, and had not achieved listing among the top ten in 1939 or 1940. Errol Flynn, 14th in 1941, received top-ten-ranking only once, in 1939. Sonja Henie, 8th in 1937, 3rd in 1938 and 10th in 1939, was not listed among this year's honor-fifteen. James Stewart, who never got into the top ten ranking, comes close to it this year, in 13th position. Ginger Rogers, who with her former film-dancing partner, Fred Astaire, was voted 4th place in 1935, 3rd in 1936 and 7th in 1937, was placed 18th in 1941. William Powell, 25th this year, rated 5th position in 1937.

Among the others ranking in the 11th to 25th positions in 1941 are Dorothy Lamour, 15th; Betty Grable, 16th; Jack Benny, 20th; Don Ameche, 22nd; Cary Grant, 23rd and Deanna Durbin, 24th.

Gene Autry Leads For Fifth Year

The poll of money-making Western stars of 1941 gives Gene Autry leadership. He maintains a five-year record of sustained supremacy without parallel in motion picture history. William S. Hart once dominated the Western field in comparable fashion but his film career pre-dated the inauguration of the Motion Picture Herald-*Fame* poll.

William Boyd, second again in 1941 and closing the gap between himself and the leader as the figures prove, parallels the Autry record of consistency with five consecutive years in position of runner-up.

Roy Rogers' hold on third place is duplicated without substantial change. Moving up one position from 5th in 1940, Charles Starrett was voted 4th this year. Smiley Burnette took fifth place for 1941 and Tim Holt, a newcomer to Westerns, carves a conspicuous niche with 6th place, a spot held by Johnny Mack Brown in 1940, who ran 7th this year.

Duplicating their 1940 positions, The Three Mesquiteers were voted 8th in 1941. Bill Elliott rose one position to 9th, and Tex Ritter, who lost some screen time during the launching of a new series, is in 10th place.

PRESIDENT CALLS SCREEN TO WAR, DEFINES NATURE OF RESTRICTIONS

Lowell Mellett Is U. S. Liaison with Motion Pictures; Heads All Official Film Activity; Will Assign Wartime Tasks

The motion picture industry was officially called for wartime service on Tuesday by the President of the United States.

The President, with the declaration that he wanted no censorship of motion pictures, appointed Lowell Mellett Coordinator of Government Films for the duration of the war. Mr. Mellett, who is director of the U. S. Office of Government Reports, will be the government liaison with all branches of the motion picture industry.

The appointment was made known in a letter from Mr. Mellett to George J. Schaefer, (RKO) chairman of the motion picture industry War Activities Committee. Mr. Mellett forwarded the President's instructions and acknowledged receipt of the committee's offer of December 12th of full wartime service from the industry. He asked that the committee designate someone to represent it in its relations with the government.

Mr. Schaefer announced that Francis S. Harmon, executive vice chairman of the War Activities Committee would fill the post.

To Advise Industry

Mr. Mellett's duties, as listed in the President's letter dated December 18th, will consist of acting as liaison officer between the government and all branches of the motion picture industry to advise it on ways of national service, to establish a clearing office to arrange exhibition of government films, and to supervise existing government film production and plan new government films "to inform and instruct the public during the war time crisis."

"The American motion picture is one of our most effective media in informing and entertaining our citizens," the President wrote, "The motion picture must remain free insofar as national security will permit."

The President said that he wanted no censorship, or restrictions other than those necessary for national safety and declared that the motion picture industry has a very useful contribution to make during the war emergency. He placed all government film activities under Mr. Mellett's direction and designated him as the principal contact between the U. S. and the industry.

In his letter to Mr. Schaefer Mr. Mellett said that the appointment of a coordinator meets the industry's recommendation that a single agency be designated to handle government requests for motion picture service. Mr. Mellett said that during the past fifteen months he had filled such a post to a limited extent.

"During that time I have been greatly impressed by the sincerity of the motion picture industry as a whole in its purpose to aid our national defense in every way," he wrote. He expressed confidence that this cooperation between government and motion pictures could be made very effective.

Mr. Schaefer in a telegraphed reply on Tuesday to Mr. Mellett reported the designation of Francis Harmon as industry contact. He thanked Mr. Mellett for the reference to the sincerity of the industry's efforts in behalf of

(Continued on following page)

Censorship Policy Makers



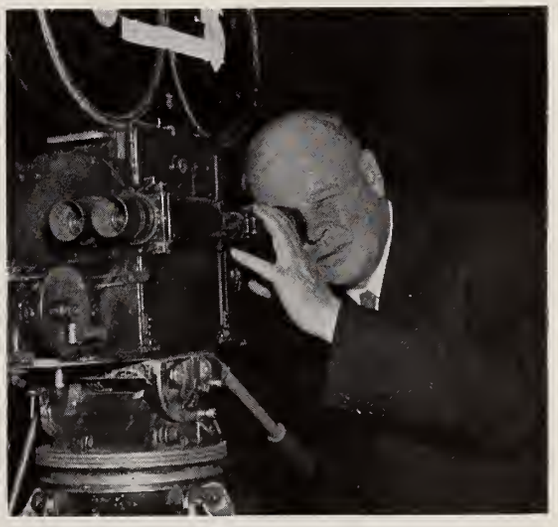
LOWELL MELLETT, newly appointed Coordinator of Films by the President



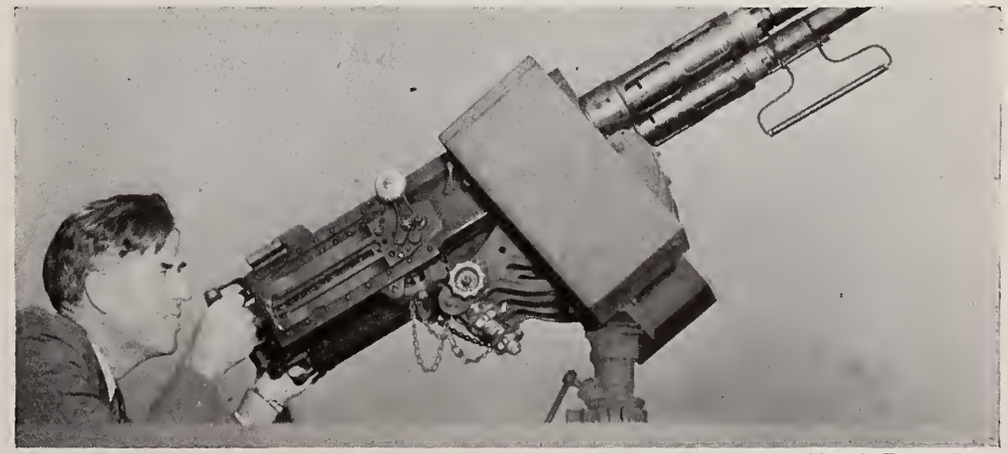
FRANCIS BIDDLE, Solicitor General



BYRON PRICE, Director



FRANK C. WALKER, Postmaster-General



Photos by Harris & Ewing

HENRY AGARD WALLACE, Vice-President of the United States

"NO CENSORSHIP OF THE SCREENS"

(Continued from preceding page)

national defense and added, "You may count upon our vigorous cooperation in the achievement of complete victory in this war against those who threaten all freedom."

The text of the President's letter follows:

THE WHITE HOUSE
December 18, 1941

Dear Mr. Mellett:

The American motion picture is one of our most effective media in informing and entertaining our citizens. The motion picture must remain free insofar as national security will permit. I want no censorship of the motion picture; I want no restrictions placed thereon which will impair the usefulness of the film other than those very necessary restrictions which the dictates of safety make imperative.

The motion picture, especially as used by the Federal Government, has a very useful contribution to make during the war emergency. In order that the Federal Government's efforts in the field of motion picture production and distribution may serve most effectively and efficiently, it is desirable that all activities of the Federal Government be coordinated under the direction of one central office.

Therefore, as President of the United States and Commander-in-Chief of the Armed Forces, I direct that you, as Director of the Office of Government Reports, act as Coordinator of Government Films for the duration of the war.

The functions you will discharge in this capacity are:

(1) Act as liaison officer of the Federal Government with theatrical, educational and industrial producers and distributors in connection with the preparation, production and distribution of films;

(2) Establish a clearance office through which all of the Government's civilian films must clear, whether they are to be distributed through theatres or through non-theatrical organizations;

(3) Plan, so far as necessary, such Government motion picture production and distribution as is deemed necessary to inform and instruct the public during the war-time crisis;

(4) Consult with all Government departments in conection with film production and distribution program and consult with and advise motion picture producers of ways and means in which they can most usefully serve in the national effort.

I further direct that you transmit a copy of this letter to the heads of all Federal agencies.

Franklin D. Roosevelt

Lowell Mellett, the new chief of wartime film activities is a former newspaperman who has been director of the Office of Government Reports since 1939. Previously he directed the National Emergency Council. From 1921 to 1937 he was editor of the *Washington Daily News* and manager of the Scripps-Howard Newspaper Alliance from 1925 to 1937. He was born in Elwood, Ind. and worked on newspapers in Indianapolis, St. Louis, New York, Seattle and for the United Press in Washington and Europe. He is 57.

The resolution sent to President Roosevelt by Mr. Schaefer on December 12th for the War Activities Committee reiterated the pledge of loyalty in the telegram dispatched for the industry immediately following the declaration of war. It pledged the services of more than 12,000 theatres, all artists, distributors, newsreels, producers and the trade press.

It also recommended to the President that "a single agency or individual be designated to deal with requests from all governmental departments and bureaus (with the possible exception of the Army and Navy Departments), which are made upon the industry in connection with the production, distribution, or exhibition of motion pictures; and that all requests which may be approved for presentation to the industry by the Government representative so designated, be transmitted to a similarly designated representative of this committee which represents all branches of the American motion picture industry."

Machinery for the war-time censorship of all media of public information was set up at Washington last week by presidential order naming a special Cabinet committee and appointing Byron Price, director of censorship. They were reported busy drafting procedures to keep military information out of newspapers, radio, newspaper photographs and, presumably, newsreels.

Cabinet Censor Committee

Postmaster-General Frank Comerford Walker, of the Comerford circuit family, is chairman of the Cabinet censorship advisory committee. Vice President Henry A. Wallace and Attorney General Francis Biddle complete the committee. Lowell Mellett, director of the Office of Government Reports and motion picture coordinator will attend the committee meetings as press relations advisor.

Mr. Price, who took over the direction of war censorship at Washington last week is on leave from the post of executive editor of the Associated Press.

General press coverage of Washington news sources was the principal subject of Mr. Price's activities it was reported from Washington. "Cooperation" of the newsreels with the war and navy press departments was said to be continuing on a satisfactory basis.

Privately, several newsreel editors expressed the opinion that the review of newsreels would remain in the military offices. They predicted that army and navy censors would be reluctant to let any uncensored pictures pass out of their offices. Also, the newsreels are dependent on military channels for the transport of pictures from the fighting area.

"Mr. Price will build his own house as the needs determine," Stephen Early, presidential secretary commented, according to the AP. He made it clear, however, that the present war censorship would differ widely from the practice of the Creel Committee during 1917-18. News now will be checked at the source to eliminate military information, it was said, and reporters would be permitted to maintain established contacts with government press offices and officials. Reporters will be asked to clear stories through Mr. Price only if they get information not generally distributed, it was said.

Radio news controls will also be under Mr. Price, it was said, with supervision of facilities under the Defense Communications Board cooperating with the Federal Communications Commission. The National Association of Broadcasters this week pledged the elimination of all "carelessness, sensationalism, and second-guessing" from radio news reports. A guide prepared by the NAB listed general rules and such specific bans as radio reports on weather, casualties, and troop or naval movements. It warned against commercializing news reports and ad lib broadcasts.

Lieutenant Commander Paul C. Smith, editor and general manager of the San Francisco *Chronicle* this week became press relations officer for the navy department.

Fly Urges Radio Control

Quick action on legislation investing the President with war-time control of all communications facilities was urged upon the Senate Interstate Commerce Committee on Tuesday by James L. Fly, chairman of the Federal Communications Commission.

Mr. Fly explained that the measure, already approved by the House, would enable the Army and Navy to control and operate such facilities as might be required by war conditions, but gave assurance that no wholesale expropriation of broadcasting or other facilities is contemplated.

The only basis for the taking over of all facilities by the Government, Mr. Fly said, would be the spread of total war throughout the United States.

THEATRE SWITCHES ITS JAPANESE NAME

The war-conscious management of the Mikado Theatre, deluxe second-run house operated by Fanchon & Marco for the St. Louis Amusement Company in St. Louis, intends to change the name of the theatre. A contest, offering prizes of $10, $15, *and* $25 *for the best names submitted, has been started by Manager Joseph J. Goldstein, and more than* 500 *entries have already been received. Most popular names so far include Pearl Harbor, Victory, Roosevelt, Colin P. Kelly, Unity and Westbrook (the name of the first St. Louisan reported killed in action).*

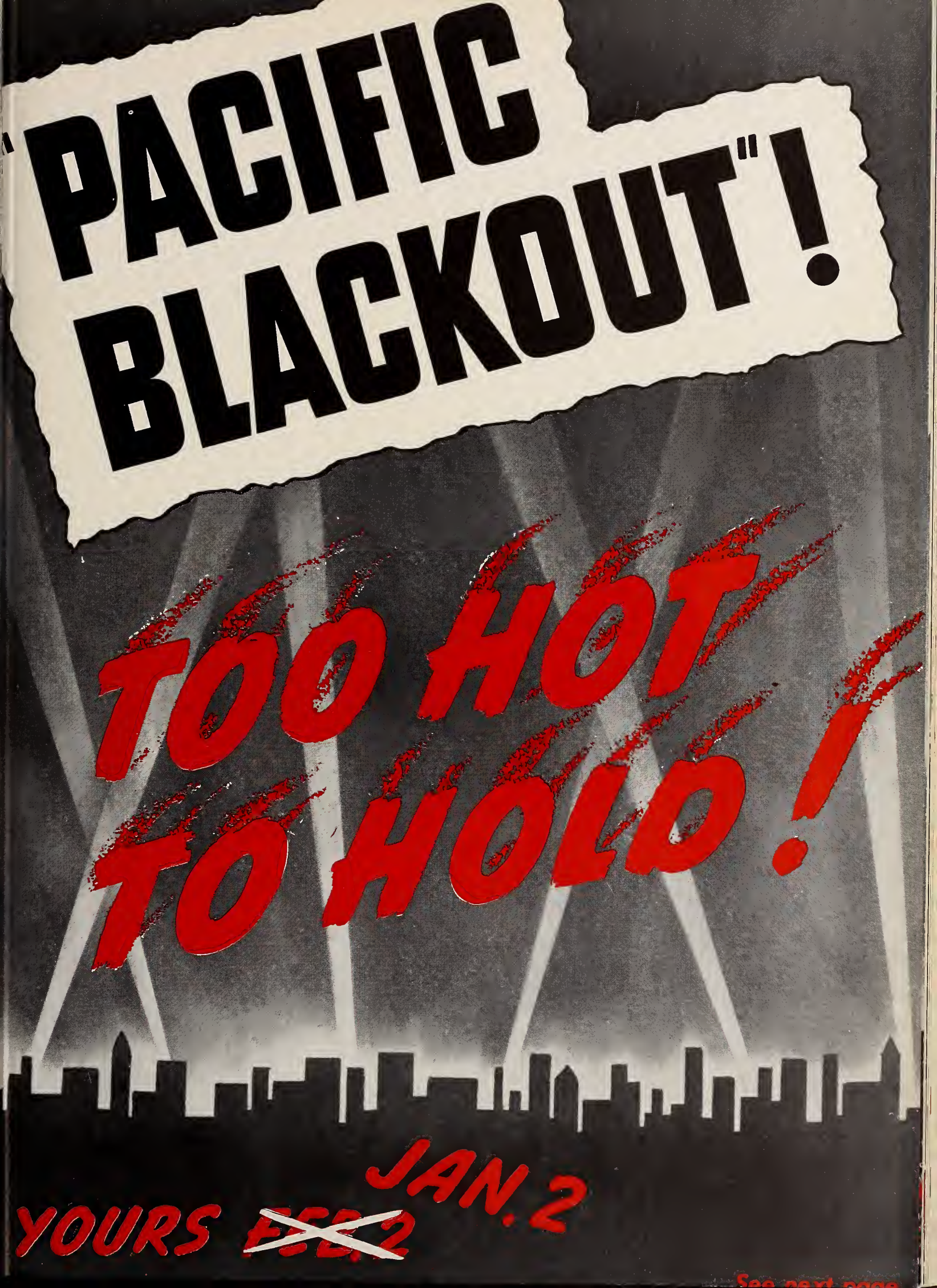
The Mikado, one of the once-elaborate theatres built by O. T. Crawford, was constructed 30 *years ago at a cost of* $30,000. *About* $50,000 *was spent two years ago to streamline the theatre, a process which removed everything Japanese except the name.*

SEC Approves Stock Transfer

The Securities and Exchange Commission in Washington approved on Tuesday the proposed sale by Pathe Film Corporation to E. I. duPont de Nemours and Company of 3,500 shares of duPont Films Manufacturing Corp. stock in exchange for 56,750 shares of E. I. duPont de Nemours common stock. The SEC also held that the transfer of 300 shares of the stock to T. C. Davis as compensation for his work in arranging the transaction would not be excessive compensation.

The SEC found that on the basis of stock exchange quotations at the date of the agreement, the duPont stock would have a value of $9,080,000. The stock of duPont Film has no quoted market value and the commission was unable to determine its actual value. It held that the exchange would be beneficial to Pathe.

The 300 shares to be awarded Davis will have an approximate value of $48,000, to which the commission held he was entitled, in view of the nominal compensation which he previously had received for services.


"PACIFIC BLACKOUT"!
TOO HOT TO HOLD!
YOURS JAN. 2
See next page

RELEASED TO YOU ~~FEB. 2~~ JAN. 2

A PICTURE AS T



TENSE MOMENTS... as word comes through that unidentified planes have been sighted... as the "Alert" sounds... as lights of the city flare out one by one!



HU



ALARM... as raid officials track a saboteur thr black streets — as hand-to-hand fighting and gunfire shatter the darkness!

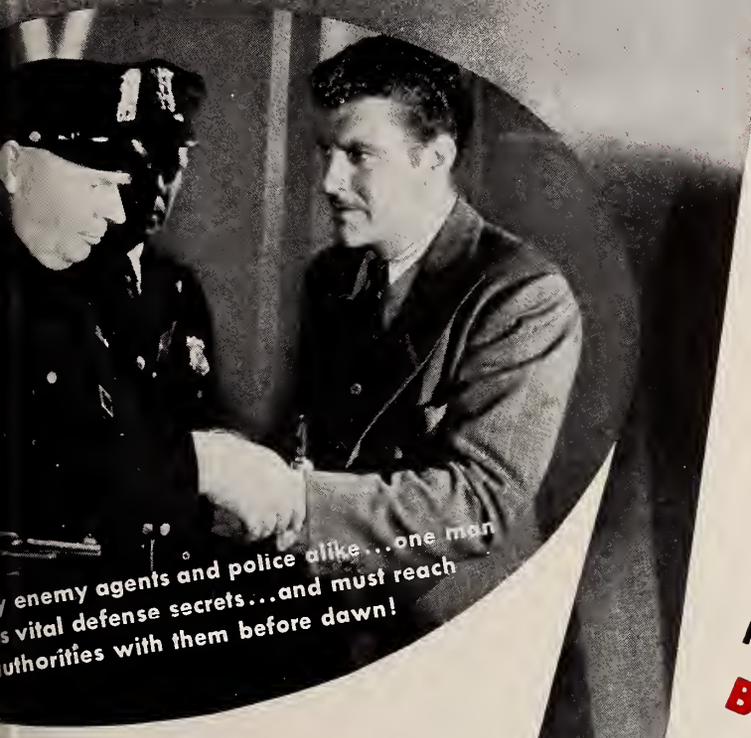


"PACIFIC BLACK

Paramount Pictures

MARTHA O'DRISCOLL · Philip Merivale

MELY AS TODAY'S RADIO FLASHES!



y enemy agents and police alike...one man
s vital defense secrets...and must reach
uthorities with them before dawn!

Blackout on the Pacific Coast...terror and sabotage as a great Western city is plunged into darkness at the sound of the Alert . . . plot and counterplot of enemy agents taking advantage of the confusion of panic!

That's the background of Paramount's **"PACIFIC BLACKOUT"**—the film Paramount is rushing to you ahead of release, as a showmanship natural! It's yours January 2; see next page for details!

UT" A PARAMOUNT PICTURE with ROBERT PRESTON

Eva Gabor •

Directed by Ralph Murphy • Screen Play by Lester Cole and W. P. Lipscomb • Based on a story by Franz Spencer and Curt Siodmak

Paramount Pictures

PLAY IT WHILE IT'S HOT!

Paramount filmed "PACIFIC BLACKOUT" under the title "MIDNIGHT ANGEL." It was originally set for February 2nd release, as a part of Paramount's third block.

It was intended to use title "PACIFIC BLACKOUT" while the picture was in script form. We eliminated this title, however, because we felt it might be too alarming.

TODAY ALARM IS FACT. Blackout came to the Pacific Coast only a few days after the completion of the picture. "PACIFIC BLACKOUT," therefore, comes to you one of the most timely pictures ever made.

PLAY "PACIFIC BLACKOUT" WHILE IT IS HOT. We realize the TIME LOST in negotiating for this hot box office shot WILL COST DOLLARS so we have decided that ANY PARAMOUNT CUSTOMER MAY BUY THIS PICTURE NOW and play it JANUARY 2nd. Terms will be settled when the third block of pictures is negotiated for. For those exhibitors who are not at present Paramount customers, the picture is IMMEDIATELY AVAILABLE FOR SALE and CAN BE PLAYED JAN. 2nd.

Read what the trade critics said BEFORE war made the story true.

"OUGHT TO DO GOOD BUSINESS WHEREVER IT PLAYS . . . swiftly-paced, suspenseful melodrama . . . an exciting screen play made out of the blackout!" —Daily Variety

"CLICKS SOLIDLY . . . admirably paced melodrama played against an American blackout . . . successful and entertaining!" —Film Daily

"SOLID ENTERTAINMENT THAT'LL PAY A HEALTHY PROFIT . . . when Seattle staged a practice blackout it gave Hollywood a swell idea for a tensely exciting adventure movie!" —Hollywood Reporter

GOVERNMENT LOOKING INTO RENTAL TAX, AND BLACKOUTS FOR MARQUEES

WAR NOTES: Exhibitors hurry raid and blackout preparations . . . Daylight time a new problem . . . Front house lights seen hit by raid threats, power shortages . . . No war censorship of screen, says Roosevelt, appointing Mellett and Harmon Government film coordinators (see page 17) . . . Public returns to theatres after "scare" . . . Studios prepare for air raids . . . Coast workers organize for war . . . War cancels annual Academy banquet . . . Producers add more war themes to production schedules . . . Hollywood gets U. S. assignment to produce for civilian defense . . . Industry's war committee sends more films to theatres . . . Distributors in Britain split over rental war (see page 53) . . . "Industry Has Enlisted": Hays . . . Soviet film industry not napping (see page 38) . . . No strikes during war: IATSE (see page 60).

Revival of the World War I film rental tax was seen this week in Washington if Congress adopts a general manufacturers' sales tax, now being advanced as a substitute for the U. S. Treasury's proposal for a wage-and-salary tax to be withheld from employes' pay envelopes.

There is considerable opposition to Secretary Morgenthau's proposal for a "withholding" tax on workers' incomes, and members of Congress are engaged in a search for substitute levies.

The withholding tax is estimated as raising possibly four to five milion dollars. Leading members of the Ways and Means Committee are understood to be figuring out a substitute, which would include savings of possibly as much as one and one-half billions in non-defense Government expenditures and two and one-half to four billions from a manufacturers' sales tax and other levies which may be decided upon.

It is not believed that there is any thought at this time to an increase in the rate of admission tax. With all admissions taxable, the Treasury expects to secure something over $125,000,000 a year from that source, probably almost all that the traffic will bear. The only other way seen in the Capital to tax the industry is through a levy on rentals, which was applied during World War days.

Blackouts Face Theatres In Many Sectors

Exhibitors in many sections of the country may eventually have to operate without marquee and advertising lighting as a result of raid threats and power shortages which threaten in a number of areas.

Blackouts will be imposed in cities which might be subjected to air raids because of enemy dangers, but they will also be imposed in other cities, even in the deep interior, because of the need of diverting power to the production of defense materials.

The southeastern states will have recurrences of their recent power shortage, and they may have the company of Texas, Arkansas and Louisiana, Buffalo, St. Louis and the Pacific northwest, it was warned this week by the Office of Production Management at Washington.

Signs and show windows will be darkened, theatre marquees will be blacked out, night sports events will be prohibited, and all non-defense consumers will be asked to conserve.

How serious the shortage of current may be is indicated by OPM estimates that the defense power requirements next year will run between 70,000,000,000 and 100,000,000,000 kilowatt hours.

It is a foregone conclusion, OPM officials said that the southeast, the southwest, the Pacific northwest and Buffalo and St. Louis and the surrounding areas will suffer from shortages of power. Other sections may feel the pinch if it becomes necessary to drain them of power to feed the shortage areas. The situation may be worse if there are more droughts.

Hurry Blackout And Raid Plans

With an eye to the unseeable future, but certainly with acumen of showmen, theatre owners throughout the country—and, especially, the circuits—are formulating detailed instructions to staffs and patrons in the event of air raids and blackouts, precautionary or necessary.

Exhibitor units, with an eye to the service they attempt to render their members, are surveying effects of the war, and its possibilities affecting theatre business.

These things are happening even in Canada where the Famous Players Canadian circuit has already issued a bulletin-manual to all managers on procedure for blackouts.

The circuit's affiliated U. S. chain, the Paramount circuit, has issued general instructions on "civilian defense," covering not only blackouts but cooperation with defense authorities, management of patrons, conduct of theatres, issuance of regulations, and training of staffs, to its many theatre partners and associates.

The Theatre Defense Bureau of Los Angeles over the weekend distributed a bulletin containing "26 pointers" for emergencies. Stressed above all is the reminder patrons are to remain in theatres and shows continue.

Exhibitors, state police, and the Civilian Defense Council in Connecticut are now formulating a program.

The OPM warned from Washington many theatre marquees might be darkened, not by danger but by power shortage in certain industrial localities.

New York police have already issued instructions to theatre managers for action in emergencies.

Generally, the scenes are similar in most key theatre localities of the country.

"INDUSTRY HAS ENLISTED": HAYS

Recognizing its "responsibility" to America to maintain a supply of entertainment, the "motion picture industry in all its branches is enlisted for the duration" . . . such was the message Friday, December 19th, from Will H. Hays, president of the Motion Picture Producer and Distributors of America, following the regular quarterly meeting of the directors. Mr. Hays added the industry was geared to give "greatest possible service" through its War Activities Committee, and reiterated that the "screen, nurtured in freedom, recognizes its obligations to freedom —its duty is to serve."

Daylight Time A Film Problem

Senator Sheridan Downey of California introduced a joint resolution in the Senate on Monday approving any steps which President Roosevelt might take in extending daylight saving time the year 'round as a war-time defense measure, aiming to save fuel and light and to prevent fewer accidents due to blackout precautions.

Majority Leader Barkley, however, warned against taking any hasty action which, he said, might be regretted later. He suggested the resolution be studied before it was passed. The Downey proposal was referred to the Interstate Commerce Committee.

Meantime, exhibitors expressed some concern over the Downey resolution, according to reports. Opposition to daylight time extension centers around the fact that it is not yet definite whether blackouts will be necessary as daily precautions. It was felt by some exhibitor spokesmen, therefore, that adoption of such a measure at this time may be premature. In England, theatres have been compelled to close early in the evenings because of air-raid precautions and blackouts. Contrarywise, daylight time in the U. S. may offer exhibitors additional operating time if blackouts become necessary, it was observed.

The California State Senate, meanwhile, by voice vote on Monday, tabled Senator Ed Fletcher's resolution urging Congress to vote daylight time. The Senator withdrew another resolution to place California on daylight time when he was advised that the matter was outside the scope of the Governor's special session proclamation.

The Los Angeles city council and county board of supervisors, meantime, recommended last week the passage of daylight saving time legislation by the Legislature as a war-time measure. Similar proposals have been defeated about four times in the last 13 years in California, with theatre groups usually heading the opposition.

Patrons Return to Theatres After Scare

Theatres throughout the country, earlier reporting public shock and consequent desertion of the films for radio receivers at home, this week are reporting a situation nearer normal, as the traditional need for relaxation reasserts itself. The only exceptions noted are those in the areas most immediate to the war—the Pacific Coast cities, San Francisco and Los Angeles in particular.

Seattle grosses have fallen, with indication they may remain lower for several weeks. Four nights of blackouts during one period cut theatre operations almost in half. With these blackouts suspended until further notice, patronage still remains below par.

It is thought the public remains away for fear of public assembly and dangers therein; because

(*Continued on following page*)

WEST COAST GRIM BUT PREPARED

(*Continued from preceding page*)

of radio war coverage; because of increased hours of work at nearby defense plants. It was also noted usual leaves of armed forces are not available, so their patronage is not being felt.

Minneapolis business is reported almost normal. The post-war drop was aggravated by usual pre-Christmas slump in attendance.

Relieved from blackouts and scares prevailing in the first days of war, the Los Angeles area reported better business. Grosses were lowest December 11th. Army officials have assured no more practice blackouts for the while.

Hampered somewhat by a continuing ban on neon and marquee lights, Portland theatres are recovering from sharp cuts in attendance.

Sacramento theatres report business back to normal. What losses are occasioned by civilian absence, theatre managers say, is counter-balanced by visitations from nearby soldiers and aviators. Although stores are darkening, marquees remain lit.

One direct effect of the war was noticed in Los Angeles theatre business. The Klieg-light premiere of "Dumbo" was cancelled at police request. However, it opened without fanfare at the Fox West Coast Carthay Circle, that city, Friday, December 19th.

San Francisco theatre operators proceeded with "business as usual" manner, observing, of course, precautions dictated by police and civil defense orders. Earlier, there had been efforts to shut all theatres until after January 1st. Theatres expect installation of daylight saving time.

Business is bounding back to St. Louis houses, which had suffered 35 to 75 per cent losses in receipts. Last week, surveys showed business only about 20 per cent below normal.

Suburban blackouts in Detroit to protect defense factories have somewhat disturbed theatre operation, insofar as marquee lighting was affected.

Studios Prepare For Air Raids

Typical of physical studio preparations being effected for air raid emergencies were actions taken this week by Warner Brothers. To protect its employes against possible daytime air raid attacks the studio had divided the Burbank lot into four zones, each of which has an air raid shelter.

Blayney F. Matthews, studio coordinator of defense program, is in charge of the safety plan. Frank Mattison, Al Allsborn, Chuck Hanson and Whitey Wilson have been chosen as zone commanders. Air raid wardens will receive special instruction and training for emergency duty. The four air raid shelters are located at strategic places on the lot.

Pending establishment of uniform system for all studios, Warners has adopted following alarms: Repeated short sharp blasts of studio whistle will be warning system. Ten minutes is maximum time employes will be allowed to reach shelters following air raid alert warnings. Paramount has taken extraordinary precautions to preserve lives and property in the event of bombings. Measures taken include the designation of various basements as air raid shelters, filling of studio water tanks to capacity for fire fighting, distribution of sand around the lot and installation of alarm equipment. Blackout window coverings were placed about the lot in departments which might be used at night.

Hollywood studio art directors and their aides perfected organization of a "Motion Picture Camouflage Unit" in cooperation with the Army, following a meeting at which Lionel Banks, head of Columbia Pictures' art department and originator of the proposal, was named chairman by Army representatives and film producers.

Art departments of every studio were represented at the meeting and assured prompt, wholehearted support of the plan to give the Army immediate, expert assistance in conducting vital camouflage work in the Pacific coast defense area.

The Army was represented at the conference by Captain T. George Hazenbush, commanding officer of the 604th Engineers, and a letter from Colonel Edwin C. Kelton, district army engineer, confirmed the plan and urged prompt action. Jon Peacock, a member of Mr. Banks' staff at Columbia and a reservist of the 604th Engineers, was appointed liaison agent to coordinate the efforts of all studio experts, of whom several hundred will begin functioning immediately on camouflage plans to be executed by the Army.

The Association of Motion Picture Producers Publicity Directors' committee will start immediately compiling lists of all persons engaged in war work so that official records on the industry will be available.

About 200 freelance publicity men at a meeting in Hollywood last week voted to cooperate with the Hollywood Writers Mobilization for Civilian Defense. The group, consisting of film, radio and publicity writers, has been formed to aid national and local defense officials. The freelance unit met Tuesday to adopt a permanent form.

The Screen Directors Guild, many of whose members are serving or have served with the armed forces, wired a pledge of loyalty to President Roosevelt, which said in part: "We are doing our share now and will gladly assume any additional sacrifices you may consider necessary in the prosecution of the war . . ."

War Cancels Academy Banquet

The board of governors of the Academy of Motion Picture Arts and Sciences last week cancelled the annual Academy Awards banquet which had been set for February 26th in Hollywood. War conditions were cited as the reason for the cancellation, which was reached by unanimous vote.

The step is in line with the cancellation of the Rose Bowl football game, the Pasadena Tournament of Roses, the Santa Anita race meet and other public gatherings, which tend to produce traffic congestion, hampering military forces in an emergency.

Rules which have applied for balloting in past years will be followed with little or no change, with nominating ballots distributed to eligible voters January 25th and final voting ballots mailed February 12th. The date, place and manner of the award presentation will be announced later.

Rush to War Themes Continues at Studios

Hollywood continued this week an upheaval of production subject matter, turning to subjects about the war with Japan. Typical themes are Paramount's proposed "Wake Island," a story of the current defense of America's Pacific outpost. "Listening Post," another tale of present-day defense activities, also will be filmed by Paramount, telling about isolated radio stations set up by the Army and Navy at secret points for spotting enemy planes and ships. Republic will have "Remember Pearl Harbor," "Yanks Over Burma Road," "International Bandit," "Interceptor Command," "Wings Over Alaska," etc., etc. Edward Small registered "Yellow Peril" and "Yellow Menace." Columbia followed with "Bombing of Honolulu," and 20th Century-Fox has "Secret Agent of Japan," while Metro filed "Sunday in Hawaii" and "Wings Over the Pacific." Fox also has "Pearl Harbor Pearls" and "Men for the Fleet". David O. Selznick has "V" for Victory" and "Aloha Oe." Columbia scheduled "The Stolen Bombsight" and also "Salute to Tobruk." Warners joined the rush with "My Four Years in Japan." (Warners, following the last war, produced "My Four Years in Germany," written by the World War I American Ambassador to Germany James W. Gerard.)

Paramount also has scheduled for production, "Pacific Blackout," which in spite of a general impression, was not a title invented because of the outbreak of the Japanese-American war. That was the film's original title, but it was changed to "Midnight Angel" because it was felt that the first choice was too fright-provoking, said Paramount. Japan's attack on Hawaii, however, prompted the studio to revert to the original name. The picture is a story of a Los Angeles blackout.

Many Titles Available

In addition to those reported in Motion Picture Herald on December 20th, Hollywood has scores of war titles and stories and other films which in one way or another reflect America's war-time and defense activities, either in production, contemplated, completed or ready for release.

Twentieth Century-Fox added "Prison Ship" this week to its schedule. Bryan Foy will produce the picture story which is based on the experiences of the S. S. Zamzam survivors.

Warner Bros. announced that "Bullet Scars," with Regis Toomey and Adele Longmire in the principal roles, had gone into production at the Burbank studio. D. Ross Lederman is directing.

Warner's "You're in the Army Now," starring the new comedy team of Jimmy Durante and Phil Silvers, opened on Christmas Day at the Strand Theatre in New York. M-G-M's "The Bugle Sound," starring Wallace Berry in a story of the country's mechanized armed forces, will have its premiere on January 15th at Loew's Theatre, Louisville, Ky.

James A. FitzPatrick, Travel Talk producer, is rushing the editing and commentation on two new Travel Talks for M-G-M—"West Point on the Hudson" and "Historic Maryland." The film was shot last Summer with release planned for next Spring, but Mr. FitzPatrick is hurrying the pictures for earliest possible release.

Other Films Planned

Alexander Korda is planning production of a picture based on "War and Peace," the Count Leo Tolstoy's novel, in which he will star Merle Oberon, it was reported in Hollywood this week. Mr. Korda plans to start production early next Summer, with release by United Artists expected toward the end of the year.

M-G-M announced in Hollywood on Monday that it would produce "Six Girls in Uniform," a story of women replacing men in national defense factories, with Ann Southern, Marjorie Main, Ann Rutherford, Virginia Grey, Virginia O'Brien and Patricia Dane in the cast.

Twentieth Century-Fox also announced on Monday a new war film for early production, "Ground Pilots," the story of Army Air Corps ground crews.

Republic announced that it would make "Interceptor Command," with Leonard Fields as producer.

A two-reel special release, "War Clouds in the Pacific," is being rushed to theatres by M-G-M this week. The film graphically pictures immediate danger zones and summarizes the events which led up to Japan's attack on the United States. Compiled by the Canadian Government, with appropriate commentary, "War Clouds" shows in rapid succession, the degree of Nazi infiltration in Japan's factories, shipyards, laboratories and halls of state; the key

PUBLIC INSTRUCTION FILMS RUSHED

(*Continued from opposite page*)

figures in the Nazi-inspired strategy of New Japan; the indicated tactics of Japanese sea and land forces and the critical spots for possible attack in Pacific waters and along the Asiatic mainland from central China to Pearl Harbor.

M-G-M has completed "China Caravan," a film story of the Far East and Burma Road, presenting Laraine Day and Barry Nelson in the leading roles, with George B. Seitz as director and Sam Marx, producer.

Helen Westley, stage star who has appeared in innumerable screen parts portraying irascible aunts and mothers-in-law, was signed for an important role in the Kay Kyser production, "My Favorite Spy," which Harold Lloyd is producing for RKO Radio, with Tay Garnett directing.

Hollywood Sets Up Special Defense Films Production

Collaboration between the Research Council of the Academy of Motion Picture Arts and Sciences in Hollywood and the U. S. Army Signal Corps in the making of training films with Hollywood talent has been expanded to include a series of 10 to 12 pictures on civilian defense, it was announced last Wednesday, by Lieut. Col. Darryl F. Zanuck, chairman of the Council. The Office of Emergency Management will do half of the series and the research council the remainder.

First of these new films, all of which will deal with military information of vital concern to civilians, will tell the public how to safeguard military information, to prepare for blackouts, and to cooperate with military officials during an emergency. The pictures probably will be distributed without charge through the motion picture committee cooperating for national defense.

Production on the first film started last Wednesday at 20th Century-Fox studios in Hollywood, under Irving Pichel's direction, from a script written by Nunnally Johnson and Owen Crump. Don Ameche, Milton Berle and Thomas Mitchell are the "stars."

Orson Welles is doing the narration for the initial office of Emergency Management short in the new series. "Tanks," an informative short subject for general release produced by OEM, is now being scored on the West Coast, it was disclosed in Washington this week. The film was made at the Detroit Arsenal and shows how the land battleships are made and their performance in action.

More Films from Harmon Group for Theatres

Two more short subjects for free distribution to more than 12,000 theatres participating in the work of the industry War Activities Committee were released Wednesday by Francis S. Harmon, executive director, in New York. The committee was formerly known as the Motion Picture Committee Cooperating for National Defense.

One of the pictures is a ten minute reel on keeping military secrets which was made by Hollywood for the Army. It is the first army training film approved for theatrical exhibition.

Three thousand prints of a two and a half minute Red Cross trailer were shipped to 33 exchanges for distribution to cooperating exhibitors. It is an important part of the American Red Cross publicity campaign for a $50,000,000 war fund.

Norman H. Davis, chairman of the Red Cross, in a letter to industry committee said. "I wish to express appreciation for the American Red Cross for the promptness of your action in approving the distribution of the Red Cross trailer." It will be shown throughout January.

"Safeguarding Military Information" one of the subjects produced in Hollywood by Lieutenant Colonel Darryl F. Zanuck for the war training films program of the Research Council of the Academy of Motion Picture Arts and Sciences was also approved by R. B. Wilby, chairman of the program board of the War Activities Committee.

The picture was designed for exhibition exclusively at training camps. At the request of the War Department the industry committee arranged clearances from talent guilds, producers and distributors for the free exhibition of the reel in all theatres, because of its timeliness.

Prints are now being prepared under War Department supervision and will be sent to exchanges as soon as completed. General distribution through the 12,000 or more theatres cooperating with the committee is set for soon after the first of the year.

The Army picture stars Walter Huston and was produced by top Hollywood talent.

"Safety for the Citizen"

The Museum of Modern Art in New York launched two film programs on Tuesday, each 45 minutes in length, called "Safety for the Citizen." Each program, shown at 3 P. M. daily except Sundays in the Museum's auditorium, is composed of six short films made in England, designed to show citizens what to do and what not to do in the "modern warfare which has turned the great cities of the world into battlefields and front-line trenches."

Two of the pictures on the program arrived recently from England and had their first public showing at the Museum on Tuesday. They are "Citizen Army" and "Shunter Black's Night Off." The former depicts the organization and duties of England's new citizen army, the Home Guard, and the latter shows how a railwayman off duty deals with some incendiary bombs.

The other films picture the routine of a typical British anti-aircraft gun crew in detecting enemy aircraft, in preventing accurate bombing and in bringing down Nazi planes; how volunteer organizations provide temporary shelter and food for Londoners when they are bombed or blasted out of their homes; a first hand account of police duties during wartime; demonstrations of how to deal with incendiary bombs in the streets or in the homes

CALIFORNIA MOVES TO WIDEN DEFENSES

California, home state of movie making, moved this week to widen its defenses. Because of its exposed position, emphasized during the past three weeks by aid raid warnings and blackouts, which were attributed by the Army to the presence of enemy aircraft, State officials indicated that they would look to the Federal Government to finance operations clearly classed as national defense. At the same time Governor Olson proclaimed a state of emergency and asked the legislature which convened last week, to consider defense appropriations, which eventually, it is said, may reach $50,000,000.

The Film Library of New York University has been named depository of the Middle Atlantic states area for the three dozen films of the Canadian National Film Board, which will be used to educate American civilians in defense.

Twelve of the films deal with Canada's war effort and depict the evacuation of children, women's efforts in defense and related problems. The remainder deal with Canadian industries, education, natural resources, history and social planning. The films, which will be made available to both defense and education groups, were obtained through the cooperation of Wesley Greene, regional supervisor of distribution in the United States for the National Film Board of Canada.

The library reported that several films had arrived in New York early last week and already were being shown five and six times a day to various groups throughout the city. The first arrivals dealt with the physical and morale problems of children in war time.

Harmon Urges Greater Effort at New York Meeting

"Each has a contribution to make," and each should "pitch in" now, in the film industry's contribution to the country's war effort, Francis Harmon, aide to the industry's War Activities Committee, told a "defense" meeting at New York's Hotel Picadilly, Friday night, December 19th. The meeting was called by the Screen Publicists Guild, and a steering committee representing those industry units there, trade press, unions, the guild, and the Associated Motion Picture Advertisers, was appointed to cooperate with the industry committee, especially on local matters.

Other speakers were Garson Kanin, film consultant with the division of information of the Office of Production Management; Eugene Plichet, Times Square sector warden; Captain John Green, of the New York State Home Guard; and Joseph Gould, president of the SPG.

Mr. Harmon noted that the British thought films necessary to morale, and that the Neutrality Act had been amended to allow export of U. S. films to Britain. Such, he indicated, was the regard of our Government for films, in the national effort.

The U. S. industry started preparing for the war more than a year ago, he reminded; and the committee was but the fruition. He outlined its activities, and asserted that one result of the film industry's cooperation with the Government and its armed services will be the recognition by the Government of films as a tremendous aid in training, and he predicted there would result, after the war, a great expansion of films for teaching.

He also asked economy in materials, from studio to projection booth, warning that virtually every material was important.

Films Needed, Says Montague

In a message sent to his sales department members last Thursday, A. Montague, Columbia Pictures' general sales manager, in New York urged his force to "carry on with everything you have" during the war emergency. His statement said, "You must know that there has never been a greater morale builder invented by man than the motion picture. We in this business are obligated to see to it that nothing happens to keep it from giving full benefits to the greatest number of people, he said.

Mr. Montague reiterated Mrs. Eleanor Roosevelt's plea of last week, "'For heaven's sake, keep them laughing.' Mrs. Roosevelt is right. Keep them laughing and they will work harder —fight harder—and win."

WAR TAKES UNCLE SAM'S ATTENTION AWAY FROM U. S. FILM PRODUCTION

Washington's Bureaus, Agencies Slow-down "Extra-curricular" Film Making; Made Only 25 in 1941; Hollywood Chief Source

by FRANCIS L. BURT
in Washington

Pre-occupied this year with war-and-defense preparations, U. S. Government agencies in Washington in 1941 produced only 25 pictures, many of them started in 1940, compared with 44 in 1940.

In contrast with the early years of the New Deal Administration, when nearly every newly-created agency—and there were many—embarked upon an effort to enshrine itself pictorially in the history of the Nation, the films of the past year have been devoted largely to subjects within the purview of a producing agency.

Thus the Department of Agriculture, accounting for 17 of the 25 pictures, has been devoting itself to subjects of interest to the farmers for whose benefit the films are made; the Bureau of Mines made one picture on the principles and use of the Diesel engine, and the United States Public Health Office produced a film on the importance of good nutrition to health.

Of the remaining half-dozen films, one—"Men and Ships," made by the United States Maritime Commission—was designed specifically to boost the defense program by emphasizing the facilities set up for the training of seamen.

NYA Produces Four

The National Youth Administration, a branch of the Federal Security agency, which in past years put out 16 films boosting its work, has produced four more, one of them a 22-minute silent film depicting the 1941 inauguration of President Roosevelt and the other three dealing with NYA work.

The final picture was put out by the Tennessee Valley Authority and is a 20-minute sound description of the work and accomplishments of the TVA in developing the Tennessee Valley.

A survey of the various Washington departments and agencies shows that a total of 481 motion pictures have been produced for distribution. Some of these pictures were made as long as 15 years ago; a few were made by outside sources and given to the departments, as in the case of various films made by steel and other companies for the Bureau of Mines.

In number of films, the Department of Agriculture leads with 164, all dealing with subjects for farmers, stock raisers or entomologists. The Department of Interior is second with 131 films, but many of these depict the adventures of the Civilian Conservation Corps in the various National Parks and 44 are Bureau of Mines pictures.

The American Battle Monuments Commission has one film showing the various World War monuments to American soldiers killed in the World War.

The Department of Commerce has four pictures; the Federal Loan Agency, two; National Youth Administration, 20; Social Security Board, three; Public Health Service, seven; Public Roads Administration, 12, and United States Housing Authority, one.

The Department of Justice has one picture; Labor Department, 16; National Defense Advisory Commission, one; Navy, 29; Tennessee Valley Authority, seven; Treasury, six; Maritime Commission, two; Veterans' Administration, one, and the War Department, three.

At the moment, the Government itself is engaged in little or no motion picture production and what has been undertaken is designed primarily to advance the defense effort. Hollywood, however, for the emergency, is participating in a vast war-and-defense-and-offense motion picture production program for the Government.

Aside from some trailers which are being produced by the U. S. for defense (not including the pictures being produced by the film industry for the Government) the most ambitious Governmental production undertaking is a program contemplating the making of some 50 reels for the United States Office of Education, specifically designed to be of assistance to instructors in the training of defense workers.

Forty of these films will cover the care and operation of machine shop tools such as the lathe, milling machine, shaper, drill press and vertical boring mill; and such precision measuring tools as the micrometer, the vernier, standard gauges, indicators, etc. The other ten pictures will be on the work of the shipwright and the shipfitter in ship construction.

The contract for the printing and distribution of these films was recently awarded to Castle Films, Inc., New York, at a base price of $8.47 per 400-foot 16-mm sound film, on reel and in can, at destination.

RAILWAY EXPRESS RAISES COSTS

In filing tariffs with the Interstate Commerce Commission providing for an emergency increase of ten cents on all "less than car load" shipments, which becomes effective January 20th, 1942, L. O. Head, president of Railway Express Agency, explained that the added charge was essential to enable the company to pay wage increases recently put into effect upon recommendation of the mediation board appointed by President Roosevelt, together with other recent increases in labor costs which will cause an annual increase of more than $16,000,000, including payroll taxes of six per cent. The motion picture industry uses Railway Express as one large source of shipping films to exchanges and theatres.

New Theatre Construction Hit $18,386,000 in '41

According to new-construction statistics compiled by Dodge Statistical Research Service, and based on contracts awarded for theatre building in the 37 Eastern states, there was but little decline for the first ten months of 1941 compared with the same period of 1940. The compilation shows that the aggregate for 1941 was $18,386,000, against $18,496,000 in 1940.

August was the peak month when expenditures totalled $2,842,000, compared to $2,920,000 spent during May, 1940. The least amount of construction money was spent, during July of 1941, some $1,137,000, while January in the preceding year was the low period—$1,316,000 was expended.

Month by month expenditures follow:

VALUATIONS—IN THOUSANDS OF DOLLARS

	1940	1941
January	1,316	2,193
February	2,157	2,114
March	1,178	1,250
April	1,965	1,993
May	2,920	1,646
June	1,535	1,966
July	1,774	1,137
August	1,683	2,842
September	2,397	1,810
October	1,571	1,435
10 Months	18,496	18,386
November	2,364	.....
December	1,046	.....
12 Months	21,906	.....

Greene-Revel Set Personnel

Broadcast Music, Inc., announced in New York last Thursday the personnel of Greene, Revel, Incorporated, the new music publishing firm which was formed to promote via radio music from motion pictures. Harry Revel is president; Mort Greene, vice-president; Robert Burton, secretary-treasurer, and Charles Lawrence, assistant treasurer. Burton and Lawrence are associated with BMI.

Fox Signs Radio Star

Dale Evans, Chicago radio star recently signed to a long term contract by Twentieth Century-Fox, will make her motion picture debut in "Campus in the Clouds," a musical which will be produced by Ralph Dietrich.

Jack Weil Joins PRC

Jack Weil has been added to the staff of Producers Releasing Corporation in St. Louis, assigned to the territory of Northeast Missouri.

TWO FACED SHOWMAN?



THIS BABY IS JANUS,
A deity Roman;
If living today,
He'd make a good showman!

At New Year's, they tell us,
His two faces cast
A gander at both
The future and past!

. . . BE A JANUS . TAKE A LOOK!
IT WILL HELP YOU BUY AND BOOK!

PARAMOUNT WAS TOPS WITH THESE HITS IN 1941, BOYS! -DELIVERED AS PROMISED!



"NORTH WEST MOUNTED POLICE"

"VIRGINIA"

"SECOND CHORUS"

"THE LADY EVE"

"ROAD TO ZANZIBAR"

"I WANTED WINGS"

"ONE NIGHT IN LISBON"

"CAUGHT IN THE DRAFT"

These hits from last year.
(take a tip from a Rom

"SHEPHERD OF THE HILLS"

"KISS THE BOYS GOODBYE"

"ALOMA OF THE SOUTH SEAS"

"HOLD BACK THE DAWN"

"BIRTH OF THE BLUES"

"NOTHING BUT THE TRUTH"

"SKYLARK"



PARAMOUNT'S GOING TO TOP THE FIELD AGAIN WITH THESE! - READY OR NOW IN WORK FOR '42 RELEASE!

"REAP THE WILD WIND"

"LOUISIANA PURCHASE"

"MR. BUG GOES TO TOWN"

"BAHAMA PASSAGE"

"SULLIVAN'S TRAVELS"

"THE REMARKABLE ANDREW"

"THIS GUN FOR HIRE"

Mean these, coming up,
Will pay off for showmen!

"THE FLEET'S IN"

"MY FAVORITE BLONDE"

"MR. and MRS. CUGAT"

"MALAYA"
(Tentative Title)

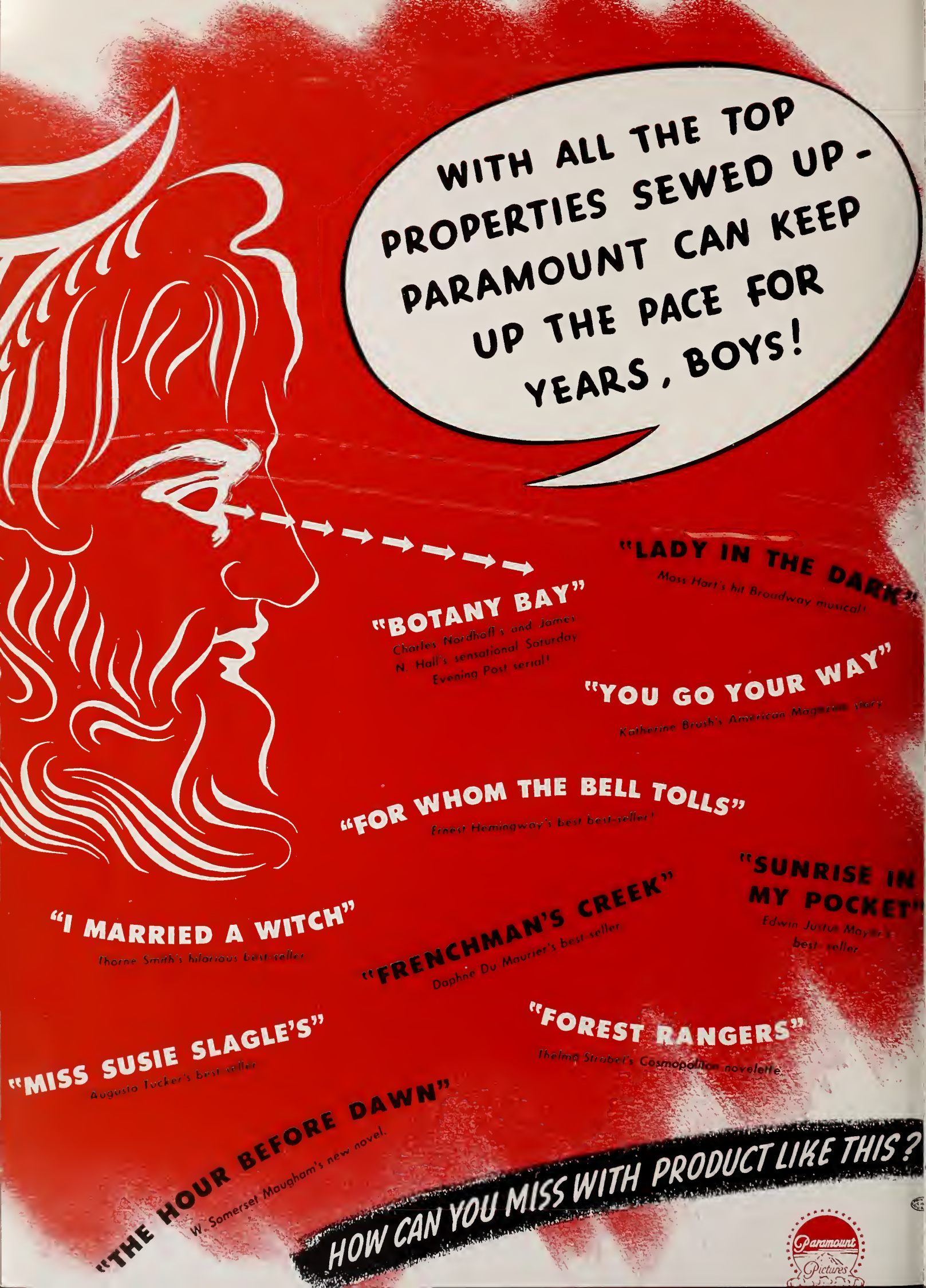
"TRUE TO THE ARMY"

"TAKE A LETTER, DARLING"

"THE PALM BEACH STORY"

"HOLIDAY INN"

"OUT OF THE FRYING PAN"


WITH ALL THE TOP PROPERTIES SEWED UP - PARAMOUNT CAN KEEP UP THE PACE FOR YEARS, BOYS!
"LADY IN THE DARK"
Moss Hart's hit Broadway musical!
"BOTANY BAY"
Charles Nordhoff's and James N. Hall's sensational Saturday Evening Post serial!
"YOU GO YOUR WAY"
Katherine Brush's American Magazine story
"FOR WHOM THE BELL TOLLS"
Ernest Hemingway's best best-seller!
"SUNRISE IN MY POCKET"
Edwin Justus Mayer's best seller
"I MARRIED A WITCH"
Thorne Smith's hilarious best-seller
"FRENCHMAN'S CREEK"
Daphne Du Maurier's best seller
"MISS SUSIE SLAGLE'S"
Augusta Tucker's best seller
"FOREST RANGERS"
Thelma Strabel's Cosmopolitan novelette
"THE HOUR BEFORE DAWN"
W. Somerset Maugham's new novel.
HOW CAN YOU MISS WITH PRODUCT LIKE THIS?
Paramount Pictures

WHITNEY COMMITTEE FILMS READY, ON MOLECULES, CARDIACS AND COWS

List of 42 Pictures Ready for Shipment to South America by Government Committee to Aid "Neighborly" Policy

The identities, titles and descriptions of the non-theatrical motion pictures which the United States is sending to South America in its program of cultural relations became available officially, and in part, for the first time Wednesday. The subjects cover a wide range, from military and child training, to molecules, cows and cardiac cases.

John Hay Whitney, director of the motion picture division of the Office of Inter-American Affairs listed 42 short subjects as "the preliminary program of non-theatrical films assembled under the direction of Kenneth McGowan."

Spanish and Portuguese 16 mm. versions of nine of the pictures have already been shipped southward, according to the announcement. The balance of the short subjects, culled from the libraries of all the major producers and the documentary, educational and scientific fields are still in preparation. They will go south soon after the first of the year it was said.

First Report

The list of 42 pictures marks the first public report on the activities of the film division of Nelson A. Rockefeller's Office of Inter-American Affairs. Formation of the motion picture exchange program was announced by Mr. Rockefeller 11 months ago, on January 14th. Mr. McGowan, on leave from his post as producer at 20th Century-Fox took over the direction of the non-threatrical program in April under Mr. Whitney.

Subject matter of the initial films ranged from reports on the training and equipment of the U. S. armed forces through travelogues, history, "Basketball Technique," "The Molecular Theory of Matter" and cardiac disease to the Alaskan salmon run. A substantial number of classroom films and government-made documentaries were on the list.

Three of the first nine pictures shipped were Hollywood product. Eight other subjects from the short subject files of five producers, Warners, MGM, Columbia, Twentieth Century-Fox and Paramount are in preparation. The films are being scored with foreign language sound tracks at the Museum of Modern Art in New York.

Distribution of the pictures, for non-theatrical exhibition only, throughout South and Central America is under the direction of Phil Reisman, vice-president and foreign manager of RKO Radio. Mr. Reisman said the pictures were being shipped as expeditiously as possible.

Circulation in Latin America is arranged by local committees in all principal cities. These groups, composed of Latin American educators, businessmen, scientists and members of the U. S. colonies handle all requests from schools or educational groups for exhibition of the pictures. Projectors, and a traveling technician, have already been sent to the principal U. S. embassies and consulate. The cultural attaches of each embassy will have general charge of the circulation of the pictures, which will be available without cost.

The purpose of the Latin American films is to "show the truth about the American Way" Mr. Whitney declared, following his return from a two-month tour of the American republics. "Films sent to Latin America, as far as possible, will be utterly truthful and authentic picturizations of American life and objectives," he said.

A budget of approximately $125,000 was earmarked last spring for the assembly of the Latin American 16 mm. films, according to a Washington announcement published in Motion Picture Herald on June 28th. This was expected to provide for about 60 short subjects during the first year of operation. In July the documentary division of Mr. Whitney's office reported that it had already selected approximately 65 subjects. Mr. Whitney in November said that Mr. McGowan and his staff had viewed approximately 2,000,000 feet of film and had almost 100 titles in preparation.

Productions for Brazil have received sound tracks in Portugese while those for other countries are narrated in Spanish. Several pictures are receiving French commentary for release in Haiti and possibly Martinique.

Nine Films Shipped

The nine pictures already shipped, with their Spanish and Portugese titles, producer, and a brief description are:

"AIRACOBRA" (Spanish: La Cobra del Aire, Portugese: A Serpente Do Ar) one reel, color, made by Bell Aircraft Company to depict the world's swiftest fighting plane.

"THE BATTLE" (Sp: La Batalla, Port: A Batalha) one reel, MGM, shows the striking power of the U. S. fleet.

"EYES OF THE NAVY" (Sp: Los Ojos de la Armada, Port: Os Olhos da Esquadra) two reels, MGM, how Navy aviators train at Pensacola.

"ALUMINUM AND THE TWO AMERICAS" (Sp: La Dos Americas y el Alumino, Port: As Duas Americas e o Aluminio) two and one half reels, Office of Emergency Management, showing the importance of bauxite from South America and how it is processed into aluminum.

"BASKETBALL TECHNIQUE" (Sp: El Basketball, Port: Tecnica do "Bola ao Cesto") one reel, MGM, how to play the game, fast and slow motion.

"NORTH AMERICAN COLLEGES" (Sp: Vales Lo Que Sabes, Port: Vales Pelo Que Sabes) one reel, color, H. V. Hoagland, a tour of the principal American colleges and universities.

"EXCURSIONS IN SCIENCE", two reels, General Electric Company, popular science subjects.

"CHOOSE TO LIVE", (Sp: Quiero Vivir!, Port: Prefiro Viver) two reels, U. S. Public Health Service, the prevention and cure of cancer.

"CLOUD IN THE SKY", two reels, National Tuberculosis Association, the prevention and cure of tuberculosis.

Six classroom films from the ERPI educational catalogue are to be shipped this week, with the remainder to follow soon. Each is one reel and is intended as a teaching aid for school children from the first year of primary school through high school.

The titles are: Grey Squirrel, An Airplane Trip, A Boat Trip, Passenger Train, Farm Animals, New England Fisherman, The Wheat Farmer, The Machine Maker, Body Defenses Against Disease, Sound Waves and Their Sources, and Molecular Theory of Matter.

They will be sound tracked in Portugese as soon as all Spanish prints are completed. Shipment to Brazil will start January 1st. In addition three other subjects have been given prior Portugese sound tracking and are being shipped at once, to be followed in two weeks by Spanish versions. The titles are:

"SOLDIERS OF THE SKY" (Sp: Soldados del Aire, Port: Soldados do Ar), one reel, the training of parachute troops by the U. S. Army.

"POWER FOR THE AMERICAS", (Sp: Energia y Poder de America, Port: Forca e Energia da America), one reel, OEM, showing the highlights of the 15 greatest dams in the United States.

"ALASKA'S SILVER MILLIONS", three reels, Rev. Bernard Hubbard, S.J., describing Alaska's glaciers, salmon runs and canning industry.

Two additional subjects have been prepared in Spanish and Portugese for January distribution. They are:

"STEEL, MAN'S SERVANT" (Sp: Acero, Esclavo del Hombre, Port: Aco, O Escravo Do Homen), two reels, color, U. S. Steel Export Company, the pyrotechnical beauties of steel making.

"THIS AMAZING AMERICA" (Sp: Norte America en Autobus, Port: De Omnibus Pelos Estados Unidos) two reels, color, Greyhound Bus Company, a travelogue.

Films Being Edited

Among the pictures which are now being edited by Mr. McGowan's staff and which should be ready, with spanish and Portugese sound, for distribution in February, March and April are:

"LOS ANGELES FASHIONS" Sp: La Moda en California, Port: A Moda Na California) one reel, color, Los Angeles Fashion Group, forecasting the fashion creations of Hollywood's top designers.

"BUILDING A BOMBER" (Sp: Aviones de Bombardeo, Port: Avioes de Bombardeio) two reels, Office of Emergency Management, showing every step in the construction of giant bombers.

"THE CHILD WENT FORTH", two reels, Jo Losey, methods of teaching children in progressive schools.

"ARMY CHAMPIONS", one reel, MGM, the training and arming of U. S. military forces.

"SKIERS FROM SOUTH AMERICA", one reel, color, John Jay, the visit of Chilean sportsmen to the U. S. in 1940-41.

"FOR THE DEFENSE OF THE AMERICAS", one reel, Paramount, a record of the growing power of the U. S.

"PREPARING FOR DEFENSE", three reels, Columbia, on Annapolis, West Point, munitions plants and citizens in national defense.

"A NATION REARMED" one reel, color, Warner Brothers, showing the growing numbers of the U. S. armed forces.

"WILLIE AND THE MOUSE", one reel, MGM, how studies of mice aid child psychology.

"THE MODERN HIGHWAYS", one reel, 20th Century-Fox, a picture on highway safety.

"AS BIRDS LINK THE AMERICAS", two reels, Irving Jacoby, bird migration in the Western hemisphere.

"ARCHBISHOP CANTWELL'S PILGRIMAGE", one reel, color, Arthur Carter, a record of the Los Angeles' prelate's visit to Mexico.

"THE CITY OF WASHINGTON", two reels, color, Louise Branch and Frances Payne, the U. S. capital and South American agencies there.

"QUICKER'N A WINK", one reel, MGM, high speed photography.

"SKY FIGHTERS", one reel, 20th Century-Fox, the training of army aviators.

"SANTA BARBARA FIESTA", one reel, color, Shirley Burdon, the annual Spanish-American festival in Southern California.

DISCOUNTS BRITISH, GERMAN BROADCASTS

Only two per cent of our people listen to German and British short wave broadcasts, in the estimation of E. P. H. James, sales promotion manager for the NBC Blue network, who spoke last week to the Advertising and Sales Executive Club of Montreal. Mr. James also asserted that more Canadians listened to United States standard programs, than vice-versa.

Another for Audit Service

Film Audit Service has opened a Dallas office. According to Samuel Hacker, general manager, this gives the company complete coverage of the country. It has 19 branches in this country and Canada.

Henigson Back to Selznick

Henry Henigson has become general manager of the Myron Selznick talent agency, after a lapse of two years.

LATE REVIEW

For other Showmen's Reviews see Product Digest Section, Page 79

The Shanghai Gesture

(U·A.-Pressburger)

Melodrama as of Yesterday

A title that demonstrates potency as applies to a stage play of yesteryear and the names of several players whose popularity as of today are the assets in hand for showmen offering their customers this first of Arnold Pressburger's contributions to the United Artists program.

Producer Pressburger's presentation of a revised and considerably renovated version of the stage play is performed by Gene Tierney, Walter Huston, Ona Munson, Victor Mature, Phyllis Brooks and a good many other able actors who are handicapped by dialogue veering from the trite to the inane and by direction which holds proceedings to snail's-pace in what appears to have been an effort to stress mood, tone or spirit. Protracted silences leading up to speeches which do not advance the story combine with sustained camera studies of gestures and grimaces to produce the effect of a melodrama from the pre-talkie era minus its subtitles.

The approach of the production, in apparent acknowledgement of unadmitted but real lines of demarcation between the sophisticated stage serving the minority and the motion picture serving the multitudes, is typified by the change of the cast name of "Mother Goddam" to "Mother Gin Sling."

At the core of a script stretched thin over costly and handsome settings is the tale of a Shanghai gambling queen's debauching of the daughter of an Englishman for purposes of revenge and her killing the girl on discovery that she is her own daughter as well. Overdeliberation in the telling and persistence in accentuation of the obvious deflate the story of whatever drama the plot suggests on paper.

Josef von Sternberg directed and adapted with the collaboration of Geza Herczeg, Karl Vollmoeller and Jules Furthman. As reconditioned, the item is by no means a shocker for adults, unless they supply connotations out of memory, although it retains enough of the original flavor to suggest telling the kiddies to skip it.

Previewed at the Four Star Theatre to a large invited audience which accorded it polite response.—WILLIAM R. WEAVER

Running time, 105 min. Release date, January 15th. PCA No. 7872. Adult classification.

Poppy.....Gene Tierney
Sir Guy Charteris.....Walter Huston
"Mother Gin Sling".....Ona Munson
Dr. Omar.....Victor Mature
Dixie Pomeroy.....Phyllis Brooks
Commissioner.....Albert Basserman
The Amah.....Maria Ouspenskaya
Eric Blore, Ivan Lebedess, Mike Mazurki, Clyde Fillmore, Grayce Hampton, Rex Evans.

Loew's Completes Refunding Loan Of $18,000,000

Loew's Inc., on Tuesday completed arrangements for a refunding loan of $18,000,000 from the First National Bank of Boston and eight insurance companies. The money will be used to retire all of the company's 3½ per cent debentures and 136,000 shares of first preferred stock.

The refunding plan is expected to save the holders of Loew common stock $700,000 in dividends and interest during the loan's first year. David Bernstein, treasurer and vice-president of Loew's, Inc., conducted the negotiations for what the *Wall Street Journal* called the lowest cost financing in the industry's history.

The financing will be used to retire $10,500,000 outstanding 3½ per cent sinking fund debentures, due in 1946 and 136,022 shares of no par $6.50 cumulative dividend preferred stock. The company will also use about $7,000,000 of its large cash reserves to retire the securities.

Of the total amount of the loan, $13,000,000 was borrowed at three per cent from the following insurance companies: Massachusetts Mutual, John Hancock, Sun Life, Pennsylvania Mutual, New England Mutual, State Mutual of Worcester, Mass., Union Central of Cincinnati, Continental Casualty of Chicago and Continental Assurance Co. of Chicago.

The remaining $5,000,000 came from the First National Bank of Boston. It is a five-year, 2¼ per cent loan.

Mississippi Theatre Levies Set Record

Collections of admission levies at Mississippi motion picture theatres set a new all-time monthly record during November at $43,270 bringing the eleven-month collections during 1941 thus far up to a new period peak at $458,233. Collections in November, 1940, were $34,890 and for the 11 months of 1940, $420,859.

Good cotton yields in the Delta area, a recordbreaking of summer and fall vacationists to the Gulf Coast "playground" area and increasing payrolls resulting from heavy sales of lumber, cotton textiles, cotton and other native raw materials combine to bring about the betterment in conditions in the state, officials of tax commission announce.

National Theatres Pays Dividend of $1,650,000

The directors of National Theatres voted an annual dividend of $1,650,000 Monday on the circuit's single issue of stock at their year end board meeting in Jersey City. The payment is equivalent to 91⅔ cents per share on 1,800,000 shares outstanding.

Twentieth Century-Fox which owns 42 per cent of the circuit stock will receive $693,000. The remaining 58 per cent, or $957,000 will go to the Chase National Bank of New York which holds majority control of the National Theatres stock.

Hoffberg Promotes Unger

Hoffberg Productions, New York, has signed with Oliver A. Unger, present sales manager, to become vice-president in charge of sales for five years, according to J. H. Hoffberg, president. Mr. Unger at the same time was elected to the board of directors, along with Edmund Souhami, who was also appointed secretary.

Lester Tours with Sabu

Allen J. Lester, circus press agent, will be the advance agent for the personal appearance of Sabu, it was announced by United Artists. The tour, which will cover ten or 12 key cities, has been arranged in connection with Alexander Korda's new production, "The Jungle Book."

Schwartz Opens Exchange

Murray Schwartz, formerly branch manager of Peerless Exchange, Philadelphia, has opened his own independent exchange in that city to be known as Astor Corporation, obtaining the franchise for Astor Pictures. In addition, he will handle the product formerly carried by Peerless.

Prize for Higgins

Maurice L. Huggins, of Eastman Kodak, Rochester, has been awarded one of the two A. Cressy Morrison prizes in natural science for a paper written for consideration by the New York Academy of Sciences.

E. E. Lewis Elected RCA Vice-President

Edward E. Lewis has been elected vice-president of RCA Manufacturing Company by the board of directors, it was announced Monday by G. K. Throckmorton, president.

Mr. Lewis will direct the finance and accounts division, and will also continue as director of the priorities division.

Teck To Be Rebuilt

The Teck theatre, Buffalo, will be rebuilt into a one-story, 1,300-seat Shea circuit theatre, according to Vincent McFaul, president and general manager of the circuit. The addition would bring to four the number of Shea houses in Buffalo's downtown district.

Botsford in New York

A. M. Botsford, Twentieth Century-Fox director of advertising and publicity, returned last week from Hollywood, where he had been consulting with production chief Darryl F. Zanuck and Harry Brand, studio publicity director, on advertising and promotion plans for spring releases.

Warner Managers Meet

C. J. Latta, new Warner Circuit Management zone manager, presided in Albany, N. Y., Monday, at a meeting of the 16 western New York managers. Accompanying Mr. Latta, who outlined the company's policy for 1942, was Charles A. Smakwitz, zone publicity head.

THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER
Hollywood Editor

Esteemed Editor:

Tom Bailey, long of National Screen Service and now also of service personally to the community hereabouts in its preparations for whatever more in the way of blackouts and such the future may hold, was on the 'phone but now to inquire whether we hadn't printed considerable material, in the last two years, pertaining to the experiences of British exhibitors coping with similar problems.

He was referred to Aubrey Flanagan's many excellent London dispatches on the subject and you'll be hearing from him directly.

What with blackouts or their imminence a new factor in showmanly plannings on this coast, and presumably elsewhere, a republication of excerpts from the Flanagan reports of wartime theatre operation in Britain would appear assured of a wide rereading.

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We are in receipt of a letter from Y. Frank Freeman, president of the Association of Motion Picture Producers, notifying us that "Effective immediately, the studios will have to consider all previous agreements regarding sneak-previews as abrogated" and that "the studios shall in the future select any theatre, regardless of location, for this purpose. . . . The hardships to the studio personnel involved in the necessity of having to travel long distances at night (under present emergency conditions) are evident."

Asks Cooperation

His letter closed with, "We therefore request that the newspapers and trade papers give the studios their complete cooperation and not review any pictures until formal notification of trade or press showing."

We have replied to President Freeman assuring him that "the Quigley Publications will of course cooperate with the studios in this and all related moves in industry interest" and added the suggestion that "as one such related move clearly indicated by the same considerations" he also "abrogate the rule under which press-previews are held at Glendale, Inglewood and other remote points, requiring members of the press to subject themselves to hardships identical with those referred to."

The abrogated agreement governing placement of sneak-previews dates back several years to a catch-as-catch-can system under which trade and lay press people dashed around Southern California, at great waste of mileage and sleep, to sneak up on the unedited film unawares and sprint into print with a review of same.

Everybody got pretty tired of that, whereupon an understanding was achieved in which the press promised not to report sneak-previews occurring outside of a zone which some unknown cartographer conceived as constituting "the metropolitan area" and studios promised to screen the finished product inside of that zone, with due process of invitation, at an appropriate time.

The placement of press-previews in the suburbs is a recent and unofficial arrangement arrived at by hedging and compromise after inception of the exhibitor-ordained ban against lay press reviewing of films in advance of release. After a good deal of fussing, the newspapers consented to ignore trade press screenings if they were not held in theatres inside still another zone which still another unknown geographer figured out as constituting private domain or something equally unrelated to the issue.

That was pre-war, of course, but a formal notice of abrogation may be required to change the condition.

What's to be done will be done when need demands its doing. Haste is made slowly in all these matters. Up to now there is no visible or audible reason for doubting that commonsense will prevail at long last in a muchly-muddled field of necessary and functional activity wherein fear and threat have wielded influence beyond belief.

Maybe it required a state of war to establish in this outpost of journalism that word-of-honor basis upon which publications in general have so long and satisfactorily handled such material as the text of a fireside chat, the review of a four-bit novel and a diversity of materials made available for linotype composition but not for publication in advance of eventuation.

▽

The Academy of Motion Picture Arts and Sciences chagrined fewer than it pleased by cancelling its annual Awards Banquet.

Some matrons of the Town who don't make the hot spots regularly but do show up for this more orthodox outing may have experienced a moment of irk. Their men didn't.

Dinner a Trial

The Academy Dinner had developed into something of a trial in more ways than one. It was in the nature of a "must" affair, wherefore it had become a crowded one, and it had grown long to the point of exhaustion before being shortened somewhat last year by the then president, Walter Wanger, who had survived a great many of its predecessors running into the wee, small and extremely dull hours.

Retention of the practical features of the institution, the balloting and the presentation of the Oscars, safeguards against sacrifice of the generous and helpful publicity which the Academy's annual declarations of distinction have received in the past.

Winners of the 1942 Oscars will be winners no less, and profit no less by the winning, than if hailed before an audience of sleepy diners and compelled to push a few halting remarks through a microphone already glutted with too many.

The Academy gained respect, admiration and prestige by its decision.

▽

Holiday greetings.

—W. R. W.

PRODUCT REPORT

Two of the 11 *pictures started during the week have to do with the war, although both were prepared for the cameras before America's declaration. They are Frank Lloyd's "The Saboteur" and Columbia's "Camp Nuts," which may undergo a change of title.*

The checkup:

COMPLETED

MGM
Out of the Past
PRC
Broadway Big Shot
RKO-Radio
Lum & Abner No. 2
Mayor of 44th Street
20th-Fox
Not for Children
Universal
You're Telling Me
Warner
Juke Girl
Arsenic and Old Lace

STARTED

Columbia
Camp Nuts
Prairie Gun Smoke
MGM
Tarzan Against the World
Monogram
Law of the Jungle
PRC
Girls Town
Billy the Kid Trapped
RKO-Radio
My Favorite Spy
Republic
Sleepy Time Gal
South of Santa Fe
Universal
Ghost of Frankenstein
Saboteur

SHOOTING

Columbia
Canal Zone
Trinidad
Blondie's Blessed Event
Korda
To Be or Not to Be
MGM
Along Came Murder
Courtship of Andy Hardy
Tortilla Flat
This Time for Keeps
Rio Rita
Mrs. Miniver
I Married An Angel
Ship Ahoy
Monogram
Below the Border
Western Mail
Paramount
Palm Beach Story
Take a Letter Darling
Holiday Inn
Mr. & Mrs. Cugat
My Favorite Blonde
American Empire
Out of the Frying Pan
This Gun for Hire
RKO-Radio
Powder Town
Tuttles of Tahiti
Magnificent Ambersons
Roach
Cubana
About Face
20th-Fox
This Above All
Rings on Her Fingers
Tales of Manhattan
To the Shores of Tripoli
Night Before the Divorce
Moontide
Universal
Drums of the Congo
Mystery of Marie Roget
Warner
Yankee Doodle Dandy
In This Our Life
Larceny, Inc.

National Board Urges Attack On 'Censorship'

"Now that the Legion of Decency has approved the revised version of 'Two-Faced Woman,'" it becomes possible to draw some general conclusions about the whole episode," an open letter to the industry from Quincy Howe, president of the National Board of Review, declares. "In the first place, the Legion had every right to ask its members to boycott the film. Nor was it in any way obligated to approve of the revised version. Any group, large or small, should always be free in a democracy to urge members of that group and the general public, too, to boycott a film, a book, a play or any other artistic representation. This does not mean, however, that the public authorities, the motion picture industry, or the Hays organization has any obligation to follow the advice of the Legion of Decency or of any other group."

"The public authorities have but one obligation—to enforce the law; if any public official believes that a film violates the laws of obscenity, he always has recourse to the courts, but any other interference on the part of public authorities constitutes censorship," continued the statement, added: "The motion picture industry and the Hays organization can, of course, go much further. They can censor their own products in the interests of good taste, public morals, popular approval, or anything else. This is a free country and the motion picture industry is free to produce or not to produce pictures as it sees fit.

"But once a big company has issued a picture and once the Hays organization has passed that picture, it then becomes the duty of the industry and the organization to back up its own judgment, especially if a public official censors a picture as officials in Providence and Boston censored 'Two-Faced Woman.' In such instances the motion picture company, the motion picture exhibitor, and the Hays organization should challenge in the courts the right of public officials to overstep their proper functions. The National Board of Review urges that responsible leaders of the motion picture industry draw these conclusions from what happened to 'Two-Faced Woman,'" concluded Mr. Howe's statement.

Schwarz Leaves Agfa, Eckler Succeeds Him

The board of directors of General Aniline and Film Corporation, in New York, on Tuesday, accepted the resignation of Ernst Schwartz as director and vice president of General and as general manager of the Agfa-Ansco Division.

At the same time, President John E. Mack announced the appointment of Leopold Eckler, assistant vice-president of General, as acting general manager of Agfa-Ansco Division. Mr. Eckler has been for many years director of production for Afga.

Levy with Warners

Ted Levy, formerly with the RKO exchange in Chicago, has been named chief booker at the Warner exchange there.

National Decency Legion Classifies Fourteen Films

Of the 14 motion pictures classified by the National Legion of Decency in this listing for the current week, eight were found unobjectionable for general patronage, five were approved for adults, and one, "Two-Faced Woman," was reclassified as objectionable in part. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Babes On Broadway," "Borrowed Hero," "Corsican Brothers," "Land of the Open Range," "Lone Star Law Men," "Red River Valley," "Remember the Day" and "The Vanishing Virginian." Class A-2, Unobjectionable for Adults: "All American Co-Ed," "Among the Living," "Ball of Fire," "Blue, White and Perfect" and "No Hands on the Clock."

The Legion has also announced that MGM has made changes in "Two-Faced Woman." These changes have involved additions and eliminations. After reviewing the revised edition the Legion has removed the film from the condemned list and given it a B rating—Objectionable in Part.

Callaway in United Artists West Coast Post

W. E. Callaway was apointed West Coast district manager of United Artists, it was announced in New York on Tuesday, by Carl Leserman, general sales manager of the company. Mr. Callaway who assumes his new duties immediately, enters the post recently left vacant by Ben Fish, who resigned.

For many years, Mr. Callaway was associated with Warner Brothers as both west coast district manager and Los Angeles branch manager. Prior to his Warner connection, he was western division manager for RKO.

Texas Company Forms

Incorporation papers have been filed at lobies or aisles, constituting fire hazards. the Texas capitol for a charter for Joy-Tex Theatres, Houston. Capital stock is placed at $9,000. Incorporators include Joy and Freddie Houck, of New Orleans, and A. P. Brashear, Houston.

Central Promoted Wegener

L. J. Wegener, manager of Central States Palace Theatre in Burlington, Ia., has been named district manager in that territory with supervision of ten of Central State's theatres.

Two More for Bennett

Joan Bennett will make two films in 1942 for Twentieth Century Fox. The company exercised its option on her services, following Miss Bennett's performance in its "Confirm or Deny."

Kaufman in Defense

Les Kaufman, director of advertising and publicity for the Fanchon & Marco circuit of St. Louis, has been given charge of the newspaper division of the city's Civilian Defense Committee.

Buehrig in Cleveland

Adolph Buehrig, Jr., formerly manager of Loew's theatres abroad, is the new manager of Loew's State in Cleveland.

10,000 Theatres for 'Dimes' Drive

A goal of 10,000 theatres to cooperate in the industry's March of Dimes drive to aid infantile paralysis sufferers as part of President Roosevelt's birthday celebration has been set by Nicholas M. Schenck, chairman of the industry's drive committee, it was announced Friday, December 19th, in New York.

Although the drive has only begun, more than 2,500 theatres have already agreed to participate.

A message of appreciation from President Roosevelt to Mr. Schenck was received Monday in a letter from Keith Morgan, national chairman of the March of Dimes campaign.

In a message to exhibitors Mr. Schenck said: "The motion picture industry has been called upon to help many worthy charity causes, but, in my opinion, none touches the heart more deeply than does the annual campaign to raise funds for the fight against infantile paralysis.

"Really, not too much is asked of us," Mr. Schenck said. "We are merely asked to take collections in our theatre lobbies during the week of January 22nd to 28th. If we do that with the proper organization and enough enthusiasm, we can make a worthwhile industry contribution to the good cause."

At the same time Mr. Schenck said he would appreciate hearing from every theatre as to the plans of each for the March of Dimes.

On Monday, state chairmen of the drive started reporting to Harry Brandt, national co-chairman, at the Hotel Astor in New York. Those who have reported include Harry C. Arthur, Jr., St. Louis; W. F. Crockett, president of the MPTO of Virginia; L. C. Griffith, Oklahoma City, Okla, and H. F. Kincy, Charlotte, N. C.

Chicago Show Brings Quarter of a Million

An audience estimated at 25,000 crowded into the Chicago Stadium on the night of December 17th to see and hear Mayor Kelly's annual "Night of Stars" show for the benefit of poor children. Ticket sales brought in $250,000 while program sales added another $25,000. From the proceeds at least 80,000 underprivileged youngsters will receive Christmas gifts of warm clothing and shoes.

Conceived by Mayor Kelly in 1933, the extravaganza has always been the leading money-raising event of Chicago's Own Christmas Benefit and is one of the biggest affairs of its kind held annually in the country.

The Stadium was packed with customers who were entertained from 9 o'clock until early hours the next morning by a steady procession of Hollywood stars, name bands and performers from leading night spots, radio, the legitimate theatres and the opera and concert stages. James C. Petrillo, president of the American Federation of Musicians, led the orchestra in a selection. The Paulist Choir sang a group of Yule songs. Mayor Kelly spoke briefly.

Among those from Hollywood who participated in the event were Joe E. Brown, Martha Raye, Stan Laurel and Oliver Hardy, Humphrey Bogart, Mayo Methot and Jimmy Durante. Performers from "Louisiana Purchase," "Claudia" and "Native Son" were present besides numerous radio personalities.

Harry Warner Heads Drive

Harry M. Warner has been appointed head of the Motion Picture Committee on the Red Cross drive in Hollywood. Plans are being set for a thorough canvas of the industry.


STAGE
LOEW'S TH
PRESEN
NOW SH



MICKEY ROONEY • JUDY GARLAND in "BABES ON BROADWAY" with Fay Bainter • Virginia Weidler • Ray McDonald • Richard Quine • Donald Meek • Alexander Woollcott • Screen Play by Fred Finklehoffe and Elaine Ryan • Original Story by Fred Finklehoffe • Directed by BUSBY BERKELEY • Produced by ARTHUR FREED • An M-G-M Picture

"Ushers! Get out the tape for Mickey Rooney, Judy Garland in M-G-M's 'Babes On Broadway'!"

Here is a picture in the best traditions of show business which has just about everything needed to bring crowds to the theatre and joy to the hearts of patrons of all ages, and to the exhibitor.
—*M. P. HERALD*

One of the most palatable and substantial entertainments ever to find its way into celluloid. Talent and versatility are apparently boundless, and in this toe-tickling, heart-warming musical, are employed to their best possible advantage. There are enough breath-taking highlights in the film to have assured successful reception for three motion pictures. —*BOXOFFICE*

Entertainment-laden money show. A showman's natural and can't miss being a big money picture. —*EXHIBITOR*

Great show; sock entertainment. As great a job as has ever been put into one picture. Any ticket buyer will go out raving. A whale of a box-office attraction with Mickey Rooney, the nation's top male draw, and Judy Garland, heading the cast and doing the best jobs of their careers. The answer to every exhibitor's prayer. Boys and girls, it's a show, and what a show!
—*HOLLYWOOD REPORTER*

Just about everything the average movie fan could desire. Place "Babes On Broadway" right on top . . . the best Rooney-Garland co-starrer to date. Head and shoulders above all other recent musicals. Bound to be a hit with any audience, will shoot box-office grosses upward in every situation.
—*SHOWMEN'S TRADE REVIEW*

Should do as well as its predecessors, "Strike Up The Band" and "Babes In Arms," at the box-office—which was very good.
—*VARIETY (Weekly)*

In exploiting this attraction, showmen are warranted in going the limit. The picture contains 15 musical numbers, among them some of the best they've ever seen. Busby Berkeley, director, has seen to it that all of his past experience in the field of dance direction is reflected in the enterprise . . . Audience shrieked their delight. —*M. P. DAILY*

Will be a box-office smash of the season. One of the most refreshing and enjoyable musicals to ever grace the screen. It has everything, and exhibs. can prepare for holdovers and top grosses.
—*FILM DAILY*

An avalanche of sure fire entertainment, paced by the certified box-office names of Mickey Rooney and Judy Garland. It has everything with which to mop up—youthful zest, heart-tug, infectious rhythm, constant amusement and excitement, stirring performances, substantial story interest, captivating music and lavish production. —*DAILY VARIETY*

400 HAPPY NEW YEAR DATES LAUNCH 1942's FIRST TRIUMPH!

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

EASTMAN KODAK researchers at Kodak Park in Rochester, dig deep into the archives and come out with Christmas-time nuggets of foible, fancy and fact of practices and procedure of the day.

The Christmas Day dinner of our forefathers centered around the pie which has come down to us as mince pie. It should be called Christmas Pie, the term "mince" having been given it by the Puritans, who are said to have deemed it, " A superstitious abomination." This pie was baked in the form of a crèche, a cradle, the crossed bands at the top representing the manner in which a child is secured in its crib. Beneath this crèche was a combination of flesh, fish, and fowl. . . . A recipe dating from 1394 says the original pie was 9 feet around and weighed 168 pounds. It was neatly fitted with a case and four small wheels, and was rolled from guest to guest at table.

All Christmas dishes are heavy with spices, symbolizing the gift of the Wise Men. The turkey gobbler is America's addition to the festive board (and if there is any left after the Christmas dinner, it may be served as hash, creamed, or in soup or sandwiches).

To set a bough or branch in water is an old custom, and indeed this may be the real origin of the Christmas tree. It is supposed to be symbol of love of the out-of-doors and the mysteries of the woodland. The Christmas tree that has become a twinkling fairy palace started out as a little tree in Germany and was loaded with cookies and candies and made bright by candlelight.

In winter, when most plant life is dead or dormant, evergreens were used in decorations to signify light everlasting. Plants which actually bear fruit at this time are the mistletoe and holly, and they were used for that reason. Decorating with mistletoe is an old English custom and it is supposed to have "healing" properties. Maybe it does - - for the early folk festivals permitted kissing under the mistletoe; and each time a boy kissed a girl he plucked a berry from the bough. When the berries were all picked, there was no more kissing allowed!

The Christmas-card custom is of rather modern origin, but there was a custom in Poland that much resembled it. A few weeks before Christmas, monks took around small packages of wafers made of flour and water, with figures stamped on them. They were sent in letters to relatives and friends as we send Christmas cards. When the first star appeared on Christmas Eve, the whole family broke one of these wafers and divided it, at the same time exchanging good wishes.

Every country has added some touch to Christmas lore, but the custom of hanging stockings beside the chimney originated in Belgium or France, where shoes or sabots were set out.

Santa Claus, that jolly old man who is so affectionately a part of childhood began life in Asia Minor. He was, legend relates, tall and lean, and he rode around on a white horse searching out needy persons and secretly helping them—usually with a sack of gold. Later he became identified with St. Nicholas, the patron saint of children.

Then, the imaginative Dutch changed him into a fat, jolly, rosy-cheeked old man and replaced his old gray mare with the dancing and prancing reindeer. Someone else added a beard and a red suit and a cap, and it is thus he reigns today.

War Notes

The Army's entertainment-and-morale branch is investigating to determine whether the average soldier would like a little Brahms music with his boogie-woogie in his juke-box jive sessions in camp.

▽

The United States Government, advancing its all-out war program, reports that it is making very nice progress with the standardizing of the size of the toothpick and the clothespin.

▽

Out in Flatbush, Brooklyn, when the recent "panic" was on due to wide and wild air raid rumors, the cashier in a local movie was becoming more and more jittery by the minute, when numerous calls came through stating it was a matter of a short while before the city would be bombed. Her one thought was of escape and yet she couldn't move a limb. Suddenly she heard the whizzing of bombs and bursting bedlam. She fainted. The door into the theatre had been opened. The picture was "Yank in the R. A. F."

▽

The U. S. Office of Production Management has clamped down on the use of lead and tin foil, except that lead will be allowed for sport use. Sports like shootin'?

▽

E. V. Richards, that pioneer exhibitor of the southland and president of Paramount-Richards Theatres, Inc., New Orleans, has turned over to the United States Navy his two yachts, the *North Wind* and *Sis*, to fight the Japs and Nazis. Many a Paramount theatre circuit partners' confab have been held aboard the boats.

▽

A grimly realistic but accidental effect, like that of an Orson Welles' broadcast, was obtained by the Newsreel Theater in San Francisco during one of the city's first blackouts, when sound effects of a British government short called "The Warning," depicting a London air raid, were relayed via loudspeaker from the screen to the street. A blackout came suddenly during the showing of the film, and a large sidewalk crowd listened to the grimly realistic voice of the screen commentator describing the attack, in which bombs bursts could be heard plainly. When the management learned that newcomers to the crowd thought they were hearing a local radio broadcast, describing an enemy attack on San Francisco, the loudspeaker was turned off.

▽

The war really is becoming a serious menace to picture executives. They'll get no more golf balls after January 4th.

▽

A young patron who shouted "Boo" during the showing of a newsreel clip of President Roosevelt's last fireside chat precipitated a near riot in the Telenews Theatre, Chicago. The audience had just finished applauding the President's words when the "boo" was heard. Patrons fell upon Edward A. Loss, Jr., 23 years old, of Oak Park, and cuffed him until he was rescued by an attendant. Apparently there's to be no booing.

MARSHALL FIELD'S new newspaper, *The Chicago Sun,* takes its first pick on the picture business, to wit:

"Napoleon shaved with a downward stroke, except for his Adam's apple which he scraped upward. Louis XV of France wouldn't eat a three-minute egg on a bet, but he loved the hard-boiled variety.

"How do we know? Because a Hollywood press agent dipped superficially into his studio's super-duper library of 1,000,000 clippings, 16,000 books and 1,200 maps and found these facts.

"It seems film script writers and directors are always trying to send the Scots Grays into battle on black horses or feed Louis XV soft-boiled eggs, so the studio keeps this library as a check against historical boners.

"Personally, we don't care how Napoleon shaved—or even whether he did. What we'd really like to know is why a studio that can build up such an expensive library couldn't pay some asthmatic copyreader $75 a week to do a professional job on the eight-column headlines for the newspaper closeups that tell about how the slick gal reporter got her man."

▽

Special Christmas message to the press, from the Davis-Lieber agency in New York, in behalf of the products of its sponsors: "Recommended records for the holiday season: Lionel Hampton's 'Gin for Christmas,' Paul Whiteman's 'Christmas Night in Harlem.'"

▽

Manager Jack Cave, of the Star Theatre, in Portland, Oregon, enforces, with steadfast strictness, the No Smoking order posted conspicuously around his theatre for audience and staff.

Captain A. Ranes, chief inspector of the Portland Fire Department, paid a little visit to the Star, the other day, and bumped plumb into Manager Cave. . . puffing on a big seegar. Manager Cave paid the fine.

▽

A jolly bit of jingle-belling this Christmas week was pulled by the police in Mexico City, who enlisted movie owners to combat a crime wave. Theatres are screening trailers, pictures of wanted crooks and criminals, with a warning to the audience, "Perhaps this criminal is sitting right beside you. LOOK OUT!"

▽

Columbia Pictures announces a change in title from "Blondie Greets a Guest," to "Blondie's Blessed Event."

▽

RKO Radio dishes out the story, for national press consumption, about how Sterling Holloway added realism to his job of imitating the voice of Mister Stork, for Disney's "Dumbo", by standing on one leg all during the recording.

▽

Word comes back from Alfred Lunt and Lynn Fontanne, who took "There Shall Be No Night" to Austin, Tex., where they played in a movie theatre in which the manager's chief interest was in the candy counter in his lobby. On the day of the performance he admonished his employes: "Don't sell popcorn or peanuts tonight, only chewing gum and chocolate mints. This is a high class show."

SOVIET FILM INDUSTRY NOT NAPPING WHEN NAZIS BOMBED, SAYS 'WORKER'

Communist Paper Reports Studios Had Been Moved; Soviet Films Replace Nazis' in German Yorkville; FBI Moves in

"The Soviet film industry was not caught napping when the bombs began to drop on June 22nd" says *The Daily Worker,* New York, considered No. 1 press mouthpiece of the Soviet Union in the U. S. "In the five months since then production plans have been revamped and in many cases expanded. Studios evacuated from Kiev, Leningrad and Moscow are now operating full blast in Kiubyshev, Kharabovsk, Tiflis and Novosibirsk. A new raw film manufacturing plant is operating in Kazan, reports the newspaper.

The Communist paper added, "Entertainment films with war themes, of which many were scheduled even before the Nazi invasion, are being rushed to completion. Script changes have been made in some instances to convey imaginary enemies into real ones. When the invasion came, there were on hand half a dozen films suitable for the new mood which permeated Soviet film audiences. Several of them will soon be released in the United States, Canada and South America.

"All of these shifts," said the *Worker,* "were relatively easy because the Third Five-Year Plan, when it was inaugurated in 1938, made provisions for the expansion and decentralization of the movie industry."

MOTION PICTURE HERALD, on December 13th, reported that since June 22nd, according to Artkino, Inc., distributors of Soviet films in America, there has been an "increase" in Russian pictures which are "making money" in the U. S.

Soviet Films Replace Nazis'

A curious twist on the international scene where films are concerned, came this week with the announcement from Artkino that beginning on Christmas Day, the Casino Theatre in Yorkville, New York, former U. S. "home" for Nazi films, changes to Soviet pictures. Opening program feature is "Stalin Speaks."

Since the U. S. declaration of war, the Pennsylvania State Board of Censors has modified its policy in respect to foreign films. According to Mrs. Edna R. Carroll, chairman, five Russian pictures have been approved, two of which are admittedly propaganda films, "A Day in Soviet Russia" and "View of the Soviet World." A court action is pending in the Philadelphia Common Pleas Court against the board for refusing to pass two other propaganda films submitted by Artkino shortly after the start of the Russo-German war.

Mrs. Carroll indicated that while the two approved pictures are propaganda films, the board considers them as documentaries, since they are pictures of Russia's armed forces which are now allied with the United States in the fight against Hitlerism. She stated that the board is making a distinction between military and Communistic propaganda pictures. In view of present conditions, military propaganda is considered in a favorable light.

Meanwhile, in Hollywood, Walter Huston completed the commentary last week for the full-length documentary feature which Lewis Milestone and Joris Ivens have edited from Soviet newsreels which Artkino has distributed in America since June 22nd. The picture was to be released this week.

The United States Government has taken no "official" steps to close down German-language theatres in America which have been showing Nazi propaganda films distributed by Ufa Films, Inc., and other agencies, a spokesman in the Federal Bureau of Investigation in New York said on Monday. It is understood that those theatres which have closed since the U. S. declared war on Japan, Germany and Italy, did so voluntarily. Houses which didn't shut down altered their policy quickly, as in the case of Yorkville's Casino Theatre in New York, which shifted this week from Nazi to Soviet films.

U. S. Takes Over Ufa

The Treasury Department, however, literally "took over" the management of Ufa Films, Inc., last Thursday. Visitors entering Ufa's office in the RKO Building in Rockefeller Center, New York, have been stopped by a Treasury officer inquiring as to the nature of their business with Ufa. It is understood that Ufa's operations, since George Nitze, company head was taken by FBI men to Ellis Island, are being inspected by Treasury officials, and that the company's funds are blocked. FBI guards at the UFA offices in New York are "on guard" 24 hours a day.

Meanwhile, check up of one of the Ufa film storage offices in New York revealed that the place was locked, identification of the office destroyed on the door front. It was understood that Treasury Department officials confiscated the reels in this and other Ufa storage plants. Elevator operators in the building admitted seeing "plainclothesmen around last Thursday," and also reported that employes of the Ufa storage office had not been seen since then.

Other theatres which have been showing Nazi films prior to and since Hitler's regime in Germany, beginning with 1933, are the 96th Street Theatre and Garden in Yorkville, the Wagner and Mozart, in Brooklyn; Hindenburg, Irvington, N. J., Transfer, North Bergen, N. J.; Kino, Milwaukee; German Kino, Chicago; Little, Buffalo and the Princess in San Francisco. The 96th Street and the Wagner are continuing to operate, it is reported, playing old German film fare which cannot be construed as "propaganda." The remainder are reported to have closed down, but whether temporarily or permanently, could not be determined.

In announcing the "switch" from Nazi to Russian pictures, the management of the Casino in Yorkville announced, "The Casino Theatre feels the public wishes to study films of this sort," referring to "General Suvorov," Soviet screen glorification of a Russian general who lived 140 years ago. "Provocative films," the announcement continued, "whether short of full-length, documentary or fairy tale, propaganda or not, just so the picture makes you think, will be presented in times which call for a more serious slant to entertainment."

INDUSTRY STUDIES ALIEN TRADING

Since the FBI seized George Nitze, president of Ufa Films, Inc., distributors of Nazi pictures in the U. S., and the Treasury Department has virtually taken over Ufa operations, film industry leaders are faced with a problem concerning trading with aliens of another enemy country—Japan.

Under the Trading With the Enemy Act, U. S. distributors are not permitted to deal with theatres owned or operated by Japanese, it was learned in Washington last Thursday. According to reports, industry executives are considering the situation and may act to obtain a close check of such theatres which are chiefly on the West Coast.

Major film companies made a request last week to the Alien Property Custodian in Washington asking that the approximately $1,000,000 in drafts from foreign banks in enemy countries standing to their credit at the outbreak of the War be placed in a special fund and credited to them instead of going into a general pool.

Taylor Elected President Of ITA of Ontario

Nat Taylor, president of Twinex Theatres Corp., of Toronto, operating 20th Century Theatres in Ontario, has been elected president of the Independent Theatres Association of Ontario for 1942, the previous incumbent being Harry Alexander, owner of the Lansdowne, Toronto, who recently joined forces with Famous Players.

One of the new directors is Harry Firestone of Firestone Theatres Enterprises, subsidiary of Odeon Theatres of Canada, Ltd. M. L. Axler continues as secretary of the association and A. Polakoff, also of Toronto, succeeded Tom Walton as treasurer.

Three Firms Chartered

Three new firms have been chartered to conduct motion picture enterprises in Albany, N. Y. They are: Buckeye Theatre Corp., by David M. Broudy, F. P. Koppel and S. G. Myers; Telemanagement, Inc., by Herbert Scheftel, Alfred G. Burger and Richard Reiss, and Budco, Inc., by Melvin B. Lambert, Marion Pitcher and Bertha Cohen. R. & N. Amusement Co. has been dissolved.

Shirley MGM District Head

S. A. Shirley is resuming MGM district managership, after an illness, the company announced last week, in New York. He will have under supervision the Chicago, Minneappolis, and Milwaukee branches, succeeding J. E. Flynn, appointed central division manager.

Axler Joins Allen

David Axler has become assistant to Jules Allen, head of the Premier Theatres and the Theatre Holding Corporation, Toronto. He resigned from a sales post with United Artists, in that city.

THE COMPANY THAT ALWAYS GOES M-G-M ONE BETTER!



M-G-M SURPASSES ITSELF!



"HONKY TONK"

gives way to M-G-M's

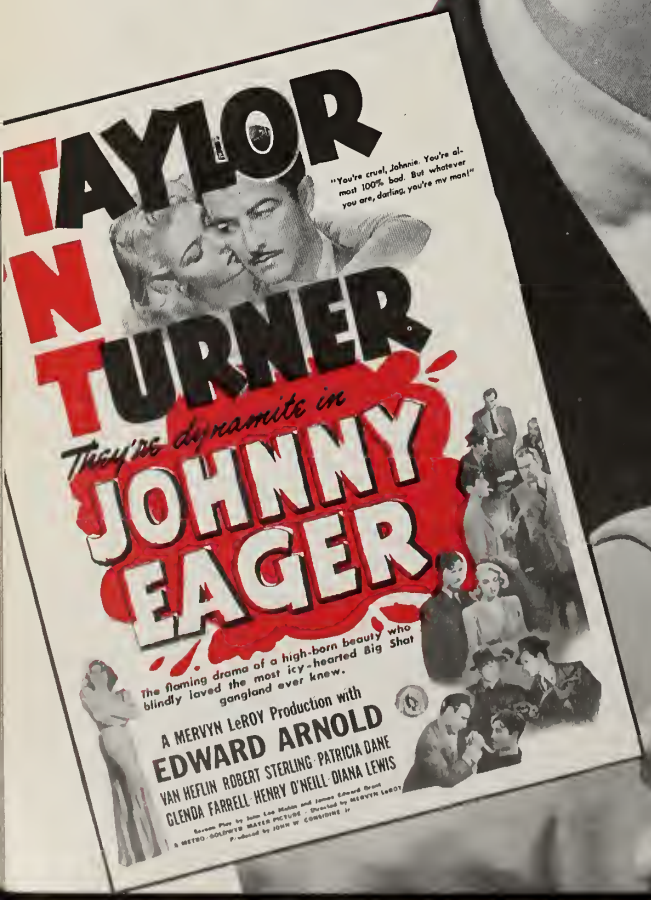
"JOHNNY EAGER"

A MERVYN LeROY Production with

EDWARD ARNOLD

VAN HEFLIN · ROBERT STERLING · PATRICIA DANE
GLENDA FARRELL · HENRY O'NEILL · DIANA LEWIS

Screen Play by John Lee Mahin and James Edward Grant
A METRO-GOLDWYN-MAYER PICTURE • Directed by MERVYN LeROY
Produced by JOHN W. CONSIDINE, Jr.







TAYLOR 'N TURNER

They're dynamite in M-G-M's

"JOHNNY EAGER"

(*Top, left*) Gang leader and society girl at bay in a deserted downtown alley. Memorable scene between Robert Taylor and Lana Turner.

(*Top, right*) She visits the gang leader in his secret apartment. Dramatic interruption.

(*Center, left*) "Sure, I love you." Johnny told them all the same thing—but meant it only once. (*The girl in the photo is Pat Dane.*)

(*Center, right*) You could hear a heart-beat! One of the tense scenes. Van Heflin (standing) will get plaudits for his performance in this absorbing film.

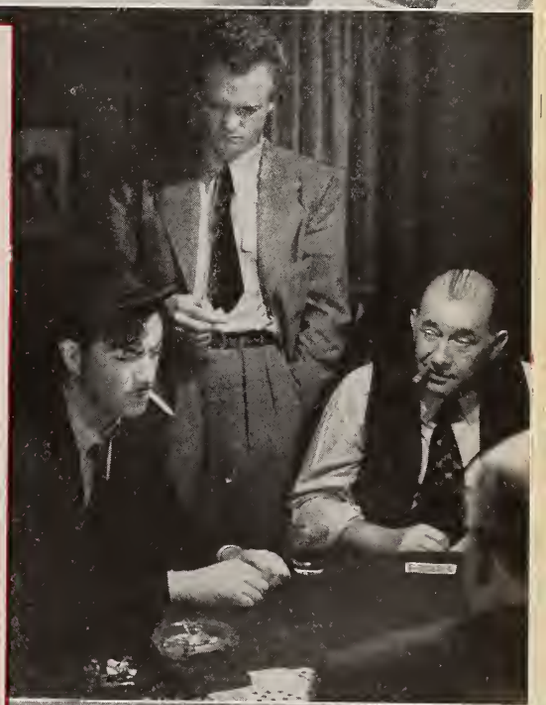
(*Bottom, left*) He had it coming! Paul Stewart as Julio, one of the many vivid underworld characters.

(*Bottom, right*) "Eager, you're the coldest-blooded man I've ever known." Edward Arnold as the frustrated prosecutor.

It's the "HONKY TONK" OF 1942!









Monogram Sets a 1941-42 Budget Of $5,000,000

Monogram has plans for the production and delivery of 34 features for the 1942-43, it was disclosed at a sales meeting of the company's franchise holders at the Congress Hotel, Chicago, last weekend. In addition there will be eight "Rough Riders" and eight "Range Busters" westerns with a possibility of a third western series.

The features will be classed in four groups, produced at various costs and will include four top pictures, of a calibre never before released by the company; six pictures in the second group; 12 pictures in the third group and 12 in the fourth group. Budgets will not only be increased from $3,500,000 to $5,000,000 on the new season product, but will be upped $1,000,000 for the balance of this year's program. No titles were released to the press at the convention.

Steve Broidy, general sales manager, said Monogram sales so far on the 1941-42 program exceeded the entire sales of 1940-41 and added that the company for the first five months of the current fiscal year, starting July 1st, showed a profit, before taxes, of $101,000, with indications toward $250,000 for the year.

Among the subjects discussed at the meeting were plans for the special handling and exploiting of the John Boles picture, "Road to Happiness" and a trade-paper campaign to acquaint exhibitors with the timeliness of the Monogram product.

Executives Attend

Besides the franchise holders, those who attended the meetings were Trem Carr, Monogram studio head; George Weeks, producer; Steve Brody, of the DeLuxe Laboratories and a member of Monogram's board of directors, and Lloyd Lind, assistant sales manager.

Franchise holders were: W. B. Hurlbut, Detroit; Forrest Judd, Des Moines; Henri Elman, Chicago; John W. Mangham, Atlanta, chairman of the franchise holders committee and President of Monogram Southern Exchanges, operating Atlanta, New Orleans, Charlotte and Memphis; Lou Fiddler, Denver; Henry Berkson, Buffalo; Ben Nathanson, Dallas; Sol Francis, Omaha; John Francone, Dallas; Nate Sodikan, Albany; Bill Onie, Cincinnati; Nate Schultz, Cleveland, and Herman Rifkin, Boston.

National Theatres Meeting

A conference of all divisional heads of National Theatres, of which Fox West Coast is part, was held last week, with Spyros Skouras, head of National Theatres, and Charles P. Skouras, president of FWC, presiding. Represented at the meeting were Fox-Intermountain, Fox Midwest, Fox Michigan, Fox Wisconsin and the Evergreen State Amusement Company.

RCA Contract Closed

Five Paramount-affiliated theatres in Florida have contracted for new RCA Photophone sound equipment. Affected by the contracts are the 1,100-seat Victory, the 800-seat Garden, and the 800-seat Seminole, all in Tampa; the 800-seat Ritz, in Winter Haven; and the 800-seat Roxy in St. Petersburg.

ASCAP Payments Up to $3,500,000

The board of directors of the American Society of Composers, Authors and Publishers, authorized a final quarterly dividend in New York last week which, according to present indications, will amount to between $800,000 and $850,000. Final computation has not been completed but it is estimated that the dividend will make a total of approximately $3,500,000 distributed by ASCAP for 1941 as compared with $4,500,000 for 1940.

Meanwhile, the Society signed an agreement with Station WWL, Columbia Broadcasting System outlet in New Orleans. Studebaker Lucas, attorney for ASCAP in that city, announced the deal on Monday, reporting that other local network affiliates, WSMB of NBC-Red, WDSU of NBC-Blue, and WNOE of Mutual, are still negotiating.

Pittsburgh Film Competition

Offering competition to film houses in Pittsburgh, the Gardens, owned by Harris Amusements, which also operates seven films theatres, opened a 16 performance stay with "Ice Follies" on Christmas Day and expects to gross $10,000. Following the "Follies", The Gardens will present a schedule that includes professional tennis matches, hockey, collegiate basketball, boxing and ice skating. In April, the annual rodeo will come to the amusement center, to be followed by a roller derby.

"Icecapades," owned by the Arena Managers Association, headed by John H. Harris, grossed $78,000 in an 11-show engagement recently at The Garden.

Three Firms Incorporate

In Albany, N. Y., three new concerns were incorporated to do business in New York state and another filed papers of dissolution, according to Michael F. Walsh, Secretary of State. New concerns were:

Adro Productions, Inc., 1,000 shares, by Arthur Leff, M. D. Bober and Sally Rubin, 52 William Street, filed by George L. Cohen; Kafra Theatre Corp., by E. M. Phair, Sylvia Denmark and Gladys Barnett, New York, was filed by Kupfer, Silberfeld, Nathan and Danziger, 29 Broadway; and Hall-Dell Productions, Inc., by W. E. Jordan, Barclay Shaw and Sara Gilbert, New York, was filed by Chadbourne, Hunt, Jaeckel and Brown, same address.

Papers of dissolution were filed on behalf of North American Theatrical Enterprises, Inc., New York, through The Co Newark Opera House, Newark, N. J.

RKO Promotes Davison

Gifford Davison has been appointed by Ned E. Depinet, RKO vice-president, as branch manager in Salt Lake City, succeeding L. S. Gruenberg, promoted to Rocky Mountain district manager. Mr. Davison has been an RKO salesman for ten years.

MGM Plans Sequel

MGM plans a sequel to "Babes on Broadway," to be called "Babes in Hollywood." The picture will be directed by Busby Berkeley and produced by Arthur Freed.

Carney Succeeds Loell

J. M. Carney has been appointed clerk of the Milwaukee arbitration board by the American Arbitration Association, succeeding R. T. Loell, resigned.

Clavet Joining NSS

Ivan A. Clavet is discontinuing his poster service in Detroit and will join National Screen Service.

Honor Midwest Chiefs of RKO

Two hundred exhibitors, film salesmen and exchange managers, paid tribute to RKO's, Walter Branson, Western division manager, Jack Osserman, Midwestern district manager, and Sam Gorelick, Chicago branch manager, at a testimonial dinner given in their behalf at the Congress Hotel, Chicago, last Friday. (Picture on page 10.)

Ned E. Depinet, RKO vice-president, and Andy Smith, RKO sales manager, attended. Johny Jones, of Jones, Linick and Schaefer, was toastmaster, and introduced J. J. Donahue, Paramount Chicago branch manager, J. E. Flynn, MGM central division manager; Eddie Grossman, Isle Theatre, Aurora, Ill; Sam Meyers, operator of the Teatro del Lago, Wilmette, Ill; Clyde Eckhardt, 20th Century-Fox Chicago branch manager; Jack Kirsch, president of the Allied Theatres of Illinois; Andy Smith, Ned E. Depinet and Walter Branson, as speakers. Sam Gorelick was the recipient of a framed testimonial of congratulations, presented by William Weinshenker, president of the Reelfellows Club.

The guests of honor were given travelling clocks, and the announcement was made that the net proceeds of the affair would be donated to the American Red Cross.

Among the out of town visitors were RKO branch managers, Herb Greenblatt, Pittsburg; Morris Lefkow, Indianapolis, and Arch Schmitz, Milwaukee.

Pascal To Sign With United Artists

Gabriel Pascal announced in Hollywood last Thursday that he expects to sign a deal shortly for release of three pictures through United Artists. Mr. Pascal's projected deal for distribution via RKO, recently announcer, failed to terminate, it is understood.

The films include "Arms and the Man," by George Bernard Shaw, for which Ginger Rogers and Carey Grant have been announced; "The Millionairess," and "Snow Goose."

Nelson Eddy Concert Set

The first concert of Nelson Eddy's winter tour will take place in San Diego, Calif., on February 2. The MGM star will finish work in "I Married an Angel," in which he is co-starred with Jeannette MacDonald, about the first of the year, and will then take a vacation. He will tour the west during February and will make his first eastern appearance in Washington, D. C.

Dunn Reports from Shanghai

Harold Dunn, far eastern supervisor for Warners, has advised the home office that he is in Shanghai, China. Mr. Dunn's whereabouts was not known when the war started and at that time it was believed he was in Tokio.

Altec-Intermountain Deal

Altec has closed a servicing deal with the Intermountain Theatres circuit, of Salt Lake City, for the Capitol, Studio, Utah, and Victory, of that city, and for the Orpheum, of Twin Falls, Idaho.

Excerpts From A Lecture Delivered By

Professor JAMES DURANTE Ph.D., B.W.B., Y.I.T.A.N.

(Doctor of Phun, Bon vivant of Warner Bros. and Star of "You're In The Army Now")

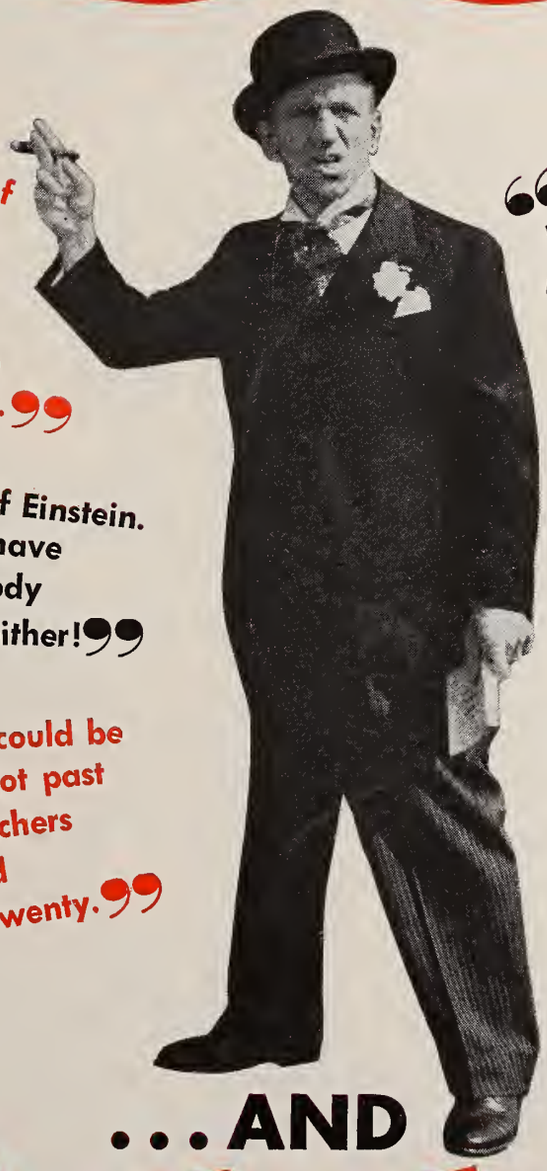
Before the Class of Motion Picture Art at New York University

The Subject: MOTION PICTURE AND COMEDY'S PART IN THE WAR EFFORT

"Americans are never too busy to laugh. In the middle of the greatest national emergency, they can still go to the movies and laugh. And when they come out, they're tougher and harder to lick."

"My talents are like those of Einstein. He's got that head of hair. I have the schnozzle. And nobody understands him either!"

"If I had more education, I could be a script writer. But I never got past the fourth grade. The teachers was prejudiced. They favored the kids under twenty."



"I'm ripe for making a speech. I just got through with "You're In The Army Now". Top sergeants all over the joint. They made me shoot off everything but my mouth!"

"My new picture "You're In The Army Now" is great. You ought to see it. Everyone ought to see it. The whole world ought to see it. How they will adore me!"

"This is my message. Keep studying, keep your nose to the grindstone and you'll end up like me. You have been warned!"

...AND

You're in the Army Now

HITS THIS WEEK!

Warner Bros. Keep 'em Rolling

MPTOA VOTES FOR UNITY, KIRSCH, OF ALLIED URGES IMMEDIATE ACTION

MPTOA Convention May Be Postponed Because of War; Connecticut Allied Unit Polls Exhibitors on Decree Selling

The Motion Picture Theatre Owners of America may not hold its annual convention—because of the war. This possibility was admitted by Edward L. Kuykendall, its president, in New York last week after the Chicago "unity" meeting, and prior to departure for his Columbus, Mississippi, home.

Mr. Kuykendall, added, apropos of the meeting, that the local units had turned in most of their votes on pledges made by him at the meeting, and all were favorable, indicating the whole organization would accede in actions to be taken by the Motion Picture Industry Conference Committee, formed at the Chicago affair.

Meetings of the national board of directors may take the place of the annual convention, Mr. Kuykendall said, adding he would consult the directors shortly.

Meanwhile, in Chicago, Jack Kirsch, temporary chairman of the MPICC, mentioned above, called upon its subcommittee in charge of institutional advertising and good-will activities, to begin their work immediately, remarking: "Let's not wait for the next meeting. Let's get in our licks while they are most needed."

Mr. Kirsch added: "The trade papers reflect the devastating effect on theatre attendance of the entry of this country into the war. Maybe this is a temporary condition and will right itself. But, coming on top of the pre-holiday slump, it is particularly severe. It is not a good thing for the national morale for the people to neglect amusement and recreational pursuits and spend too much time at the radio listening to sombre accounts of the war."

Kuykendall Expects Approval by All

Noting no dissent thus far, in reaction of MPTOA units, to the pledges of support, made in Chicago two weeks ago, to the Motion Picture Industry Conference Committee, Edward Kuykendall, MPTOA president, said in New York last week that the replies coming from large and affiliated circuits showed over-all industry approval, inasmuch as independent exhibitor units have already approved.

Mr. Kuykendall added he expected the first concern of the MPICC to be a meeting in January at which it should elect a permanent chairman, a full-time secretary, ascertain how it will be financed, and define subjects amenable under Point Five of the "unity" proposals, covering internal adjustments at the complaint of any branch of the industry.

Connecticut Unit Dislikes Decree

Approximately 98 per cent of independent exhibitors in Connecticut oppose the decree, and desire a return to the previous selling system, the Allied unit of that state asserts, after a poll.

In a letter to Abram F. Myers, National Allied general counsel, the executive secretary of the unit, Maxwell Alderman, said: "The main objections of the independent exhibitors indicate that the consent decree retained all of the evils of the old block booking system without offering any relief; that shorts and newsreels were forced upon the independent exhibitor, together with the forcing of prior blocks of pictures as a condition precedent to the purchasing of subsequent blocks; that under the consent decree no provision has been made for any cancellation privilege, whereas under the old system, many contracts contained a cancellation privilege of anywhere from 10 to 20 per cent."

The exhibitors, according to the letter, suggest that an "alternative plan be evolved whereby we return to the old block buying, which should carry with it a reasonable cancellation privilege on all groups of pictures without any strings attached, and the elimination of the forcing of shorts and newsreels."

SPORTS COMPETE WITH THEATRES

Any slack business at the box office which Milwaukee county exhibitors may have experienced during the past six months might possibly be explained in attendance figures covering high school football games and park sport activities.

Attendance at Milwaukee high school football games for 1941 totaled 75,977, an increase of nearly 2,000 over last year, despite bad weather and several postponements.

Of interest to exhibitors is the fact that night football accounted partly for the increase with these games, drawing 35,480 persons, nearly 1,000 more than last year.

Up to the end of September, cash receipts from all park sports activities totaled $335,792, as compared with $311,949 at the corresponding period in 1940, according to Jerome C. Dretzka, executive secretary of the Milwaukee county park commission. Golf fees showed one of the biggest gains, totaling $18,840 compared with $13,475.

In November, however, the picture had reversed so completely that only 1,330 permits were issued, a drop from the 1,887 issued in November, 1940. War activities are believed responsible for this drop since good golfing weather prevailed all fall.

National Allied's "Letter To Santa"

"Johnny Exhibitor," writing Santa Claus through the medium of a National Allied States Association bulletin to members (and the press) desired the following national victory; industry unity through success of the MPICC; an "acceptable substitute" for the decree's selling system; abolition of the decree arbitration system's appeal board, or change of its personnel; a ceiling for film rentals, and fair dealing.

"Johnny" complained about the trend in film rentals, at some length, thus:

"My buddies and I are genuinely alarmed by the ever-increasing film rentals demanded by the distributors. A few years ago a spokesman told a Congressional Committee that film rentals averaged only 25% of the expense of theatre operation. We were frightened when the distributors asked 30% and 35% on percentage engagements. We were shocked when this reached 40%, paralyzed when the distributors asked 50% and even 75% for a few special attractions. We are afraid the day will come when we can no longer earn a profit and we will have to relinquish our theatres to the distributors.

"So Santa, please give us a ceiling on film rentals that will assure us a fair profit. We hope this can be accomplished without governmental action. All that is needed is vision on the part of the producer-distributors who must realize the inevitable consequences of profiteering when the country is at war. They should, for their own protection, view the rentals being currently demanded in the light of their reported earnings and then consider the impression which these will create in the minds of officials charged with preventing inflation."

Entertainment Gets Behind Bonds, Stamps

Not only are major film companies offering bonuses to employees in defense bonds and stamps, theatres throughout the country, without coordination, merely resultant from individual inspiration, are offering defense stamps to patrons in lieu of change.

They urge acceptance of the idea by voice—the cashier—by placards in boxoffices, and by special screen trailers.

Thus, the Rialto, New York, by such placard and trailer, asks customers:

"Do your share—ask for your change in Defense stamps."

The new policy, as of last week, is meeting "enthusiastic response," the Rialto management asserted. On Saturday alone, the theatre sold $137 of stamps.

Sidney Lust's chain of neighborhood theatres in Maryland and the District of Columbia is pursuing the same policy.

Cleveland exhibitors are cooperating with special Christmas holiday childrens' matinees, in which they buy defense stamps for ten cents offer them as admissions.

The staff of the RKO Chicago exchange pledged purchase of approximately $100 worth of stamps each week, on a payroll allotment plan.

The annual dinner-dance of Loew circuit managers in New York last week became a Defense Bond rally, when executives such as Nicholas Schenck, president, and others, donated $100 bonds as door prizes.

Heads of theatrical unions met in New York's Lambs Club last week to form plans for plugging stamps and bonds purchase, via performers' routines.

The Treasury Department also last week, revived the First World War method of selling bonds: the "four minute" men speakers, who will be of national prominence, and will talk over networks and local radio stations.

It is thought exhibitors will shortly ask, or offer, their stages for such messages.

Paramount Signs McDonald

Frank McDonald, director, has been signed by Paramount producers William Pine and William C. Thomas to a three picture contract. His first assignment is "Wildcat."

Freeman Resigns

Charles Freeman, and his assistant, Kenneth Cobb, have resigned from managership of the Century Theatre, Rochester, N. Y. Arthur Krolich temporarily succeeds them.


Hey!
LOOK WHO KAY'S GOT WITH HIM!
-in the happiest musical laugh hit you ever had to yell about!

Kay and his gang in a comedy heat-wave . . . kidding the tights off Shakespeare and beating the laughs out eight to the bar! . . . The Old Professor's in the groove . . . Ginny's on the beat . . . John's on the lam, and Lupe's on the loop for the tops in fun for '42 and the market's biggest money chance for you!

KAY KYSER *in* PLAYMATES

with

JOHN BARRYMORE • LUPE VELEZ
GINNY SIMMS • MAY ROBSON • PATSY KELLY
PETER LIND HAYES and KAY KYSER'S BAND

featuring

Harry Babbitt • Ish Kabibble • Sully Mason

Screen Play by James V. Kern



5 TOP TUNE
NOW SWEEPIN
THE AIRWAVES

"Humpty - Dumpty Heart
"How Long Did I Dream?
"Thank Your Lucky Sta
and Stripes" • "Rome
Smith and Juliet Jones
"Que Chica"

RKO RADIO PICTURES

Produced and Directed by **DAVID BUTLER**

DISTRIBUTORS AND EXHIBITORS IN HOT DEBATE WITH APPEAL BOARD

Appeal Board Calls Conference "In Chambers" to Clarify Wording of Previous Ruling; Clearance Award Questioned

To explain the meaning of a decision already on the record the Appeal Board of the motion picture arbitration tribunals on Wednesday, December 17th, for the first time, summoned all parties to a case to its chambers in the RCA Building, New York.

The meeting was described as "strictly off the record." It was authoritatively reported however that the board and attorneys for both the consenting distributors and the exhibitors involved engaged in long and animated discussion of what the board meant in its decision on the clearance complaint of the Esquire theatre, Great Neck, N. Y.

There was hot debate too, it was said, over the regularity of the special conference called in chambers to explain part of the award. The Esquire decision, the Appeal Board's twelfth, was dated December 5th and reported in MOTION PICTURE HERALD on December 13th

Called Irregular

Attorneys pointed out that although post decision conferences sometimes take place between judge and attorneys in regular court proceedings, to smooth out disputed points or explain the language of an award, it is somewhat unusual in an arbitration proceeding. They also pointed to Section XVIII of the rules of arbitration in the consent decree which prescribes the course of proceedings subsequent to a decision of the Appeal Board.

Section XVIII provides that "within ten days after the decision of the Appeal Board has been filed with the clerk of the tribunal the Appeal Board may reopen the proceeding for the purpose of correcting inadvertent errors."

It also stipulates that "unless the Appeal Board remands the proceeding to the Tribunal "or reopens the proceeding, as provided by the decree, its decision" shall become the final award and shall become binding on all parties ten days after it is filed with the Clerk of the tribunal.

Attorneys at the meeting on Wednesday, it was said, argued that the board should have formally reopened the Esquire case under Section XVIII rather than calling the parties together for an informal discussion of the opinion and its wording.

At issue in the Esquire decision, it was reported was the meaning to be implied from the section of the opinion which said:

"The maximum clearances which may be granted, in licenses hereafter entered into by the said five distributors, to the Playhouse over the Beacon, Manhasset and Little Neck, to the Beacon over the Manhasset and Little Neck, and between the Manhasset and Little Neck, shall be sufficiently short in point of time so that the right of the Squire to exhibit pictures 14 days after the last playdate at the Playhouse shall not be restricted in any way."

The scope of the phrase "in any way" was said to have raised a question in the minds of some parties to the case as to its effect on future contract bargaining. A distributor sought an interpretation and the Appeal Board, admitting to the possibility of some ambiguity called the conference, it was reported.

The Appeal Board refused to make any statement on what transpired at the meeting or what it had ruled in respect to interpretation of its own award.

It was reported, however, that Van Vechten Veeder, chairman of the Appeal Board and his colleagues George W. Alger, and Albert W. Putnam indicated in their conversations with the lawyers that the opinion was to be interpreted as meaning "just what it said." The phrase "in any way," it was declared, applies to any future clearances between the theatres in the case which might tend to negate the 14 day maximum awarded the Squire.

The Board was unwilling, it was said, to call the case back under section XVIII for an amended decision elaborating on the meaning of "in any way." Also it declined to deliver an opinion as to what distributors should do or not do to comply with the award.

Certain of the distributors, it was reported, were of the impression that the Esquire award interfered with their rights under the paragraph in Section VIII of the consent decree which states:

"Nothing contained in this section shall be deemed to restrict, and no award made in any arbitration under this section shall restrict, the exhibitor's right to license for any theatre any run which he is able to negotiate with any distributor, nor the distributors right to license for any theatre any run which it desires to grant."

All Parties Summoned

Although this is the first time that the Appeal Board has summoned all parties to a case to conference, it is reported that it has delivered explanations of its awards to attorneys, for both distributors and exhibitors, on several occasions. The instances were described as informal interpretations of language or definition of terms in a decision and usually involved only an exchange of correspondence.

Such a proceedure is not unusual in regular court cases, attorneys said. A spokesman for the American Arbitration Association said however, that is has never been the practice, either in the Association's 14 years of experience in administering commercial and industrial arbitrations or with the motion picture arbitration system for an arbitrator to deliver an informal opinion on his opinion.

The entire Portland, Ore., clearance schedule was altered this week in an arbitration award agreed to by all parties. The New York tribunal received its 30th case and at Philadelphia the Colonial theatre, Phoenixville, Pa., withdrew its clearance complaint.

Portland

The Portland clearance agreement, between Paramount, RKO and Warners, William Graeper, complainant, and half a dozen intervenors, was entered in the record in the form of a consent award by Irving Rand, arbitrator. He is a Portland attorney.

Under its terms the clearance after first run Portland theatres is cut in half, from 91 to 42 days, and the clearance of all subsequent runs materially reduced. The agreement and subsequent award was reached after Mr. Graeper had withdrawn in November his clearance demand in behalf of the Egyptian theatre, and then, at the request of Warners agreed with the other parties to reopen the case. This permitted formal entry of the new clearance scale as an arbitration award.

Product from the three distributors involved will now be available to second run theatres 42 days after the end of the first run or after the end of the third week of first run, which ever date is earliest. Mr. Graeper's complaint had protested a 95 day clearance imposed on his second run Egyptian.

Third run theatres will receive product 14 days after seconds; fourth run 14 days after third; and fifth run seven days after fourth run. The award does ont apply to pictures which had completed their first run at the date of its entry.

Loew's, Inc., named in the original complaint was dismissed from the action by agreement while 20th Century-Fox was dropped by reason of affiliation with the Fox West Coast circuit. The long list of intervenors included the majority of Portland houses and the award is expected to affect every theatre in the area.

Among the intervenors were Fox West Coast, the Hollywood, and Oriental theatres, the Paraport Leasing Corporation for the Paramount theatre, and the Multinomah Theatre Corporation, Orpheum and Liberty theatres.

New York

New York's 30th arbitration demand was filed this week by the Coy Operating Company asking for a specific run for the Savoy Theatre, Jamaica, Long Island. The complaint entered under Section X by Daniel A. Weber, attorney, names RKO, Paramount, and 20th Century-Fox.

The Savoy charges that Fox and RKO have refused to give it second run pictures, licensing them instead to the Skouras Jamaica theatre. Paramount, it asserts, refuses second run to the Savoy in order to favor Loew's Hillside theatre. The complaint, in accord with the terms of Section X, declares that such refusal is based on preferential status afforded the theatres because of their circuit membership.

Philadelphia

Lewen Pizor and Herman Coane, operators of the Colonial theatre in Phoenixville, Pa., on Friday withdrew their clearance compaint against the Big Five. The action, Philadelphia Case No. 14, was reported on November 15th. It asked a reduction from 28 to 21 days after first run Philadephia theatres.

Indianapolis

Indianapolis' first and only arbitration case will have its first hearing January 7 with Paul G. Davis, Indianapolis attorney, as arbitrator. Hearing date was set for December 17th, then postponed. The case is a some run complaint

(*Continued on following page*)

AAA JOURNAL REPORTS COSTS

Costs of the motion picture arbitration system are analyzed in the mid-winter Arbitration Journal, *quarterly review published by the American Arbitration Association. The figures cited are within a few cents of those reported in* MOTION PICTURE HERALD *on November 22nd.*

Attorneys were hired for 86 per cent of the cases heard in the first six months, the AAA reported. Exclusive of legal fees each complaint, on an average cost exhibitors $58.23 and distributors $29.64. The figures cover only filing costs and items assessed in an award.

Year's End Brings Few New Cases To AAA Boards

(Continued from preceding page)

by Charles G. Bowles of Elizabethtown, Ky., who is building a theatre there. He names the Big Five and Crescent Amusement Company.

Kansas City

In the fourth case at Kansas City brought by J. E. Pennington, for the Cozy Theatre, Topeka, Kan., Loews' Inc., has filed a list of parties that might be affected by the award.

Named by MGM are the Co-ed, Kaw, Cozy, Glen and Ritz.

Hearing of the third case before the Kansas City office, Arbitration tribunal, brought by D. R. Clifford, for the Louis theatre, St. Joseph, Mo. has been set, after postponements, for Dec. 29th. Henry M. Shugart is the arbitrator.

Chicago

First hearings of the Don Theatre, Downers Grove, Ill. clearance case were heard at Chicago on December 22nd. Arbitrator Thomas C. McConnell refused motions for dismissal on the part of Alvin Landis, attorney for the Westmount Theatre, Westmount, Ill., intervenors, who argued that the arbitrator could not give an award under the consent decree. The case has been set over until December 29th. This is Mr. McConnell's second arbitration. He also heard the Portage case.

Chicago's 12th case, the demand of the Benjamin and Albert Bartelstein for reduced clearance for the Anneta theatre, Cicero will be heard December 30th by James A. Sprowl, Chicago attorney.

Samuel Meyer has filed a brief asking dismissal of his Teatre del Lago, and circuit, from the clearance complaint of the Alcyon theatre, Highland Park, Chicago Case No. 9.

Washington

At the conclusion of hearings on the Bayne theatre, Virginia Beach case at the Washington tribunal on December 11th and 12th both sides asked permission from John E. Laskey, arbitrator to present written depositions from patrons in the Norfolk area. They were given until December 20th to do so.

Pittsburgh

Testimony in David Green's demand for "better clearance" for his Beacon theatre Pittsburgh concluded last Wednesday. Felix A. Jenkins, general counsel, appeared for 20th Century-Fox while J. Berkowitz represented Warners.

Flood with Columbia

Harry E. Weiner, Columbia branch manager in Philadelphia, announced the addition of Joseph Flood to the booking staff, now giving the exchange four bookers. Mr. Flood has been associated with several independent exchanges in Philadelphia.

Century, Moses Close Contract

Century Circuit in New York has closed a deal with Charles Moses whereby four of the latter's houses, the Victory, Lane and Strand theatres in Staten Island, and the St. George in Brooklyn, will be booked by the theatre chain.

Warner Employee Publishes Book

Blaynay F. Mathews, director of plant protection at Warner Bros.' Burbank studio, is the author of "The Spectre of Sabotage," which is being published by Lyman House.

RKO Offers Theatres To Junior Americans

RKO Theatres in metropolitan New York have turned over the facilities of their houses for every Saturday morning to the Junior Americans of the United States, Inc., a non-profit organization formed to aid in the recreational development of young people under 21 years of age and to combat juvenile delinquencey.

The group will bring to youths of various communities a recreational program by radio, the theatre screen and lobby display. The plan will function wherever the neighborhood theatre may be used as a headquarters, operating under paid, resident and profestional supervision.

Van Wagner New RKO Comptroller

George J. Schaefer, president of RKO, announced Monday that the board of directors of the corporation had approved the recommendation of the management that all accounting and auditing activities of the organization be unified under the supervision of one person who would become the comptroller of the corporation and all subsidiary companies. This continues the policy recently inaugurated of streamlining the company's setup and operations. Mr. Schaefer also announced that the board had approved the appointment of Garrett Van Wagner as comptroller.

Mr. Van Wagner has been connected with the organization for approximately nine years, first as a representative of the Irving Trust Company, the trustee in the reorganization proceedings, and subsequently assistant to the president and an assistant treasurer.

Mr. Schaefer also announced that Robert H. Dann and William F. Whitman had been elected assistant secretaries of the RKO parent company.

Hartford Company Forms

Certificate of organization has been filed with the Connecticut Secretary of State for The Eastwood Theatre Company, Incorporated, of East Hartford, naming Peter Perakos of New Britain president and treasurer, Joseph Quittner, of New York City, vice-president and secretary, and Ruth Hoffman of New Haven, assistant-secretary.

Barron Party Held

Carter T. Barron, Loew's zone manager in Washington, was host at an annual party Saturday night, December 20th, at the Hotel Shoreham for the heads of Loew theatres operated under his general direction. In attendance, with their wives, were managers of houses in Harrisburg, Reading, Wilmington, Baltimore, Richmond, Norfolk and Washington.

Charles Crickmore Reelected

Charles C. Crickmore, chairman of the Seattle Board of Theatre Censors, was reelected president of the Stage Employees' Union, Local 15, in Seattle, Wash. Ernest Clark was reelected financial secretary for the 26th term, and Basil Gray was reelected business agent for the 18th term.

More in Films Granted Bonuses

Paramount, Monogram, Columbia, Agfa Ansco, the Columbia Broadcasting System and various theatre circuits throughout the country gave bonuses or increases of one kind or another, adding to those previously reported.

A Christmas bonus was distributed last Friday to all Paramount home office employes whose salary does not exceed $75 weekly, employes receiving a week's salary up to a maximum of $50, in addition to their regular weekly salary check.

A cost-of-living bonus also was distributed to all home office employes with salaries up to and including $100 weekly, this bonus being four per cent of present salaries retroactive to July 7th, 1941.

Paramount exchange employes also received a Christmas bonus.

Other Companies

Charles P. Skouras, in Los Angeles, Tuesday, announced distribution of $96,000 in Christmas checks to Fox West Coast Theatres' employes, including those who have left the company to join the armed forces. This exceeds by $40,000 a similar disbursement made last year.

In an address to the organization, at the Los Angeles Ambassador Hotel, Mr. Skouras said, "The first duty of every member of our organization is to our government.

Columbia Pictures gave a $25 defense bond as a Christmas bonus to all home office and exchange employes who have been with the company six months or more and whose salaries do not exceed $50 weekly.

Monogram gave bonuses in the form of defense bonds and stamps to employes of the home office and the New York, Philadelphia and Washington exchanges.

Columbia announced in Hollywood last week that cash bonuses in ratio to years of service would be paid to employes volunteering for military service.

In Binghamton, N. Y., approximately $171,000 in Christmas bonuses was distributed among 3,281 employes of Binghamton and Johnson City plants of the General Aniline and Film Corp., John E. Mack, president, announced.

About $155,000 was distributed to 3,000 workers of the Agfa Ansco film plants in Binghamton and the remainder will go to 281 employes of the Ozalid Products Division in Johnson City.

CBS Increase

All Columbia Broadcasting System employes earning up to $75 weekly have been granted automatic increases ranging from $104 to $221 annually, it was announced last week by William S. Paley, president. The increases will go into effect January 4th and affect all employes except those covered by union agreements and those who have received salary adjustments since October 1st.

Each employe earning no more than $75 weekly will receive ten per cent of the first $30 of his salary; 7½ per cent of the next $10. Thus a person earning $25 will receive an additional $2.50 weekly, while one earning $50 to $75 will receive an additional $4.25 weekly.

Managers and office employes of the Warner theatres in the Philadelphia zone received a Christmas bonus equivalent to two weeks' pay.

The Interboro Circuit of New York, of which Samuel Strausberg is president, gave a Christmas bonus in the form of defense bonds or stamps instead of cash this year.

In Chicago the Essaness and H. and E. Balaban circuits also distributed bonuses in the form of defense bonds and stamps.

IT'S OFF!..

to gala crowds all over the country! Big holiday openings set in these spots for

BOSTON
COLUMBUS
N FRANCISCO
ROVIDENCE
LOWELL
LOS ANGELES
OMAHA
KANSAS CITY
DES MOINES
WASHINGTON
CHICAGO

Ball of Fire

KEEP YOUR EYE ON THE "BALL!"



SAMUEL GOLDWYN PRESENTS

GARY COOPER ★ BARBARA STANWYCK

in

Ball of Fire

Directed by
HOWARD HAWKS
PRODUCED BY SAMUEL GOLDWYN
Screen Play by Charles Brackett and Billy Wilder

Released through RKO Radio Pictures Inc.

Variety Tents In Kansas City, Detroit, Elect

Variety Club elections were held this week in Kansas City, Detroit, Atlanta and Boston.

H. J. Griffith has been elected chief barker of the Kansas City Variety Club. Other officers are: Fred Meyn, first assistant; A. H. Cole, secretary, and W. G. McKinney, treasurer. Directors include the officers and Charles Potter, Russell Borg, R. R. Biechele, C. A. Schultz, O. K. Mason and Lester Durland.

In Detroit David M. Idzal, managing director of the Fox theatre, has been elected chief barker of the Variety Club for 1942. Chosen first and second assistant chief barkers, respectively, were John R. McPherson, manager of National Screen Service, and Earl J. Hudson, president of United Detroit Theatres.

Re-elected were David Newman, theatrical attorney, as property master, and John L. Saxe, treasurer of Monogram Pictures, dough guy. Both have served since the founding of the tent.

The Atlanta Variety has elected the following officers for 1942:

Harry G. Ballance, Twentieth Century-Fox district manager, chief barker; E. E. Whitaker, district manager of Lucas & Jenkins Theaters, first assistant chief barker; Willis J. Davis, Lucas & Jenkins executive, second assistant chief barker; Paul Wilson, Twentieth Century-Fox Atlanta branch manager, property master, and R. B. Wilby, president of Wilby-Kincey Theatres, dough guy.

In addition to these officers the following will also serve on the board: Dave Prince, RKO; Jeff Davis, UA; Jimmy Harrison, Wilby-Kincey circuit; Sid Reams, president of Theatrical Printing Co., and Dick Ford, Twentieth Century-Fox.

The Boston Variety Club has elected four to serve three-year terms on the board of trustees. They are: Joseph Levinson, Paul Baron, Murray Weiss and Harry Rogovin.

The local club will sponsor the first night of the "Icecapades" on December 29th at the Boston Garden, the proceeds of which will go to the club's charity fund.

Reel Fellows Elect Van Dyke

A. M. Van Dyke, of Twentieth Century-Fox, has been elected president of the Reelfellows Club of Chicago, an organization composed of film salesmen working out of Chicago exchanges. He was formerly secretary.

Other new officers are Nat Nathanson, vice-president, and Frank Young, secretary, both of United Artists, and Al Kent, Universal, sergeant-at-arms. Robert Frink was reelected treasurer. W. E. Weinshenker, former president, was elected a trustee as was Harry Goldman.

The club's annual dinner dance, originally scheduled for January 30, has been moved to February 6 so as not to conflict with the President Roosevelt Birthday Balls.

Motion Picture Associates in Philadelphia have decided upon a testimonial dinner to be held next March in honor of Jay Emanuel, founder of the local group. The Associates also donated $50 to the charity fund of the Variety Club and announced that a check of $500, as the result of insurance, had been given to the widow of the late William J. Heenan, Paramount salesman.

'Time' Receives Injunction Against MGM War Short

Judge John Bright in the New York district court on Monday signed on application from the March of Time an order against Loew's, Inc., and Warwick Productions, Inc., ordering them to show cause why they should not be restrained from publicly exhibiting a film entitled "War Clouds in the Pacific," compiled by the National Film Board of Canada, unless scenes contained in that film, alleged to be the property of March of Time, were removed. Loew's on Tuesday agreed to a temporary injunction.

In announcing the action which his company had taken against Loew's Inc. and Warwick Productions, Louis de Rochemont, producer of The March of Time said: "Exclusive scenes recently taken by our cameramen in Japan, the Philippines, Hong Kong, and Hawaii are used in this film. Since the same film material is included in a special March of Time release, "Battlefields of the Pacific," which was given to our own distributor, RKO Radio Pictures Inc. last week, we have no choice but to seek an injunction.

"During the past three years," Mr. de Rochemont said, "upon request we have frequently given the National Film Board of Canada scenes from The March of Time films for use in Canadian Government defense pictures. However it has always been with the distinct understanding that such pictures were for exclusive Canadian distribution or for the governmental war archives"

Los Angeles Police Draft Stage Show Rules

The Los Angeles police commission proposed regulation of stage shows and theatre performances other than motion pictures, in the draft of a local ordinance sent to the city council last week.

The proposed measure, discussed by the council last Thursday, would empower the police, under the permit section, to take necessary steps "for the maintenance of public order, the promotion of public morals and the orderly conduct of such places."

Los Angeles councilmen expressed the view that film houses should be exempt from all regulation inasmuch as the police now have the power to seize salacious films.

Linda Rivas Film Set

Linda Rivas, daughter of General Manuel Rivas, Ambassador to the United States from San Salvador during the first World War, will make her film debut in RKO Radio's "Sing Your Worries Away," a film musical with Bert Lahr and Buddy Ebsen.

Baker, Edgerton Club Chiefs

R. W. Baker has been elected president, and George W. Edgerton, secretary and treasurer, of the Reel Fellows Club, Milwaukee, formed October 4th. The club is reported planning an all-industry meeting in Milwaukee, February.

Tashlin with Columbia

Frank Tashlin formerly of the Leon Schlesinger studios has joined Columbia Pictures' animated cartoon division. His first production, "The Fox and the Grapes," was recently completed and will be released next month.

British Producer Tells Importance of War Insurance

British Government insurance of property against war damage has enabled film producers in that country to continue operations, after hesitation in the early days of the war, according to I. Goldsmith, producer of "Hatter's Castle" for Paramount, who arrived in New York Monday, preceding the print of his picture, and then flew to the Coast for conferences with Paramount top officials, and others.

The British insurance, a little more than one year old has improved the production scene so, that seven pictures are now in work, Mr. Goldsmith said, adding that the rates were relatively reasonable, and that producers might have premiums refunded at the war's end. He also noted no damage to studios, except some at the Denham plant. In that instance, production ceased for only two days, he commented.

"Never has the theatre business been so big" in Britain, Mr. Goldsmith said, ascribing this to the need for escape from war, and to the population's inurement against the alarms of war.

Manpower Shortage

Lack of actors, technicians, and production material are main problems now, he asserted. the actors in Government service often refuse to leave it for "any sum," only coming when assured by their Government that the work is necessary, in the interest of national morale. The technicians have been called into the service of supply, and armed industry; and can only be procured for actual production. They may not be withdrawn from national service for the mere unchanneled employ of a producer, Mr. Goldsmith pointed out.

Mr. Goldsmith, producer of the recent Dr. A. J. Cronin novel, "The Stars Look Down," released here through MGM, will make his next picture for C. M. Woolf, British producer and head of General Film Distributors.

Apropos of the good theatre business in his country, the British producer said American companies had shared the prosperity. He insisted the financial arrangements made by them with the British Treasury, however they might "freeze" some American funds in Britain, nevertheless were regarded with envy, and the American film industry with jealousy, by other industries in Britain, who feel the film industry is especially the darling of British officialdom.

Mr. Goldsmith, mentioning a forthcoming picture for C. M. Woolf, said it might be made from Dr. Cronin's "The Grand Canary," several years old; and that he would like to make it in color.

He arrived in a convoy; he will fly back in a bomber.

Levine Made Booker

Sidney Levine has become booker at the Warner New Haven exchange. For eight years, he had been assistant booker there. He succeeds Victoria Cusanelli, who married and resigned. Jack Mullen takes Mr. Levine's former post.

Ritchey Closes Peru Deal

Norton V. Ritchey, Monogram's foreign sales manager, has wired from Peru to the New York office that he has closed a distribution deal with the Amauta Films Company, Peru.

RKO RADIO PICTURES, INC.
TRADE SHOWINGS
OF FIVE 1941-42 PRODUCTIONS

EXCHANGE CITY	PLACE OF SHOWING	ADDRESS	CALL OUT THE MARINES		MEXICAN SPITFIRE AT SEA		JOAN OF PARIS		SING YOUR WORRIES AWAY		VALLEY OF THE SUN	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Bway.	Wed. 1/7	10:30 A.M.	Wed. 1/7	11:50 A.M.	Thur. 1/8	10:30 A.M.	Thur. 1/8	12 Noon	Fri. 1/9	10:30 A.M.
Atlanta	RKO Radio Proj. Rm.	191 Walton St. N. W.	Mon. 1/5	10:30 A.M.	Mon. 1/5	11:50 A.M.	Tues. 1/6	10:30 A.M.	Tues. 1/6	12 Noon	Wed. 1/7	10:30 A.M.
Boston	RKO Radio Proj. Rm.	122 Arlington St.	Mon. 1/5	10:30 A.M.	Mon. 1/5	11:50 A.M.	Tues. 1/6	10:30 A.M.	Tues. 1/6	12 Noon	Wed. 1/7	10:30 A.M.
Buffalo	Fox Projection Room	290 Franklin St.	Wed. 1/7	10:30 A.M.	Wed. 1/7	11:50 A.M.	Thur. 1/8	10:30 A.M.	Thur. 1/8	12 Noon	Fri. 1/9	10:30 A.M.
Charlotte	Fox Projection Room	308 So. Church St.	Wed. 1/7	10:30 A.M.	Wed. 1/7	11:50 A.M.	Thur. 1/8	10:30 A.M.	Thur. 1/8	12 Noon	Fri. 1/9	10:30 A.M.
Chicago	RKO Radio Proj. Rm.	1300 So. Wabash Ave.	Mon. 1/5	10:30 A.M.	Mon. 1/5	11:50 A.M.	Tues. 1/6	10:30 A.M.	Tues. 1/6	12 Noon	Wed. 1/7	10:30 A.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 16 St.	Mon. 1/5	10:30 A.M.	Mon. 1/5	11:50 A.M.	Tues. 1/6	10:30 A.M.	Tues. 1/6	12 Noon	Wed. 1/7	10:30 A.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Wed. 1/7	10:30 A.M.	Wed. 1/7	11:50 A.M.	Thur. 1/8	10:30 A.M.	Thur. 1/8	12 Noon	Fri. 1/9	10:30 A.M.
Dallas	Paramount Proj. Rm.	412 So. Harwood St.	Mon. 1/5	10:30 A.M.	Mon. 1/5	11:50 A.M.	Tues. 1/6	10:30 A.M.	Tues. 1/6	12 Noon	Wed. 1/7	10:30 A.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Mon. 1/5	10:30 A.M.	Mon. 1/5	11:50 A.M.	Tues. 1/6	10:30 A.M.	Tues. 1/6	12 Noon	Wed. 1/7	10:30 A.M.
Des Moines	Fox Projection Room	1300 High St.	Wed. 1/7	10:30 A.M.	Wed. 1/7	11:50 A.M.	Thur. 1/8	10:30 A.M.	Thur. 1/8	12 Noon	Fri. 1/9	10:30 A.M.
Detroit	Max Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 1/5	10:30 A.M.	Mon. 1/5	11:50 A.M.	Tues. 1/6	10:30 A.M.	Tues. 1/6	12 Noon	Wed. 1/7	10:30 A.M.
Indianapolis	Paramount Proj. Rm.	116 W. Michigan St.	Mon. 1/5	10:30 A.M.	Mon. 1/5	11:50 A.M.	Tues. 1/6	10:30 A.M.	Tues. 1/6	12 Noon	Wed. 1/7	10:30 A.M.
Kansas City	Paramount Proj. Rm.	1800 Wyandote St.	Mon. 1/5	10:30 A.M.	Mon. 1/5	11:50 A.M.	Tues. 1/6	10:30 A.M.	Tues. 1/6	12 Noon	Wed. 1/7	10:30 A.M.
Los Angeles	RKO Radio Proj. Rm.	1980 So. Vermont Ave.	Mon. 1/5	10:30 A.M.	Mon. 1/5	11:50 A.M.	Tues. 1/6	10:30 A.M.	Tues. 1/6	12 Noon	Wed. 1/7	10:30 A.M.
Memphis	Paramount Proj. Rm.	362 So. 2nd St.	Mon. 1/5	10:30 A.M.	Mon. 1/5	11:50 A.M.	Tues. 1/6	10:30 A.M.	Tues. 1/6	12 Noon	Wed. 1/7	10:30 A.M.
Milwaukee	Warner Proj. Rm.	210 W. Wisconsin Ave.	Mon. 1/5	10:30 A.M.	Mon. 1/5	11:50 A.M.	Tues. 1/6	10:30 A.M.	Tues. 1/6	12 Noon	Wed. 1/7	10:30 A.M.
Minneapolis	Fox Proj. Rm.	1015 Currie Ave.	Wed. 1/7	10:30 A.M.	Wed. 1/7	11:50 A.M.	Thur. 1/8	10:30 A.M.	Thur. 1/8	12 Noon	Fri. 1/9	10:30 A.M.
New Haven	Fox Projection Room	40 Whiting St.	Wed. 1/7	10:30 A.M.	Wed. 1/7	11:50 A.M.	Thur. 1/8	10:30 A.M.	Thur. 1/8	12 Noon	Fri. 1/9	10:30 A.M.
New Orleans	Paramount Proj. Rm.	218 So. Liberty St.	Mon. 1/5	10:30 A.M.	Mon. 1/5	11:50 A.M.	Tues. 1/6	10:30 A.M.	Tues. 1/6	12 Noon	Wed. 1/7	10:30 A.M.
New York	RKO Radio Proj. Rm.	630 Ninth Ave.	Mon. 1/5	10:30 A.M. 2:30 P.M.	Mon. 1/5	11:50 A.M. 3:50 P.M.	Tues. 1/6	10:30 A.M. 2:30 P.M.	Tues. 1/6	12 Noon 4:00 P.M.	Wed. 1/7	10:30 A.M. 2:30 P.M.
Oklahoma City	Fox Projection Room	10 No. Lee Ave.	Wed. 1/7	10:30 A.M.	Wed. 1/7	11:50 A.M.	Thur. 1/8	10:30 A.M.	Thur. 1/8	12 Noon	Fri. 1/9	10:30 A.M.
Omaha	Fox Projection Room	1502 Davenport St.	Wed. 1/7	10:30 A.M.	Wed. 1/7	11:50 A.M.	Thur. 1/8	10:30 A.M.	Thur. 1/8	12 Noon	Fri. 1/9	10:30 A.M.
Philadelphia	RKO Radio Proj. Rm.	250 No. 13th St.	Mon. 1/5	10:30 A.M.	Mon. 1/5	11:50 A.M.	Tues. 1/6	10:30 A.M.	Tues. 1/6	12 Noon	Wed. 1/7	10:30 A.M.
Pittsburgh	RKO Radio Proj. Rm.	1623 Blvd. of Allies	Mon. 1/5	10:30 A.M.	Mon. 1/5	11:50 A.M.	Tues. 1/6	10:30 A.M.	Tues. 1/6	12 Noon	Wed. 1/7	10:30 A.M.
Portland	Star Preview Room	925 N.W. 19th St.	Mon. 1/5	10:30 A.M.	Mon. 1/5	11:50 A.M.	Tues. 1/6	10:30 A.M.	Tues. 1/6	12 Noon	Wed. 1/7	10:30 A.M
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tue. 1/6	10:00 A.M.	Tue. 1/6	11:20 A.M.	Wed. 1/7	1:00 P.M.	Wed. 1/7	2:30 P.M.	Thur. 1/8	1:00 P.M.
Salt Lake City	Fox Projection Room	216 E. 1st St., So.	Wed. 1/7	10:30 A.M.	Wed. 1/7	11:50 A.M.	Thur. 1/8	10:30 A.M.	Thur. 1/8	12 Noon	Fri. 1/9	10:30 A.M.
San Francisco	RKO Radio Proj. Rm	251 Hyde St.	Mon. 1/5	10:30 A.M.	Mon. 1/5	11:50 A.M.	Tues. 1/6	10:30 A.M.	Tues. 1/6	12 Noon	Wed. 1/7	10:30 A.M
Seattle	Jewel Box Preview Rm.	2318 2nd Ave.	Mon. 1/5	10:30 A.M.	Mon. 1/5	11:50 A.M.	Tues. 1/6	10:30 A.M.	Tues. 1/6	12 Noon	Wed. 1/7	10:30 A.M
Sioux Falls	Theatre Supply Co. Proj. Rm.	220 W. 10th St.	Mon. 1/5	10:30 A.M.	Mon. 1/5	11:50 A.M.	Tues. 1/6	10:30 A.M.	Tues. 1/6	12 Noon	Wed. 1/7	10:30 A.M
Washington	Fox Projection Room	932 New Jersey Ave.	Wed. 1/7	10:30 A.M.	Wed. 1/7	11:50 A.M.	Thur. 1/8	10:30 A.M.	Thur. 1/8	12 Noon	Fri. 1/9	10:30 A.M.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Pre-Holiday Spurt

Though they plan a production holiday next Spring when it is intended to close the studios for six to eight weeks, British National, consistently most active of British production organizations have announced plans for another five pictures to follow the two in current production. They are varied in type and include drama, comedy and musicals.

In production at present for British National is "Let the People Sing" an adaptation of Priestley's original. Being given the finishing touch before trade show is Michael Powell's "One of Our Aircraft" which report suggests is likely to be one of the war's best pictures.

With these two finally complete, George Parish will put director Lance Comfort and producer Richard Vernon to work on "Children in Exile," a subject dealing with the evacuation of children from blitzed towns to country centres. In this a number of British National discoveries will appear. Rushes already shown indicate that some of these may well enter the sensational category. Two in particular, a couple of Cockney newsboys, are certain to make a hit.

Leslie Hiscott will produce and direct another, "Strangers at Sea," John Baxter will make another Priestley film based on "When We are Married." A comedy, as yet unselected will be produced. Arthur Lucan, the "Old Mother Riley" of stage radio and screen, one of the Ten Best in MOTION PICTURE HERALD'S Poll, will be starred in another comedy. A musical will also probably be added.

▽

Leslie Arliss, one of the industry's established scenarists and authors is now at work at Welwyn directing a film, "The Night Has Eyes," a thriller in which Wilfred Lawson, James Mason and Mary Clare are in the leading roles. Joyce Howard and Tucker McGuire also are in the cast. Location work has already kept the unit for a fortnight on the Yorkshire Moors, where Gunther Krampf's camera is said to have captured some memorable pictures of moorland desolation and misty dawns.

▽

Will Hay, another of the Ten Best Moneymakers, goes to work immediately on a new comedy for Ealing Studios. "The Ghost Steps Out," a tale of a British agent masquerading in Germany as a Nazi professor. Among the supporting cast is an Englishman, John Williams, who, it is stated, left the New York stage to come home and join the R.A.F.

▽

Back to screen stardom goes this week Leslie Fuller, who, save for one or two lesser manifestations, has been absent from British pictures for some time. Maclean Rogers directs Leslie in "Front Line Kids," a subject which is inspired by the Blitzes, evacuation, and other juvenile problems provoked by the war. Fuller has the role of Head Porter in a West End Hotel.

▽

Against the picturesque background of a Norwegian Village hall, both before and after the Nazi occupation, cameras have been turning this week on Paul Soskin's "The Day Will Dawn," which Harold French is directing at Denham with Hugh Williams and Deborah Kerr. The peace of pre-war Norway is recreated, with scenes of a village wedding, enlivened by real Norwegian folk dances and music. Later the impact of war is seen when the Nazi occupation begins, the swastika flutters from the flag staff and piles of "Mein Kampf" are on every table.

Another dramatic highlight of "The Day Will Dawn" has been shot during the past few days, and reconstructs a raid by British planes on a German submarine base on the coast of Norway. Deborah Kerr, according to Soskin, has turned in some of the most brilliant acting of her career, while notable performances have also been registered by Hugh Williams, Griffiths Jones, Francis L. Sullivan and Finlay Currie at the head of a cast of nearly 100 speaking parts. These include to date Roland Culver, Patricia Medina, Bernard Miles, Anthony Shaw, Barry O'Neill, George Merritt, Ronald Adam, Breni O'Rorke, George Woodbridge, D. J. Willams, Gus McNaughton, Beckett Bould, and George Street.

▽

Elsewhere at the Denham Studios Leslie Howard continues work on "First of the Few" the screen story written around the life of Leslie "Spitfire" Mitchell. Howard and David Niven co-star. Newcomers to the cast this week have been Tony Edgar Bruce, who is cast as Lady Houston, and Derek de Marney, who has the role of "Jefferson" a character based on that of a former famous Captain of the Schneider Cup team.

Seven A.M. Calls

Luxury lives for the players in British films are things of the past, and will be for some time, it would seem. Leading actors and actresses who in more peaceful days were wont to quit the studios at late afternoon, and spend the rest of the night in the Savoy Grill or the Embassy, awaking next day to be whirled to the Studios in white Rolls Royces, can do that no more. Petrol shortage and transport restrictions have changed all that.

At more than one studio, now, the stars sleep in their dressing rooms and are awakened by a thump on the door at seven a. m. from the firewatching gang. Breakfast in the canteen, with studio police or the first shift plasterers, as like as not, is as near they get to damask pillows and tea in bed . . . The local pub rather than a Regent Street-night spot sees them after blackout, and more than one, instead of mastering the complexities of the Konga can be seen in the saloon bar taking instructions from the local farmhands in scoring a double too on the dart board.

▽

At Islington, "Big Hearted" Arthur Askey, another of Britain's Moneymaking Ten, is at work on "Backroom Boy" which Gainsborough subject is for release by General Film. With Maurice Ostrer in charge of the production and Edward Black direct producer, the film is in its fifth week. Askey has a new director in charge, this time, Herbert Mason.

"Backroom Boy" uses a lighthouse as setting for many of its adventures, adventures in which German agents, mannequins, shipwrecked sailors and bird watchers are used in the appropriate proportions.

Howard Busy

After many weeks of careful preparation and research, Leslie Howard, in his triple capacity of star, producer and director is now in full swing filming "The First of the Few" at Denham. This is an ambitiously planned pictorial biography of the late R. J. Mitchell, designer of the "Spitfire," presenting this highly dramatic life story of yet another great Empire figure on a broad canvas. In the role of Mitchell he is recreating the character of the man with all its human qualities against a lively background of eventful happenings in the sphere of aviation. The Schneider Cup disappointments and successes, culminating in the Trophy coming to Britain for all time, through Mitchell's Supermarine S.6, will have their proper places in the picture.

Co-starring with Howard is David Niven, now a Major in a Reconnaissance Unit, Rifle Brigade, and given special leave to appear in the Film. Two young actresses, both comparatively newcomers to the screen get chances opposite Howard and Niven in "First of the Few." Rosamund John, blue-eyed, red-haired and 27 years old, plays "Mrs. Mitchell." Anne Firth, whose only other film was a Ministry of Information short portrays Mitchell's secretary. Vickers-Armstrong, builders of the "Spitfire" who took over the former Supermarine Aviation Works where Mitchell was employed, have loaned hundreds of photographs from their extensive collection to assist in reconstruction of incidents in Mitchells professional life.

The famous "Supermarine S.6," the Mitchell designed seaplane which won the Schneider Trophy outright for Britain, has been brought out of its safe place of retirement, loaned to Leslie Howard by the Southampton Corporation and re-assembled at Denham. George Pickering, former associate of Mitchell contributed some hair-raising dives and loops in an old "Walrus," another amphibian with a pusher airscrew.

▽

Rich pageantry highlighted the action last week on Twentieth-Century's latest production, "The Young Mr. Pitt" at Shepherd's Bush. On Lime Grove's biggest stage appeared the London Guildhall, draped in scarlet hangings, guild banners flashing from the high roof, armoured figures looming from the stone niches. Here Carol Reed staged the climax of the picture, the Lord Mayor's Banquet of 1805. Hundreds of guests filled the glittering tables, with here and there a red splash of alderman's robes among the silks and satins. Clustered pin-points of candlelight lit the great assembly. On the top table, beneath the massed banners, sat the Lord Mayor, the ex Lord Mayor, Lady Mayoress, Ambassadors, Admirals, Generals, Lord Chancellor, Sheriffs, Archbishop of Canterbury and important ladies of the land.

The focal point was Robert Donat as William Pitt. Trafalgar had been won and Pitt's task had been achieved. As guest of honour on this great day in 1805, Pitt was the saviour of Britain, the "Pilot who weathered the storm."

Approximately two weeks' work remains on the schedule before Maurice Ostrer and Edward Black can announce the completion of "The Young Mr. Pitt."

BRITISH DISTRIBUTORS SPLIT IN FLAT OR PERCENTAGE RENTAL WAR

Policy of Renters Society Is Undecided on Newest Clash with Exhibitors; Effect of U. S. Entry into War Feared

by AUBREY FLANAGAN
in London

Although so far no categoric formulation of policy on rentals has been adopted by the Kinematograph Renters' Society the indications are that circumstances are blowing up in the direction of a first class gale. Action taken already by the renters in regard to one particular exhibitor has provoked unsympathetic reaction from the C. E. A.

The question upon which the whole of the other revolved is briefly whether anything can or should be done to maintain the system of percentages for films as opposed to flat rentals. The indications are that disunities within the distributors' group itself stand in the way of an effective materialization of this idea. Some exhibitors see in the situation evidence that they hold the key to the problem, that they have the last word.

Flat Rentals Gaining

Although percentages have been for some time the established, though not the formalized, policy of the K.R.S., it is stated by K.R.S. members themselves that flat rentals are gaining an increasing hold throughout the country, that they are having a detrimental effect upon the renters' revenue, but equally that no immediate possibility of enforcing percentages generally is visible.

One leading American renter has stated categorically that the considerable increase in box office income during the last few months has meant that some renters hiring their films on a flat rate are getting only the equivalent of 5 per cent to 10 per cent rental.

As already recorded in these pages, an attempt has been made to prevent the rot extending by getting agreement amongst K.R.S. members that they will not sell on a flat basis to a certain exhibitor who has apparently broken down the percentage routine with more than one K.R.S. member. The case is, of course, individual, but it is being treated as a precedent. Endeavors to bar this particular exhibitor from trading on any but percentage terms have been countered by a defensive movement on the part of the C.E.A. who, at the moment of writing, have determined to approach the K.R.S. with a view to discussion and solution of the individual problem.

Determined to prevent the spread of the disease by sterilizing it on one particular sore, K.R.S. members recently endeavored to secure an agreement amongst themselves that they would not trade in this particular instance on any but a sharing terms basis. As already reported in Motion Picture Herald, no formalization of policy was adopted, no resolution put forward, the contention being that it would be contrary to the Constitution of the K.R.S. to impose provisos on the trading terms of its members. A "gentlemen's agreement" was considered and it was thought adopted. Within a week or two it was found that two of the "gentlemen" had failed to observe the agreement. Now it transpires that a third, like the other two, a leading American organization, has warned its K.R.S. fellows that unless the first two recalcitrants are brought to heel they may not consider themselves bound by any agreement, gentlemanly or otherwise.

The situation briefly is that the K.R.S. itself is not at the moment in a position to insure unity amongst its members on trading policy. A majority of renters are, of course, completely in favor of the sharing terms principle, but so far have been unable to bring all their fellows to heel. Certain among the K.R.S. members regard the situation as potentially serious. If, claimed one leading renter, a capitulation is made in this particular instance, then it will be a considerable defeat for the Society. As pointed out, if this first difficult customer gets away with it then other exhibitors, and still others, and then others, will follow suit, and the renters will find themselves faced with an entirely new and difficult trading situation.

K.R.S. members are quite alive to the essential fact that the situation would not have arisen if K.R.S. members themselves had not been willing to go against admitted K.R.S. policy and sell their films on a flat basis. In this particular instance it is pointed out that the exhibitor in question will be quite able to secure all the films he wants from three leading renters, who will supply him with approximately 150 films from which to select 52 weeks' programs.

No Ruling Likely

The difficulty arises, of course, from the pivotal fact that the K.R.S., as a Society, has always been against issuing formal instructions to its members on their trading policy. No formalization is likely, partly because of the difference of opinion, partly because of the impolitic nature of a ruling which might be interpreted as restraint of trade.

The C.E.A. are, nevertheless, alive to the manner and direction in which the situation is developing, and their protective action will not probably be confined to friendly talks with the renters. If the situation develops further approaches to the Board of Trade are not improbable.

Either way, the matter has, as already suggested, all the appearance of a potential fight.

Meanwhile, exhibitors are much alive to other dangers facing them on the horizons of the immediate future, dangers actual and potential; corollaries of the worsened war situation. Major problem, but one which is at present wrapped in obscurity, is that of product supply, as affected by the entry of the United States into the war. It is realized here that there will be inevitable and immediate repercussions on the Coast studios and that the production schedules of the majors must inevitably suffer. Without indication from across the Atlantic, they foresee a definite restriction of supplies, a restriction not only of productions themselves but also of the raw stock upon which they are imprinted.

Little is known as yet of Hollywood's future and the role which the industry will be called upon to play in its country's war effort. It is felt that since British production, despite the closeness of the war in which it has lived for the past two years, has not expired, it is likely that Hollywood production will not expire either. Nevertheless it is felt that the geographical position of California places it in a danger zone and it realizes that with bombings, restricted materials, and the enrollment of artists and technicians into the Forces, plus the diversion of much production work into a more definite war armor, the present flow of product cannot possibly be maintained.

Some concern here, too, is felt at the effects of the Japanese war on the Democracies upon the celluloid base situation. Raw stock is already at a minimum in this country, and it is felt that drastic readjustment of the whole situation will be necessary to fit the circumstances to the available raw product.

On the immediate home front the exhibitor has another problem, the general one of paper shortage. Already strict curtailment of posters and advertisements has been enforced, with consequent decreasing of the picture theatres' publicity outlet. Posters are now limited to 10 advertising any single program, and paper generally is rationed to the *n*th degree. Posters ordered before mid-November can still be used, but the future is doubtful since the poster printers are in possession of only the most limited stocks and have had no supplies for some months past. Animus is taken against the fact that the order imposing restrictions does not apply to the "live" theatre until February next. It is the larger cinema, rather than the smaller, which is hit since it can use more poster material than its lesser fellow.

The likelihood exists, too, that there will be a drastic restriction on the use of stills. Prospects are that the Board of Trade will prohibit the exhibition of stills or their distribution for other purposes than the most limited uses of the trade papers, et cetera. American renter interests endeavored to get a permit to import stills, but efforts have been made from the exhibitor side to prevent any privilege making the situation unequitable from the producer point of view. The fact is that the still will, in all probability, cease to exist, save in the most limited degree, until the war is over.

BRITISH EXHIBITORS REASSURED ON DRAFT

Following conversations between representatives of the CEA and the Ministry of Labour this week British exhibitors now are confident that all chief projectionists will be reserved. Those over 35 already are assured of not being called and under the new Government scheme it is expected that although not technically reserved those below 35 will have deferments.

The decision eases the personnel situation although the Government demands on women and the new female conscription plan will deplete the reserves available for substitute trainee labour.

Leaves PRC

Charles H. Miller has returned to Superior Pictures, Inc., Chicago office, resigning as manager of the Producers Releasing Corporation office in that city. George Topper, former exhibitor, succeeds him at PRC.

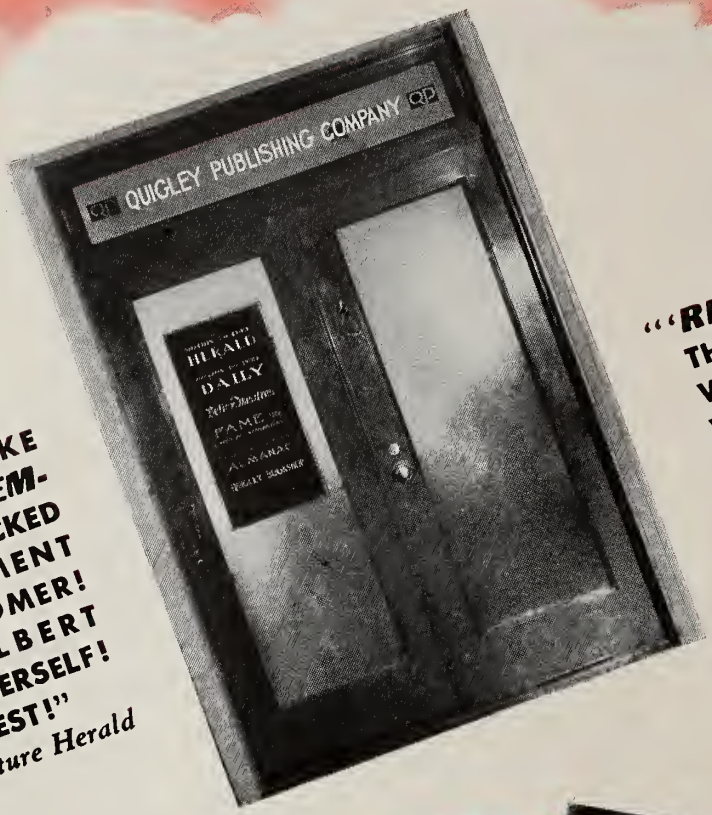
Lou Singer Promoted

Lou Singer has been appointed advertising manager at the Paramount Theatre, San Francisco. He had been treasurer. He succeeds David Richards, now studying law.

Wolfish Joins PRC

Mike Wolfish has become Producers Releasing Corporation booker and office manager at Buffalo. He had been RKO booker at Philadelphia.

"MAKE WAY AND MAKE PLAYDATES FOR '*REMEMBER THE DAY*'! PACKED WITH ENTERTAINMENT FOR EVERY CUSTOMER! CLAUDETTE COLBERT OUT-COLBERT'S HERSELF! . . . STUDIO'S FINEST!"
—*Motion Picture Herald*



"'*REMEMBER THE DAY*' HAS THE QUALITY OF GREATNESS! WARM! HUMAN! CERTAIN TO WORK ITS WAY INTO THE HEARTS OF ALL! CERTAIN OF WIDEST AUDIENCE APPRECIATION AND CORRESPONDING BOXOFFICE!" . . .
—*Motion Picture Daily*



"'*REMEMBER THE DAY*' WAS SHOWN FOR THE TRADE PRESS IN GLENDALE ON THE NIGHT OF AMERICA'S FIRST WAR BLACKOUT. NOT A SINGLE PERSON WALKED OUT. ALL REMAINED 86 MINUTES TO APPLAUD! ONLY A HIT WOULD HAVE KEPT THE PUBLIC IN A THEATER DURING SUCH A DISTURBING EMERGENCY!"
—*Hollywood Reporter*

"MAGNIFICENTLY PERFORMED BY CLAUDETTE COLBERT, JOHN PAYNE! HENRY KING'S DIRECTION FLAWLESS! IT IS IMPOSSIBLE TO FORESEE ANYTHING BUT UNSTINTING ACCLAIM AND SOARING GROSSES FOR '*REMEMBER THE DAY*'!" . . .
—*Boxoffice*



"'REMEMBER THE DAY' IS RICH WITH HUMAN VALUES! HEART-WARMING! ENTERTAINING! HAS WIDE AUDIENCE APPEAL! WOMEN WILL LOVE IT! SUBSTANTIAL GROSSER!"...

—Film Daily

"WILL GIVE ANY AUDIENCE A GLOW! **'REMEMBER THE DAY'** IS BEAUTIFULLY WRITTEN, INSPIRATIONALLY DIRECTED AND BRILLIANTLY PLAYED! IT HAS GENUINE EMOTIONAL POWER, UNERRING SHOWMANSHIP, UNCANNY UNDERSTANDING OF HUMAN AND ENTERTAINMENT VALUES! SHAPES UP AS ONE OF THE COMPANY'S OUTSTANDING OFFERINGS IN YEARS!"...

—Daily Variety



he Big News in 1942
Will Be the Big Ones From 20th!
Hit #1 . . .

CLAUDETTE COLBERT

in

Remember the Day

with **JOHN PAYNE**

John Shepperd • Ann Todd • Douglas Croft
Jane Seymour • Anne Revere • Frieda Inescort

Directed by Henry King

Produced by William Perlberg • Screen Play by Tess Slesinger, Frank Davis and Allan Scott • Based on the Play by Philo Higley and Philip Dunning

20th CENTURY FOX

'CORSICAN BROTHERS' TOP FIELD PROMOTIONS

Olsen and Johnson Startle the Audience with Screen Version of "Hellzapoppin'"

Official Washington took time out from war-time duties to attend the premiere of the Edward Small-United Artists production, "The Corsican Brothers," at Loew's Palace Theatre in the capital last Thursday, and this week brought two Christmas packages to New York in the gala openings on Thursday of Universal's "Hellzapoppin'" at the Rivoli, and "The Shanghai Gesture," Arnold Pressburger's first Hollywood-made film, at the Astor.

Celebrities and officials joined with 1,300 standees at the Palace in Washington for the opening of "Corsican Brothers," starring Lt. Douglas Fairbanks, Jr., U.S.N. Highlight of the pre-opening campaign was the success of the "Mountain of Books," an idea, sponsored by the Women's Newspaper Club in the Capital. From 11 A.M. to 1 P.M., opening day, all persons donating books in good condition for soldiers and sailors, were admitted free to the theatre. The books were collected by two army trucks supplied by Fort Belvoir. Local newspapers, Washington's local radio station WWDC and Loew's Palace management cooperated in giving the affair widespread publicity. By opening night, the "Mountain of Books" had over 5,500 volumes in the lobby of the theatre.

Among those scheduled to attend the "Corsican" premiere were:

William S. Knudsen, Senator Hattie Caraway, General Charles W. Kutz, Senator and Mrs. Arthur H. Vandenberg, Lieutenant-Commander William Smedberg, Commander Olds, Lieutenant-Commander Norville Sharpe, Paul V. McNutt, Jesse Jones, Congressman Samuel Dickstein, Congressman Lex Green, Congressman Wilburn Cartwright and Congressman Jennings Randolph.

Also Robert Montgomery, Commander H. G. Sickel, Lieutenant-Commander Spitzel, Lieutenant-Commander Bronte, Tony Martin, John Ford, Captain G. B. Wilson, Lester Cowan, Captain Chapline, Sol Rosenblatt, Colonel Joe Phillips and Captain Harry Badt.

The picture, a United Artists release, was directed by Gregory Ratoff. George Bruce wrote the screen play, adapted from the famous Alexandre Dumas' story. Akim Tamiroff, J. Carroll Naish, H. B. Warner, John Emery, Henry Wilcox and Walter Kingsford are featured in the cast.

"Hellzapoppin" Debut

Olsen and Johnson planned a "Hollywood premiere to end all Hollywood premiere" for the opening of their Universal film, "Hellzapoppin" at the Rivoli Theatre in New York on Christmas Day. The two comics are currently starring in the new stage edition of their earlier antics, "Sons o' Fun," on Broadway. Celebrities were invited by Olsen and Johnson to arrive at the theatre in different types of vehicles, ranging from a high wheel bicycle to a 1910 bearcat Stutz auto. The climax was to be the arrival of the two stars themselves in a horse-drawn wagon-load of hay. While the luminaries were arriving, Olsen and Johnson stooges were to engage in legalized brands of insanities in front of the Rivoli. Fifteen sidewalk salesmen were given permission by the theatre management to establish pitch locations in the vicinity of the box office for the convenience of patrons who might experience a sudden need for neckties, razor blades, shoe strings, fruit juices or little dogs that run on wheels and run over.

The management persuaded Olsen and Johnson that it would not be practical to install a wild animal menagerie in the lobby of the theatre, one of the "great ideas" which the two thought up in connection with the picture premiere.

Celebrities scheduled to put in an appearance at the "Hellzapoppin" affair at their own risk, were Edna Mae Oliver, Merle Oberon, Hedy LaMarr, Governor Lehman, Mayor LaGuardia, Bob Hope, the Marx Brothers, Edward G. Robinson, Ned Sparks, Slim Summerville, Lewis Stone, Freddie Bartholomew, Leslie Howard, Tommy Manville, Rosalind Russell, Ida Lupino, Eddie Cantor and George Jessel.

"Shanghai" Bows

In contrast with the highjinks opening of the Olsen and Johnson picture, "The Shanghai Gesture," a United Artists release produced by Arnold Pressburger, bowed at the Astor Theatre in New York in dignified fashion. Phyllis Brooks, one of the principal players, arrived in New York on Monday from Hollywood to attend the press preview of the film prior to its Christmas Day premiere.

Gene Tierney, Walter Huston, Victor Mature and Ona Munson star in the picture, directed by Josef von Sternberg, and based on the Broadway play of some years ago written by John Colton. The supporting cast includes Albert Basserman, Maria Ouspenskaya, Eric Blore, Clyde Fillmore, Ivan Lebedeff and Rex Evans. Director von Sternberg adapted the play for the screen in collaboration with Geza Herczeg, Karl Vollmoeller and Jules Furthman. The picture is reviewed on page 32.

"Ball of Fire" Debuts

Samuel Goldwyn's "Ball of Fire," his second production of the season for RKO Radio, starring Barbara Stanwyck and Gary Cooper, will start a series of 20 premiere engagements throughout the country on December 31st. The following cities will have "Ball of Fire" openings on this date:

Boston, Chicago, Columbus, Des Moines, Kansas City, Lowell, Omaha, Providence, San Francisco, Syracuse, Washington, Trenton, Waterloo, Dubuque, Cedar Rapids, Champaign, Sioux City, Marshalltown.

It is expected that "Ball of Fire" will also open on the last day of the year at the Pantages and RKO Hillstreet theatres in Los Angeles.

"Bugle Sounds" Premiere

Metro-Goldwyn-Mayer's "The Bugle Sounds," starring Wallace Beery, will have its world premiere on January 14th, at Loew's Theatre in Louisville, Ky. The picture is a story of America's mechanized armed forces and was filmed with the cooperation of the U. S. Army, including authentic scenes of armored divisions at Fort Knox, Ky., Fort Lewis, Wash., Ford Ord, Calif., and of the Louisiana battle maneuvers.

"Chocolate Soldier" Closes

Following eight weeks at the Astor Theatre in New York, MGM's "The Chocolate Soldier" which closed last Sunday, will be released soon to theatres generally. MGM reports that the picture was one of the most popular attractions at this Broadway house, attendance figures running on a par with those for "Goodbye, Mr. Chips" and "Pygmalion."

"Chocolate Soldier" marked the screen debut of Rise Stevens, Metropolitan Opera star. Nelson Eddy co-starred with Miss Stevens.

IN NEWSREELS

MOVIETONE NEWS—No. 30, Vol. 24.—Japanese attack....Labor-industry meets in Washington.... American flag production....Chicago dog show.... Live stock show....Rabbit round up....Fashions.... Sports.

MOVIETONE NEWS—No. 31, Vol. 24.—Churchill in Washington....Pearl Harbor probe....Admirals King and Nimitz promoted....MacArthur made full general....Knox at Navy graduation....Colin Kelly's family honored....Byron Price named censorship director....Mexican troops in Arizona....Defense workers in Chicago....Fashions....Sports.

NEWS OF THE DAY—No. 228, Vol. 13.—Films from Hawaii....Jap writer joins Army....Coast prepares ....Labor meeting in Washington....Flag production....Liberty statue dedicated....Women in defense service.

NEWS OF THE DAY—No. 229, Vol. 13.—Churchill in Washington....Tribute to Colin Kelly....Byron Price in Washington....Pearl Harbor probe....Axis prisoners in Libya....Annapolis graduation....Sports.

PARAMOUNT NEWS—No. 33.—Basket ball in New York....Louis-Baer sign for bout....Skiing in Washington....War activity in Washington....Axis agents convicted....Women join defense movement....Enlarged zoo in Memphis....Honolulu attack.

PARAMOUNT NEWS—No. 34.—Churchill in Washington....Brazil's naval units....Harrisburg river yields coal....Train cavalry horses....Annapolis graduation....Sports....Gifts for soldiers....Churches in victory prayer.

RKO PATHE NEWS—No. 33, Vol. 13.—Hawaii attack ....New York's holiday spirit....Cuba rounds up aliens....Mexican planes in Arizona....Navy press department established....Labor meeting in Washington....War activity in Washington.

RKO PATHE NEWS—No. 34, Vol. 13.—Churchill in Washington....Annapolis graduation....Pearl Harbor inqury....Colin Kelly honored....Nazi envoy leaves Washington....Children form army....Byron Price named director of censorship....Fashions....Sports.

UNIVERSAL NEWSREEL—No. 42, Vol. 14.—Jap raid on Honolulu....Women learn defense methods.... Congressmen join police force....Mexican planes in Arizona....Eagle squadron in England....Willkie at White House....Defense drive in Buffalo....Navy repair boat launched....Flag production.

UNIVERSAL NEWSREEL—No. 33, Vol. 14.—Churchill in Washington....Prisoners in Libya....British women at war posts....Canadian cadets in U. S..... Missouri train wreck....Florida fashions....Annapolis graduation....Nimitz named Pacific fleet commander....Pan-American meeting in Washington ....Byron Price named censorship director....Defense rally in Chicago....Colin Kelly honored.... Cruiser, destroyer launched.

Essaness Shifts

Managerial changes have been made at the Essaness circuit, Chicago. Carl Levine succeeded Isadore Comode, at the Biograph theatre; Mr. Comode went to the "400" theatre; Roy Zermain went from that house to the Buckingham; Earl Silverman went from the latter to the Vic. Walter Gessler returned to the circuit as assistant manager at the Crawford theatre, replacing Raymond Kanoff, who became assistant manager at the "400."

Norfolk Grosses Up

Concentration of Army and Navy personnel and defense workers has brought a wave of big business to Norfolk, Va., theatres. The Norva broke a 13-year-old house record Thanksgiving with 6,200 admissions in a single day. Other theatres in that city also report and increase in grosses.

Vernon Everon Promoted

Vernon Everon has been named city manager for the Great States circuit at Pekin, Ill. Julius N. Connelly has been appointed manager of the Palace theatre at Danville and John N. Brady has been promoted to the management of the Lincoln theatre in Danville.

Cooper as Lou Gehrig

Gary Cooper has been selected by Samuel Goldwyn to play the role of the late Lou Gehrig in the forthcoming film based on the life of the baseball star. Sam Wood will direct the film.

The DEVIL PAYS OFF

J. EDWARD BROMBERG
OSA MASSEN
WILLIAM WRIGHT
MARGARET TALLICHET
ABNER BIBERMAN

JOHN H. AUER—*Director*

Screen play by Lawrence Kimble and Malcolm Stuart Boylan
Original story by George Worthing Yates and Julian Zimet



A Republic PICTURE

Buy U. S. Defense Bonds

MAJORS ADMIT 'PECULIAR PRACTICES', BUT INSIST THEY ARE NECESSARY

Executives Testify in Minnesota Trial on Selling Policies of Pre- and Post-Decree Eras; Hearings Postponed to Jan. 7

The state of Minnesota, and three majors —Twentieth Century-Fox, Paramount, and RKO, charged with violating the state's anti-decree law, called a temporary truce for Christmastime in the bitter court battle over the blocks-of-five sales clause of the motion picture consent decree, which the state opposes, by law.

The criminal suit against the majors in Ramsey County Court, St. Paul, which began on Monday, December 15th, was adjourned Friday, December 19th, to January 7th.

The one week of trial had produced state's evidence, freely admitted by the majors' exchange managers, that they had sold pictures in blocks of five and ten to three theatres, one at White Bear, and the Gem and Oxford, St. Paul.

The state law compels majors to sell an entire season's product at one time, and allows a 20 per cent cancellation privilege.

Executives Testify

The one week of trial also produced testimony from the majors' lawyers, David Shearer and Joseph Finley, and majors' executives, Herman Wobber, Colonel Jason Joy, and Neil Agnew, the gist of which was that the industry has produced practices peculiar but necessary, and that they are not monopolistic; certainly, that they should be allowed in Minnesota, whatever they are, rather than be trammelled by legislation.

The majors' representatives undertook to give the court a history of the industry and an outline of its producing and distributing methods. They hope to gain a decision from the court that the state law is inapplicable to the film business, and unconstitutional. Failing that, they have pending a civil suit, to have the law declared unconstitutional, and to obtain a permanent injunction preventing its enforcement. If unsuccessful in one or both efforts, they have indicated they will take the case to higher courts.

Meanwhile, all have obtained relief from the decree in New York Federal Court, and are selling in Minnesota in accordance with its law.

Last of the majors to obtain that relief, was MGM, Wednesday, December 17th. It immediately began selling.

The criminal trial in the St. Paul court has been of interest to the industry, not alone for the efforts to smash state interference with the Federal decree, but also for the sidelight statistics and general information about the film industry, related to the court by the majors' executives.

Neil Agnew, Paramount's general sales manager, testifying Friday, December 19th, in noting risks of production, cited evidence that public reaction to pictures was unpredictable.

Cecil B. DeMille's "The Crusades" was a "financial failure of the first magnitude," and "Alice in Wonderland" did not return its production costs, he said.

He listed other big financial failures: "Little America," "Peter Ibbetson," "So Red the Rose," "Maid of Salem," "The Angel," "The Light That Failed," "The World in Flames," all of which were Paramount's; and "The Little Princess," "The Great Waltz," "The Howards of Virginia," "Romeo and Juliet."

These failed, while "light and frothy" films succeeded, Mr. Agnew pointed out, naming as successes, "Going to Town," "Klondike Annie," "The Bride Comes Home," "Waikiki Wedding," "Artists and Models" and "The Road to Singapore."

Previously, Colonel Jason Joy, Fox personnel director, had testified that the Minnesota law would "seriously hamper" majors' distribution in the state.

And Herman Wobber, vice-president in charge of distribution for that company, had described 34 years in the industry, and the work of his department. He also noted that the Minneapolis exchange serviced the Dakotas and part of Wisconsin; thus it faces a problem selling according to the law in Minnesota, and according to the decree outside.

He also asserted the Minnesota measure prevented short and split deals, and spot bookings.

Revenues have increased with the introduction of sound, air conditioning, and other improvements, he admitted.

Continuing to limit distribution, he said a feature's average playing life is nine months; and noted that one, "The Covered Wagon," cost $200,000 in license fees, for a 34 week run.

Before the decree, there was no uniform system of sales, he claimed.

GOVERNMENT TAXES BANNED SLOT-MACHINES

A paradox exists in Pennsylvania because of conflicting state and federal laws. Under the state law, slot machines are illegal in the state, but the U. S. Internal Revenue Department is levying a $50 per annum tax on the slot machines and is collecting.

While many of the newspapers in northeastern Pennsylvania have cited the paradox and admitted that slot machines are in appearance in the region, many wonder, editorially and in news columns, just what measures would be taken by the state if a business place or club paid the federal tax and vice versa.

Academy Committee Meets On Special Effects Award

Studio sound and photographic special effects technicians met at the Academy of Motion Picture Arts and Sciences last Friday night, to consider rules to be used to govern the Special Effects Award this year.

Membership of the rules committee, appointed by Bette Davis, president of the Academy, follows: Farciot Edouart, chairman; Lionel Banks, McClure Capps, John Cosgrove, John Fulton, Arnold Gillespie, Byron Haskin, John Hilliard, Russell Kimball, Harry Leonard, Charles Lootens, Louis Mesenkop, Jack Otterson, Elmer Raguse, Gordon Sawyer, Roy Seawright, Fred Sersen, Hal Shaw, James Stewart, S. J. Twining, Vernon Walker and Gordon S. Mitchell, manager of the Research Council.

May Delay Schine Suit In Buffalo

It appears this week the Government's field and anti-trust suit, against the Schine circuit, affiliates, and Universal, United Artists, and Columbia, may not be tried in Buffalo Federal Court March 3rd, as scheduled.

Willard S. McKay, counsel for the Schine companies, told the court last week the defendants would not begin trial on that date "or at any time soon," and served notice for reargument of the order for trial that day.

The judge set hearing on Mr. McKay's motion, next Monday, after the lawyer asserted he had not been present when March 3rd was selected, and that he hadn't received a letter notifying him of the hearing.

In New York, attorneys for the three majors indicated that at the Monday hearing, they would ask the court for a lengthy postponement, citing the scheduled trial of the Government's New York anti-trust action against them, as non-consenters to the decree entered into last year by the five other majors.

Last week, the Department of Justice had the New York action placed on February calendar, and indicated it might ask for extension beyond June 1st, of the "deadline" for the decree's selling and trade showing provisions.

Crescent Decision Soon

Meanwhile, the industry's attorneys awaited Federal Judge Elmer Davies' decision, in Nashville, on the Government's anti-trust trial of the Crescent circuit, affiliates, and Universal and United Artists. That case, taking several weeks of actual trial in the summer, and months of briefs and hearings this fall, went to the judge two weeks ago.

J. E. Flynn To Work From Chicago Office

Although the basic headquarters of MGM's central division will remain in New York, it is the intention of J. E. Flynn, recently appointed central division manager, to spend most of his time in Chicago and to center his field activities from there making frequent trips to New York as the occasion demands. Charles Deesen and William Murray will continue to handle contract and record details in New York, for the division, as they did under Ted O'Shea.

In changing his base of operations Mr. Flynn points out that most of the offices under his supervision are within a few hours from Chicago with the furthest only an overnight jump. The change, he says, is due greatly to the new method of selling.



These are the ads from the New York campaign that sent THE SHANGHAI GESTURE off to a record-breaking start at the Astor Theatre

NO STRIKES DURING WAR FOR IATSE, SAYS WALSH

New Alliance President Makes Announcement After Talks with Leaders in Washington

The International Alliance of Theatrical Stage Employes will not strike "for the duration"; nor will it threaten strikes. It will embrace any mediation or arbitration machinery approved by its parent union, the American Federation of Labor.

So said Richard F. Walsh, Alliance president, in New York headquarters this week, following a conference with AFL leaders in Washington last week.

Those leaders, comprising the AFL's executive council, pledged elimination of strikes in war industries, and asked the President to establish voluntary mediation and arbitration, so that work in those industries might not stop.

Mr. Walsh praised the film industry as vital in maintaining national morale.

Publicists' Talks Resumed

In New York, meanwhile, the breach between the major's home offices and the Screen Publicists Guild appeared closed, with the resumption this week of negotiations for a closed shop contract affecting the advertising and publicity workers in those offices. However, three of the companies at mid-week were still "hold-outs."

The Guild on Friday evening, December 19th, sponsored a "defense" meeting, at which speakers were Francis Harmon, head of the film industry War Activities Committee; Garson Kanin, of the film division of the Office of Production Management; Eugene Plichet, Times Square sector warden; and Captain John Green, of the New York State Home Guard. Many New York industry unions were represented; and a steering committee was formed, to cooperate with Mr. Harmon's committee.

Meanwhile, in New York, the progress of the CIO union, Local 109, Screen Office and Professional Workers' Guild, continues, with expectation of a National Labor Relations Board election at Loew's, next month.

Twenty free-lance publicity agents in Hollywood, last week voted cooperation with the Hollywood Writers Mobilization for Civilian Defense.

In Pittsburgh, Claire Meeder has become president of the musician's Local 60. Other officers are Edward G. Engberts, vice-president; Nicholas Hagarty, secretary; Emil Bills, Hal Davis, Mike Hickly, Frank Panella, Gene Urban, and George Wilkins, directors.

The IATSE was designated, last week, by the National Labor Relations Board, the sole collective bargaining agency for the production employees of the Alexander Film Company, Colorado Springs, Colorado.

Reelected president of the San Francisco IATSE Local 18, last week, were Al Maas, president; Nell Joyce, secretary-treasurer; and William Sutherland, business agent.

New officers for 1942 headed by John S. O'Connell, president, were elected by New Haven local 74, stage hands, last week. Mr. O'Connell is president for the fourth consecutive term; Charles C. McBride, vice-president; Harry Feldman, financial secretary and treasurer; John J. Miller, business representative; Robert C. Watson, secretary; Wallace Miller, sergeant-at-arms. Trustees include William O'Connell, Morris Wasserman, and Joseph Dietle, Herman Hegewald, a past president, installed the new officers.

In that area, the union and the circuits have signed new three year contracts, replacing those which expired September 1st.

In Los Angeles, a group of theatre managers has applied to the American Federation of Labor, for a charter. The local office of that union has asked President William Green whether the managers can be classified as employees.

S.O.S. "100 Per Cent Union"

The S.O.S. Cinema Supply Corporation, New York City, is now employing union men in all categories, following renewal of contracts with the American Federation of Office Employees, and the International Association of Machinists; and it announced last week that it was possibly the only supply house in the film industry, "100 per cent union."

NICK YIELDS CARD; TO BEGIN JAIL TERM

John P. "Big" Nick is no longer a "projectionist." He is still a "stagehand." It makes little difference, however; for he is to begin the new year serving five years in jail for extortion. And his jail companion is Clyde A. Weston, who, with Nick, once controlled the St. Louis projectionists' local, 143. Mr. Nick resigned from that local last week, keeping, however, his card in the city's stagehands' local, 6. Local 143 had told him to resign or stand union trial. The United States Supreme Court has refused to review the convictions of the two men.

Another stockholder's suit against a a major—outgrowth of the extortion trial and conviction of George Browne and Willie Bioff, late IATSE leaders—appeared this week. Lester Rankin, Warner minority stockholder, sued the company in Los Angeles Federal Court, for return of approximately $181,600 allegedly paid the two men by the company's officers.

Lincoln Improvements Set

Winter improvements in the amusement area of Lincoln, Neb., include three theatres, with a total expenditure of $113,500. The biggest is J. H. Cooper's Stuart theatre, a 1,884-seat de luxe house, accounting for $100,000 of the money. Howard Federer, general manager of the Nebraska Theatres, Inc., has closed a deal for a new triangular, revolving sign for the Varsity at a cost of $7,000, and will re-seat the State in January at a cost of $6,500.

Spiegel Is Commander

Harry Spiegel, Family theatre, Scranton, Pa., has been made commander of the Sandy Weisberger Post 165, of the Jewish War Veterans of America, in that city.

Buffalo Exhibitor Wins Games Trial

Theatre chance games have been the cause of many more court actions. Many community betterment groups contend that bank nights and games are lotteries. On this matter theatre men have again taken the offensive.

In Buffalo, a supreme court jury has acquitted Harry T. Dixon and the Jay-Phil Corporation of violating state anti-lottery laws in connection with operation of bingo games at the Academy theatre.

Other Cases Await Action

The jury's decision was the first of its kind in Buffalo, another bingo case last year having ended in a disagreement. The defendant at that time was the Old Vienna theatre, with which former Mayor Frank X. Schwab is associated.

There are several so-called bingo indictments awaiting trial in Buffalo, including the Old Vienna case. It was expected that District Attorney Leo J. Hagerty will decide shortly whether to move them for trial or ask that they be dismissed. In effect, the jury's verdict holds that bingo, such as that conducted by the Academy, does not violate the law.

During summations by the opposing counsel, Alfred R. Pacini, assistant district attorney, the jurors were told that the state believes the operation of games at the Academy was a "cleverly-planned scheme to evade and circumvent the state lottery laws."

Testimony was offered during the week-old trial that 99 cents was the admission price at the theatre on nights that bingo was played, while on other evenings the price was only 15 cents.

Other witnesses declared during testimony that there were some persons who participated free in the games while they stood in the lobby and that prizes had been won by them. Charles J. McDonough, representing Mr. Dixon and the corporation, said during the summation that the admission price was higher on bingo nights because of increased expenses, but contended there was no charge for actual participation in the games. They being incidental to the presentation of the motion pictures.

Wisconsin Court Dismisses

The Wisconsin state supreme court has dismissed the complaint of J. L. Stern, Minneapolis, representing Affiliated Enterprises, Inc., Denver, in a suit to collect $1,007 from Minor Amusement Corporation, of Rice Lake, Wis., for payments allegedly due the plaintiff for bank night services. The court's action sustained the ruling of a Barron county circuit court, which based its decision on a state supreme court ruling in 1938 holding bank night to be a lottery.

Wilkes-Barre, Pa., federal and state agencies are reported prepared to give bingo games a further jolt. Mayor Charles N. Loveland has banned Sunday bingo games in that city.

According to the report the federal agencies will check further tax payments on admissions while the state is reported to have placed a ban on three buildings where games are held because they allegedly did not have proper exits to accommodate the large overflow of persons.

Total attendance at 256 chance game parties in Cincinnati during October was 295,953, according to report of Police Chief Eugene T. Weatherly to City Manager C. O. Sherrill, who issues the playing permits. Gross receipts were $211,978.07, and prizes, $49,321.05, leaving net of $162,657.02 to the sponsoring organizations. Average net cost per player was 54.1 cents.

NOVEMBER BOX OFFICE CHAMPIONS



Jack Conway, director

HONKY TONK: Metro-Goldwyn-Mayer. Produced by Pandro S. Berman. Directed by Jack Conway. Photographed by Harold Rosson. Edited by Blanche Sewell. Cast: Clark Gable, Lana Turner, Frank Morgan, Claire Trevor, Marjorie Main, Albert Dekker, Henry O'Neill, Chill Wills, Veda Ann Borg, Douglas Wood. Release date, October, 1941.



Henry Koster, director

IT STARTED WITH EVE: Universal. Produced by Pandro S. Berman. Directed by Henry Koster. Photographed by Rudolph Mate, ASC. Edited by Bernard W. Burton. Musical director, Charles Previn. Cast: Deanna Durbin, Charles Laughton, Robert Cummings, Guy Kibbee, Margaret Tallichet, Catharine Doucet, Walter Catlett. Release date, September 26, 1941.



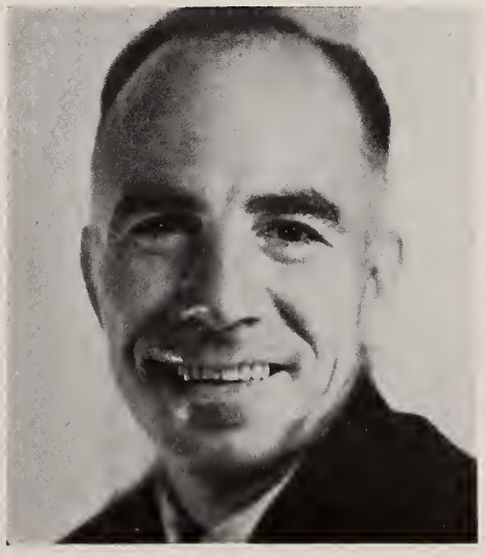
Lloyd Bacon, director

NAVY BLUES: Warner Brothers. Hal B. Wallis, executive producer. Jerry Wald and Jack Saper, associate producers. Directed by Lloyd Bacon. Assistant director, Dick Mayberry. Director of photography, Tony Gaudio. Cast: Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley, Herbert Anderson, Jack Carson. Release date, September 13, 1941.



Howard Hawks, director

SERGEANT YORK: Warner Brothers. Produced by Jesse L. Lasky. Directed by Howard Hawks. Music by Max Steiner. Based upon the Diary of Sergeant York. Cast: Gary Cooper, Walter Brennan, Joan Leslie, George Tobias, Stanley Ridges, Margaret Wycherly, Ward Bond, Noah Beery, Jr., June Lockhart, Dickie Moore. Release date, September 27, 1941.



Gregory LaCava, director

UNFINISHED BUSINESS: Universal. Produced and directed by Gregory LaCava. Photographed by Joseph Valentine. Musical director, Franz Waxman. Art director, Jack Otterson. Cast: Irene Dunne, Robert Montgomery, Preston Foster, Eugene Pallette, Dick Foran, Esther Dale, Walter Catlett, Richard Davies. Release date, September 12, 1941.



Walter Lang, director

WEEKEND IN HAVANA: Twentieth Century-Fox. Produced by William LeBaron. Directed by Walter Lang. Director of photography, Ernest Palmer. Technicolor director, Natalie Kalmus. Cast: Alice Faye, Carmen Miranda, John Payne, Cesar Romero, Cobina Wright, Jr., George Barbier, Sheldon Leonard, Leonid Kinsky. Release date, October 17, 1941.

W. M. Cadoret, Associate of Comerford, Dies

William M. Cadoret, general manager of Monroe Amusements, Inc., who was associated with Comerford Theatres, Inc., for 15 years, died in Rochester, N. Y. last Saturday of a heart attack. He was 67.

Mr. Cadoret was one of the best known theatre men in the East. He had charge of the Palace, Temple, Century, Regent and Capitol theatres in Rochester.

Born in Hartford, Conn., he attended business college and became an advance man for Washburn Circus when he was 17 years old. He later became a program boy at the old Hartford Opera House, and once was a co-worker of David Wark Griffith, in the early days of picture-making.

In 1909, Mr. Cadoret became manager of the Petite Theatre in Kankakee, Ill. and later obtained control of four theatres in that city, operating them until 1921, when he came East to join Comerford Theatres, Inc. He became a booker and buyer for 75 houses in that organization and had since been an associate of M. E. Comerford and Frank C. Walker.

Funeral services were held in Rochester on Tuesday at the Blessed Sacrament Church. Burial was to be in Bourbonnais, Ill.

Mr. Cadoret is survived by his widow, a daughter, Ellen, and two brothers, Gerald Cadoret, who is general field supervisor for the Comerford circuit, and Arthur, formerly associated with that circuit.

John E. Shipman

John E. Shipman, 69, a member of the maintenance department of the Warner Theatres circuit in Philadephia, died Tuesday, December 16th, at his home here, after an illness of six months. He was the father of J. Ellis Shipman, executive treasurer of the circuit in Philadelphia. Other survivors include his wife, a daughter, a sister and a brother. Funeral services were held in Pittsburgh on Dec. 21.

Mrs. A. P. Giannini

Mrs. A. P. Giannini, 72, wife of the board chairman of the Bank of America, and sister-in-law of A. H. Giannini, financier well-known in the motion picture industry, died Monday, December 22nd, at the Mills Memorial Hospital in San Francisco.

Jack B. Reith

Jack B. Reith, 53, who went to Toronto from Chicago recently to take over management of the Midtown theatre, died in Wellesley Hospital Monday, December 22nd, after a brief illness. His body has been shipped to Chicago for burial. Before going to Canada he had been manager of RKO theatres in the United States for some years.

Harlan Huls

Harlan Huls, 32, until recently manager of the Austin theatre in Austin, Ind., was killed by an automobile, Saturday, December 20th, while walking along a highway.

David Howard, Film Director, Stricken

David Howard, motion picture director, died in Hollywood, Sunday, December 21st, at the age of 45. Born in Philadelphia, he went to Hollywood in the early twenties and at first was associated with King Vidor in such productions as "The Big Parade" and "The Crowd."

In later years he turned to directing action and western pictures, directing practically all those featuring George O'Brien and more recently those starring Tim Holt. His latest films included "Marshal of Mesa City" and "Legion of the Lawless."

Hattie Klein

Miss Hattie Klein, a cashier at the Ambassador theatre for 11 years, in Indianapolis, died Saturday, December 20th, after an illness of eight weeks. She had been in the city's box offices for more than 22 years, beginning at the Ohio and then working for the Indiana and Circle theatres before she went to the Ambassador.

Fact Films In Education

In cooperation with Dr. Frederic M. Thrasher, of New York University, the Association of Documentary Film Producers Thursday presented a program of speakers, in that university's School of Education Auditorium, who discussed the role of documentary films in education. Among speakers were Herbert Kerkow, Freyda Adler, and Boyd Wolff. Shown was Pare Lorentz' "The Fight for Life."

Tri-State Winners

Tri-States Theatre Corporation, theatre managers who are winners of the $50 weekly prize during the first six weeks of the "Salute to Y. Frank Freeman" annual drive were: Eddie Dunn, Paramount, Des Moines; Bob Fulton, Des Moines theatre at Des Moines; Jack Koldo, Esquire at Davenport; Bill Beckley, Hipp, Sioux City; Bernard Dudgeon, Oil City theatre at Fall City, Neb., and again Eddie Dunn of the Paramount at Des Moines.

Harley, Kane Arrive

F. L. Harley, British managing director of Twentieth Century-Fox and Robert T. Kane who was in London supervising English productions, arrived in New York last Friday night via Pan-American clipper after two weeks' delay waiting for transportation. The trip was from Lisbon, Portugal, via Brazil, Trinidad and Bermuda.

Altec-Midwest Contract

As a result of a contract negotiated by Mrs. Ethel Miles of the Midwestern Booking Agency of Columbus, Ohio, Altec booth, sound and repair-replacement service will be extended to the following theatres in Columbus: Champion, Drexel, Grandview, Garden, Hudson, Northern, Victor and Empress, and the Mecca and Palace theatres in Dayton, Ohio.

New York Firm Dissolves

Papers of dissolution have been filed with Michael F. Walsh, Secretary of State in Albany, for Foreign Distributors Corporation, which was originally incorporated through Alexander Nelidow, 1165 Fifth Avenue New York.

R. L. Hall, News Executive, Dies

Ray L. Hall, one time newspaper and newsreel figure, died Tuesday in Washington of pneumonia. He was chief of liason between the newsreels and the War Department bureau of public relations.

Mr. Hall was born in Kentland, Indiana, son of the county surveyor. He was educated at Indiana University and went into newspaper work in Indianapolis and Chicago. He was 62. For many years he was a member of the staff of Hearst's International News Service in Chicago.

While with INS he achieved an important wire scoop in the confession and plea of guilty which ended the trial of the McNamara brothers in the Los Angeles *Times* dynamiting case. He returned unduly early from luncheon and found the defendants at bar in the surprise plea.

When Edgar B. Hatrick organized the Hearst-Selig Weekly, first all-American reel to compete with Pathe Weekly, he drafted Mr. Hall as editor. The connection continued with the various transformations of the Hearst newsreels into the period of the first World War. It was Mr. Hall who, when Woodrow Wilson demanded changes, was assigned to take Japan as the enemy out of a Hearst serial entitled "Patria."

Mr. Hall was subsequently made editor of Screen Telegram, a wartime newsreel organized by Terry Ramsaye for the Mutual Film Corporation, and in turn with Captain G. McLeod Baynes, Charles Urban and Mr. Ramsaye, the newsreel known as "Kinograms." Mr. Hall had an interim period in production for the American Red Cross.

Subsequent to Kinograms Mr. Hall was the editor of "Fox Varieties," and went thence to the editorship of Pathe News in succession to Emmanuel Cohen, who went to Paramount News.

In intimate personal and political association with Marvin McIntyre, Washington representative of Pathe News, Mr. Hall had a deal to do with the screen representations of Governor Franklin D. Roosevelt of New York. Mr. Hall left Pathe News shortly before the end of the Joseph P. Kennedy regime at Pathe Exchange, Inc., and was thereafter in a number of freelance and other picture affiliations until his appointment to the Washington post he held at his death.

Funeral services were to be held Friday morning at the Hines Funeral Chapel, Washington, with burial at Kentland. He leaves a widow, Marion, three sons and a daughter.

Linet Heads Mason Lodge

Hank Linet of Universal's New York advertising and publicity staff has been elected and installed as master of City Lodge No. 408 of the Free and Accepted Masons, Delegates of the Masons from the film industry attended. The installation was at the Masonic Temple in New York.

Robert Cooper Transferred

Robert S. Cooper, who has been northern Indiana representative for Producers Releasing Corporation, is transferred to the Milwaukee office to be city salesman and office manager.

WHAT THE PICTURE DID FOR ME

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Astor

HER ENLISTED MAN (FORMERLY RELEASED BY U. A. UNDER THE TITLE "RED SALUTE"): Barbara Stanwyck, Robert Young—I should have enlisted instead of playing it. Played December 9.—Saul Korman, Apollo Theatre, Detroit, Mich. General patronage.

Burroughs-Tarzan

NEW ADVENTURES OF TARZAN, THE: Herman Brix—There was no adventure in my box-office. It was a sad, sad night. Very sad. Played November 28-29.—Saul Korman, Apollo Theatre, Detroit, Mich. General patronage.

Columbia

ADVENTURE IN WASHINGTON: Herbert Marshall, Virginia Bruce—Another "in-betweener". Followed salesman's advice and booked on week-end and it slipped. Business average but patrons not satisfied. Played December 5-6.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

HE STAYED FOR BREAKFAST: Loretta Young, Melvyn Douglas—This was a sophisticated dramatic comedy with sparkling dialogue that proved entertaining throughout. Running time, 103 minutes. Played December 6-7.—W. J. Overstreet, Florida State Prison, Raiford, Fla.

HE STAYED FOR BREAKFAST: Loretta Young, Melvyn Douglas—A very fine comedy with Melvyn and Loretta turning in remarkable performances. They certainly make a fine team. Running time, 87 minutes. Played December 8-10.—Mel Jolley, Columbia Theatre, St. Thomas, Ontario, Can. General patronage.

PENNY SERENADE: Irene Dunne, Cary Grant—This is not a small town picture and did below average mid-week business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THUNDER OVER THE PRAIRIE: Charles Starrett, Cliff Edwards—A good western for Saturday.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TIME OUT FOR RHYTHM: Rudy Vallee, Ann Miller—My public did not care for this musical and those that did express themselves said it would be alright if they took Rudy off the screen. It was not worth the rental and should not be designated in the percentage group. Running time, 72 minutes. Played November 26-27.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

TWO LATINS FROM MANHATTAN: Joan Davis, "Jinx" Falkenburg—A light comedy that seemed to satisfy our patrons; although it showed the lack of stars, it did above average business.—Harland Rankin, Centre Theatre, Chatham, Ontario, Canada. General patronage.

YOU'LL NEVER GET RICH: Fred Astaire, Rita Hayworth—A delightful and refreshing musicale that did above average business. Should do business in most any spot.—Harland Rankin, Centre Theatre, Chatham, Ontario, Canada. General patronage.

Hoffberg

FRIGHTENED LADY: Marius Goring, Helen Haye, Penelope Dudley Ward—Too bad the "sub" didn't get this print carrier instead of a bread carrier. Running time, 82 minutes. Played November 28-29.—Saul Korman, Grant Theatre, Detroit, Mich. General patronage.

Metro-Goldwyn-Mayer

BILLY THE KID: Robert Taylor, Brian Donlevy—We were compelled to book this one alone and because of the needed second feature we lost business. However, this was not entirely the reason. A western here, regardless of its lavishness, just does not go. This is a fine picture and is very entertaining. No comment from patrons. Business was very poor. Running time, 95 minutes. Played November 30-December 2.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

BOOM TOWN: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr—A fast-moving story of two adventure-loving men with sufficient love interest to keep the audience spell-bound throughout its running. Exceptionally well liked here. Running time, 120 minutes. Played November 27.—W. J. Overstreet, Forida State Prison, Raiford, Fla. Prison patronage.

DR. JEKYLL and MR. HYDE: Spencer Tracy, Lana Turner, Ingrid Bergman—Spencer Tracy turns in his usual grand performance and Ingrid Bergman is very good. Also Lana Turner. This picture, from a standpoint of production, direction and acting, is very good, but here is the catch. I depend a lot on kid patronage and 95 per cent of the children under 12 cannot stay and see this feature. After all, our job is to entertain the majority and it just can't be done with this picure. Personally I think it should not have been produced. Lots of people stayed away because they did not want to see their favorite actor play this part of Dr. Jekyll and Mr. Hyde. Played December 9-11.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

DR. KILDARE'S WEDDING DAY: Lew Ayres, Lionel Barrymore, Laraine Day—This series still tops for any series. Pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GET-AWAY, THE: Robert Sterling, Charles Winninger—Played with "Reaching for the Sun," a Paramount offering, and both pictures pleased our audience. Business was very good. Running time, 85 minutes. Played December 5-6.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

LADY BE GOOD: Eleanor Powell, Ann Sothern, Robert Young—After lingering along for the first two reels, this story finally gets under way and is quite entertaining. It is another example of too much length. When are we going to hit the last of these? People were listening to the radio news reports so that may partially account for only fair receipts. Running time, 111 minutes. Played December 11.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

LIFE BEGINS FOR ANDY HARDY: Lewis Stone, Mickey Rooney, Judy Garland, Ann Rutherford—It wasn't a bad picture, but it didn't do any business. Played November 9-10.—Saul Korman, Apollo Theatre, Detroit, Mich. General patronage.

LIFE BEGINS FOR ANDY HARDY: Lewis Stone, Mickey Rooney, Judy Garland—These Hardy pictures have come a long way since the first one. They have all been good ones with the exception of one or two. This one is a little long and interest lags in spots, but, all in all, it's a nice picture. As another exhibitor said in his report on this picture: "Where does MGM get all those honeyed girls?" Patricia Dane steals the show from Mickey and I do mean steal. She's a honey. Running time, 101 minutes. Played November 30-December 2.—Peter Kavel, Campau Theatre, Hamtranck, Mich. General patronage.

MAISIE WAS A LADY: Ann Sothern, Lew Ayres, Maureen O'Sullivan—An "in between" picture. Good mid-weeker. Business slightly below average. Why? Played December 3-4.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

MATA HARI (REISSUE): Greta Garbo, Ramon Novarro—This one from way back when proved to be a good grosser. I saw parts of it and it didn't look so bad, but for my personal enjoyment, I would rather see something else. It drew about 80 per cent women and 15 per cent kids. The men didn't go for this. Running time, 88 minutes. Played November 21-22.—Peter Kavel, Campau Theatre, Hamtranck, Mich. General patronage.

WHISTLING IN THE DARK: Red Skelton, Ann Rutherford—Good comedy which did average business. Pleased most of the patrons. Played November 22-24.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

ZIEGFELD GIRL: James Stewart, Hedy Lamarr, Judy Garland, Lana Turner—Exceptionally good production, very much enjoyed by my patrons, although somewhat high-brow for a rural audience. Singing very good and lavish sets. Play it. Running time, 98 minutes. Played November 29.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

Monogram

FATHER STEPS OUT: Frank Albertson, Jed Prouty—A good little comedy that held well on the lower half of our twin bill. Jed Prouty is OK and our patrons didn't squawk.—Theodore J. Friedman, Strand Thetare, Suffern, N. Y. General patronage.

SADDLE MOUNTAIN ROUNDUP: Range Busters—Pleased. Business good. Monogram to be congratulated on this attraction.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SADDLE MOUNTAIN ROUNDUP: Range Busters—They might be the Range Busters, but if I play more of them, they will bust me. Played December 12-13.—Saul Korman, Grant Theatre, Detroit, Mich. General patronage.

TOP SERGEANT MULLIGAN: Nat Pendleton, Carol Hughes—This is really tripe with the title of the picture its only attribute. Did not hear too much bad criticism and I am sure that I didn't hear anything good about the picture. Good drawing possibilities.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

Paramount

ALOMA OF THE SOUTH SEAS: Dorothy Lamour, Jon Hall—Although we bought this as a program picture it did outstanding business. Dorothy is a popular gal in our town and they love to see her in her sarong. Give us more Dorothy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ALOMA OF THE SOUTH SEAS: Dorothy Lamour, Jon Hall—We opened to average on Sunday, then war was declared, and we suffered for two more days, with one day showing the lowest gross we ever played to in this theatre. The picture was pretty, had a good cast, and South Sea stuff usually draws good here, but Sunday saved us from a loss. Worth a date, even Sunday, and will do good enough with an even break.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BIRTH OF THE BLUES: Bing Crosby, Mary Martin, Coralyn Lee, "Rochester"—Poorest Bing Crosby feature I've ever played, and on percentage, too. Had no draw and was oversold by trailer. I believe the checker even wanted to hide with me when they started out. This, as far as I can recollect, was the first Crosby that I had walkouts on. No business after the first day.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

DOOMED CARAVAN: William Boyd, Russell Hayden, Andy Clyde—A good western that pleased and drew average Friday and Saturday business. We played it old, but that doesn't seem to hurt this type of picture, unless they see it in another town.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FLYING BLIND: Richard Arlen, Jean Parker, Nils Asther, Marie Wilson—A pretty good action picture that did all right as the bottom half of a double bill. The upper-crust won't like the impossible stuff, but the chewers and spitters, who crave action, will get excited and like it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

(Continued on following page)

(*Continued from preceding page*)

FLYING BLIND: Richard Arlen, Jean Parker, Nils Asther, Marie Wilson—Just a good double feature program picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FORCED LANDING: Richard Arlen, Eva Gabor—Expected a real airplane action thriller, but did not find it. This just fair entertainment, and don't let the title fool you.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

HENRY ALDRICH FOR PRESIDENT: James Lydon, Charles Smith, June Preisser—Nice family feature that would have had a nice draw but for a beautiful snowstorm. Well liked by those few who ventured out to see it. We paid plenty for it, too. Running time, 74 minutes.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

HENRY ALDRICH FOR PRESIDENT: James Lydon, Charles Smith, June Preisser—The picture drew fair, just average business and wasn't the knockout that Paramount claimed and on which they based their request and command for an increase over the preceding picture of the series. Where do they get that stuff? It is just an ordinary programer with an ordinary cast, no extra dough spent in making the picture; in fact, looks like the budget suffered a little. Played December 12-13.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

KISS THE BOYS GOODBYE: Mary Martin, Don Ameche—My audience liked this musical farce, and it did all right at the boxoffice. However, I think they were fooled into thinking this had something to do with the draft, which definitely it does not, except the title, which is misleading. Running time, 85 minutes. Played December 3-4.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

LADY EVE, THE: Henry Fonda, Barbara Stanwyck—A swell comedy which did above average business. Both top stars were very good. Played November 30 to December 2.—Melville Danner, Kozy Theatre. Granite, Okla. Small town patronage.

MYSTERY SEA RAIDER: Carole Landis, Henry Wilcoxon—A fair program picture which was played most timely. We phoned as many people as we could and told them the sea-raiders were in town just when the war news was breaking on the Pacific and got extra business for our energies.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NEW YORK TOWN: Fred MacMurray, Mary Martin, Robert Preston—Another one of Paramount's super-dupers that just rates good in the program class and failed to draw any better than many we have played for just about half the rental they socked us. Don't expect too much, don't promise too much, then nobody is disappointed.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ONE NIGHT IN LISBON: Madeleine Carroll, Fred MacMurray—We have no complaints to offer up for this one. Our business was fair and the picture presented a fast, colorful and enjoyable comedy and was well received. Our audiences were interested in the war background material, air raids, blackout details, etc. Whether these details were authentic or not, they did not care. They were just interested. Running time, 97 minutes. Played December 5-6.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

$1,000 A TOUCHDOWN: Joe E. Brown, Martha Raye—A good comedy that failed to do the business anticipated as our town is not a football town.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

REACHING FOR THE SUN: Joel McCrea, Ellen Drew—See review on "The Get-Away." Running time, 89 minutes. Played December 5-6.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

ROUNDUP, THE: Richard Dix, Patricia Morison—A boxoffice attraction for any small town. However, there is a tendency at the present time which seems to indicate that the people are more or less bored with entertainment of this particular type. They have seen the same things that were presented in this picture too many times. Offered little for us here. Business fair. Running time, 90 minutes. Played December 3-4.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

SHEPHERD OF THE HILLS, THE: John Wayne, Betty Field, Harry Carey—A very fine program, with beautiful color and excellent acting. Had the whole town talking. Running time, 107 minutes. Played December 1-3.—Mel Jolley, Columbia Theatre, St. Thomas, Ontario, Can. General patronage.

THE SHEPHERD OF THE HILLS: John Wayne, Betty Field—This was an outstanding production and business way above par. The coloring was supreme as far as color was concerned and the characters well chosen. My public likes these well known titles and something they can understand. Give it your best paying time. Running time, 95 minutes. Played November 30-December 1.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

NEW CONTRIBUTOR TO DEPARTMENT

A new contributor reported to the What The Picture Did For Me Department this week, and two others resumed after a lapse of some months.

The new contributor is

FRANK E. RIDER, Chateau Theatre, Wauneta, Neb.

THEODORE J. FRIEDMAN, Strand Theatre, Suffern, N. Y.

Read the reports from these and other contributors in the adjoining columns.



WIDE OPEN TOWN: William Boyd, Russell Hayden—Used on a double bill with "Bad Men of Missouri" and my public thought it was a very good show. I have my doubts that either one is strong enough to stand alone. Business about normal. Running time, 78 minutes. Played November 28-29.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

Producers Releasing

GAMBLING DAUGHTERS: Roger Pryor, Cecelia Parker—Just passable film fare that did nothing but take up time on our program. This picture has nothing more than independent production caliber and will just about get by.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

Republic

BAD MAN OF DEADWOOD: Roy Rogers, "Gabby" Hayes—Average western which did average business. Played November 28-29.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

CITADEL OF CRIME: Robert Armstrong, Linda Hayes—Another one of those so-so pictures that did not create any interest pro or con. Just passable entertainment that can be used on the lower half of a twin bill.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

DESERT BANDIT: Don "Red" Barry—Fair western that seemed to please the Friday and Saturday crowd. Played December 5-6.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

HURRICANE SMITH: Ray Middleton, Jane Wyatt, J. Edward Bromberg—Fair picture. Played it with "Dressed to Kill."—Saul Korman, Grant Theatre, Detroit, Mich. General patronage.

ICE-CAPADES: Dorothy Lewis, James Ellison—Republic can be proud of this picture. Very well made, entertaining throughout and really grand entertainment. Will set in well with any program. Exhibitors should by all means play this one.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

JESSE JAMES AT BAY: Roy Rogers, George "Gabby" Hayes—This outlaw brought a little change instead of taking it away. Running time, 60 minutes. Played November 30.—Saul Korman, Grant Theatre, Detroit, Mich. General patronage.

MERCY ISLAND: Ray Middleton, Gloria Dickson, Otto Kruger—This studio has brought out some nice pictures in the last season and this is one of them. Not only does this picture have a nice story, but also some very beautiful photography. It's a story of a group of people lost in the Florida Keys. How they lave and fight their way out makes up this very interesting story. Running time, 71 minutes. Played November 30-December 2.—Peter Kavel, Campau Theatre, Hamtranck, Mich. General patronage.

MOUNTAIN MOONLIGHT: Weaver Bros. and Elvery—These pictures are supposed to be hillbilly pictures. Republic seems to be drifting further away from this with every production. Let's have more music and hillbilly life and less of the drawing room and formal dress, and our farmers will like them.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

NEVADA CITY: Roy Rogers, George "Gabby" Hayes—A good western with Rogers singing enough to satisfy. We played this on a double with "Henry Aldrich For President," Paramount, figuring on standout business but the two pictures just did average. Maybe that is pretty good, considering. Played December 12-13.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PITTSBURGH KID, THE: Billy Conn, Jean Parker—A swell made little picture with good drawing possibilities. Play it up and I am sure that it will be worth while. Can be used very well as a co-feature.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

PITTSBURGH KID, THE: Billy Conn, Jean Parker—Fair picture for a double feature. Conn is too amateurish to act. Advise not playing it alone. Running time, 76 minutes. Played November 7-8.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. General patronage.

SAILORS ON LEAVE: William Lundigan, Shirley Ross—Played on Thanksgiving. It's light and quite entertaining. A good double feature picture. Running time, 71 minutes. Played November 26-27.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. General patronage.

SIERRA SUE: Gene Autry, Smiley Burnette—Another good picture from Autry, who always pleases on Friday and Saturday. Running time, 64 minutes. Played December 12-13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SIERRA SUE: Gene Autry, Smiley Burnette—A very good Autry to excellent business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SINGING HILL, THE: Gene Autry, Smiley Burnette, Virginia Dale, Mary Lee—Just up the alley for a spot like mine. These improving all the time. Star

very popular among the rural supporters. Running time, 75 minutes. Played December 6.—A L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

SIS HOPKINS: Judy Canova, Bob Crosby, Charles Butterworth, Jerry Colonna—What a gal this Judy Canova is! Although not the best looker in the world, she has something far more important, and that is talent. She completely captivated our audience with her role as "Sis Hopkins" and gave them many laughs. Jerry Colonna and Charles Butterworth aid with their distinctive type of humor, and with the able assistance of a good cast, help to make this an uproarious farce that is certainly good entertainment. Bob Crosby and his Bob Cats orchestra capably provide the musical touch. Running time, 98 minutes. Played December 13.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

UNDER FIESTA STARS: Gene Autry, Smiley Burnette—Just a fair picture that is not up to top Autry Film Fare. Mr. Autry seems to be losing his popularity here. I do not know whether it is the lack of good pictures or his poor acting and appeal. Time will tell.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

RKO Radio

ALL THAT MONEY CAN BUY: Edward Arnold, Walter Huston, Simone Simon—This was a very good picture and business was fair. However, the sound was very bad on the print they sent me, being too loud one minute and too soft the next. Running time, 105 minutes. Played December 7-8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DUDE COWBOY: Tim Holt—The poorest Holt we have played yet. These western have a very nice draw with the youngsters here, but another like this and I'll be glad that I only bought three of them.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

FATHER TAKES A WIFE: Adolphe Menjou, Gloria Swanson, Desi Arnaz—Good comedy which pleased average business. Running time, 79 minutes. Played December 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HURRY, CHARLIE, HURRY: Leon Erroll, Kenneth Howell—Used with "Singapore Woman" as a double feature offering for one day, public did not think much of my choice so stayed away and let me take care of the overhead out of my reserves. There is very little to be done about it as far as the public is concerned and the producers never admit they have made a mistake, so we are left holding the bag. Running time, 62 minutes. Played November 25.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

HURRY, CHARLIE, HURRY: Leon Errol, Mildred Coles—Slapstiek comedy throughout. Some enjoyed it. Business average. Played December 10-11.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

HURRY, CHARLIE, HURRY: Leon Errol, Mildred Coles—Not much of a picture, but did business. Errol well liked here.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

KING KONG: Fay Wray, Robert Armstrong—An old picture which did good business. Played double with "The Cat and the Canary," Paramount. Running time, 96 minutes. Played December 4-6.—Mel Jolley, Columbia Thetare, St. Thomas, Ontario, Can. General patronage.

LITTLE FOXES, THE: Bette Davis, Herbert Marshall, Richard Carlson—Very well done but very depressing. Those that came seemed to like it and attendance was about average. People leave their radios nowadays for pleasant relaxation and they knew that this would not be it. Comedies, adventures and musicals are all I want just now (so I am playing "Dr. Jekyll and Mr. Hyde" next week). However, it is still a fine piece of acting by the entire cast. Length was necessary this time. Running time, 116 minutes. Played December 12-13.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

ROBBERS OF THE RANGE: Tim Holt, Virginia Vale—A good action Western that holds up the second half of a double bill.—Harland Rankin, Centre Theatre, Chatham, Ontario, Canada. General patronage.

THREE SONS: Edward Ellis, Virginia Vale—This proved very entertaining; although it did no extra business it proved very satisfactory to those who saw it.—Harland Rankin, Park Theatre, Chatham, Ontario, Canada. General patronage.

TOM, DICK AND HARRY: Ginger Rogers, George Murphy, Alan Marshal, Burgess Meredith—Very light. Pleased 50 per cent. Recommend playing it in the middle of week. Not on a Sunday. Running time, 86 minutes. Played November 9-11.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. General patronage.

TWO THOROUGHBREDS: Jimmy Lydon—A very light piece of entertainment that seemed to satisfy our farm lads.—Harland Rankin, Park Theatre, Chatham, Ontario, Canada. General patronage.

Twentieth Century-Fox

BELLE STARR: Gene Tierney, Randolph Scott—Exceptionally well done outdoor picture in splendid color. Rugged enough for the action fans and subdued enough for the drawing room crowd. Seemed to satisfy very well.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland—Played this second run to mediocre business.—Harland Rankin, Park Theatre, Chatham, Ontario, Canada. General patronage.

LAST OF THE DUANE'S: George Montgomery, Lynne Roberts, Eve Arden—Very good western to better than average business. Have you noticed, Montgomery's voice is a dead ringer for Clark Gable's? Played December 5-6.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

MAN AT LARGE: Marjorie Weaver, George Reeves—Mediocre, and one that if you had the cancellation privilege that we had under the old system, would have been laid out and not run. I am getting so that I want to bite myself every time I think of this Consent Decree mess. I trust that unity will come, and that when the time is up on the trial period we can get back on the old and better way of picture buying. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MAN HUNT: Walter Pidgeon, Joan Bennett, George Sanders—Very good picture, but I couldn't hunt up enough patrons. Running time, 101 minutes. Played November 11-13.—Saul Korman, Apollo Theatre, Detroit, Mich. General patronage.

MOON OVER MIAMI: Don Ameche, Betty Grable—A swell musical comedy in color which did above average business. The entire cast are good and the color is beautiful. Played December 6-8.—Melville Danner, Kozy Theatre, Granite, Okla. Small patronage.

MOON OVER MIAMI: Betty Grable, Don Ameche—This picture did not do the business we thought it should. There was no competition, and I am inclined to think the picture was not what people expected. The color shots were good and the music fair, but there isn't much to be said for the rest. The picture is drawn out in regard to the plot. It would have made a better short subject—perhaps two. Business fair. Running time, 91 minutes. Played December 7-9.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

MOON OVER MIAMI: Don Ameche, Betty Grable, Robert Cummings—Good musical to better than average business. The color was beautiful. Personally, I like Carole Landis better than Grable. Played December 7-8.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

MOON OVER MIAMI: Don Ameche, Betty Grable, Robert Cummings—Excellent picture in color. Pleased and business O. K.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne, Glenn Miller and his Orchestra, Milton Berle—Splendid picture that entertained every minute that it was on the screen. Exhibitors can feel proud to be able to show this display of film fare. Unfortunately, in my case, it did not draw too well but did get by. —Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

THAT NIGHT IN RIO: Alice Faye, Don Ameche, Carmen Miranda—Wow! What coloring. But that don't sell seats here. Musicals mean 25 per cent below average at the B. O. here. Played November 30-December 2.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

WESTERN UNION: Robert Young, Virginia Gilmore—Played this second run tied up with local telegraph company and enjoyed satisfactory box-office returns.—Harland Rankin, Park Theatre, Chatham, Ontario, Canada. General patronage.

United Artists

HURRICANE, THE (REISSUE): Dorothy Lamour, Jon Hall, Mary Astor—Picked up this reissue and played to above average grosses. Surprising how many people missed these good pictures first run. Played November 12-13.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

Universal

BUCK PRIVATES: Bud Abbott, Lou Costello, The Andrews Sisters—It took a long time to buy this from the new Universal without running in a bunch of clucks, but am not sorry we waited. Every tank and chain within our drawing radius had run this comedy and we were skeptical, but the picture drew average business and, having bought it right, we showed a profit.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CRACKED NUTS: Stuart Erwin, Mischa Auer—An average picture played to average business. This picture had few (very few) points of merit. To most of my patrons it was rather dull and was something to sit through and endure. Picture standards could be effectively raised much to the benefit of producers and not go over the head of an average audience, especially with pictures of this class. Business fair. Running time, 60 minutes. Played December 7-9.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

CRACKED NUTS: Mischa Auer, Una Merkel—This one has some funny angles and is a little silly at times, but can be used to brighten up a heavy program.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

DIAMOND FRONTIER: Victor McLaglen, John Loder—We did the usual week-end business on this picture and felt we had a satisfied clientele. Think it suitable for most small towns.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOLD THAT GHOST: Budd Abbott and Lou Costello—A riot from beginning to end. Abbott and Costello are quickly becoming the number 1 box office stars. I hope that Universal doesn't ruin their popularity and will do well for them, for they are a boom for the box office. Viva! Abbott and Costello.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

LADY FROM CHEYENNE, THE: Loretta Young, Robert Preston, Edward Arnold—A natural action picture for us. However, outdoor photography poor. National De Luxe preview photography also poor. Attendance above average. Played November 9-11.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

LEATHER PUSHERS, THE: Richard Arlen, Andy Devine—**PONY POST:** Johnny Mack Brown, Fuzzy Knight—Being overbought on Universal's low brackets, we find this double bill (against our policy but short footage our only salvation) clicked marvelously at the box office. Business 25 per cent above normal. Played November 14-15.—E. F. Stuhl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

MAN FROM MONTANA: Johnny Mack Brown, Fuzzy Knight—Very good western. This star not very well known here. With pictures like this, he will build up. Played December 12-13.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

Warner Bros.-First National

BAD MEN OF MISSOURI: Dennis Morgan, Jane Wyman—See review on "Wide Open Town." Running time, 74 minutes. Played November 28-29.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

BAD MEN OF MISSOURI: Wayne Morris, Dennis Morgan—A swell outdoor picture that really hit the spot. Entertained our patrons very well and they all went home happy. Title good. Production OK. Exhibitors, don't fail to play it.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

BULLETS FOR O'HARA: Joan Perry, Roger Pryor—A good little action picture from Warner Brothers that made this 50 minute feature seem even shorter. Can be used very well with a long first feature on a twin bill. This is nothing for Warner Brothers to be proud about. If you have an action house this will do.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

FIGHTING 69TH, THE: James Cagney, Pat O'Brien George Brent—A really good action drama of war and excellent character portrayals by Cagney and O'Brien. This was well received here. Running time, 90 minutes. Played November 29-30.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

HIGHWAY WEST: Brenda Marshall, Arthur Kennedy—Another splendid program picture from Warner Brothers. They seem to have the knack of turning out well made little pictures. Kept our patrons well entertained and they were happy. The only set-back is that there are no drawing names.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

INTERNATIONAL SQUADRON: Ronald Reagan—Pleased generally. Recommend Friday-Saturday showing. Running time, 87 minutes. Played November 16-18.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. General patronage.

KISSES FOR BREAKFAST: Dennis Morgan, Shirley Ross, Jane Wyman—Used for the top half of a double bill with "Flying Blind," and did a little extra business on Tuesday. After checking everything thoroughly I find I have paid the film companies fifty per cent for film rental, which is not so good for a single day. Running time, 82 minutes. Played December 2. —A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

KNOCKOUT: Arthur Kennedy, Olympe Bradna—Liked by everyone. Played with a Roy Rogers western on Friday-Saturday and made a very good program. Running time, 73 minutes. Played December 5-6.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. General patronage.

MANPOWER: George Raft, Edward G. Robinson, Marlene Dietrich—Good picture. Business fair. The only thing against this feature was the fact that there were so many dark scenes. Played December 2-4.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MANPOWER: Edward G. Robinson, Marlene Diet-

(*Continued on following page*)

(Continued from preceding page)
rich, George Raft—An excellent picture that pleased. Business fair.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MILLION DOLLAR BABY: Priscilla Lane, Jeffrey Lynn, Ronald Reagan, May Robson—we are late in playing this extra good program picture. A flood cheated us out of our date in October and we re-dated it because so many seemed to be disappointed. They were back in force and we did better than average mid-week business. If you haven't played the picture, get a date set, then promise plenty; the picture will back you up, even at this late day.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NAVY BLUES: Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley—A good slapstick Saturday night bill. A lot of good stars running around with no direction, no story and miscast. For preferred time, no.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NAVY BLUES: Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley—Good Sunday show. A little disappointed as it is a little lighter than I expected, but I have no kicks. Played November 23-25.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. General patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—Very good picture and good business the first day, but snow killed it the second day. This picture will please the older people. Running time, 108 minutes. Played December 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OUT OF THE FOG: Ida Lupino, John Garfield, Thomas Mitchell—Another good one from Warners, but did not do the business. Some liked it and some didn't. It had action and some good acting. The story is a little different than most of the gangster pictures and it pleased those who go for this kind of entertainment. The opening day of this picture was the same day as the Japs bombed the Philippines and business hasn't been the same since. Running time, 83 minutes. Played December 7-9.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

OUT OF THE FOG: Ida Lupino, John Garfield, Thomas Mitchell—Played in middle of week and liked by everyone. Running time, 86 minutes. Played December 3-4.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. General patronage.

SERGEANT YORK: Gary Cooper, Walter Brennan, Joan Leslie—Outstanding business for Warners. No more 50% pictures for us. Fine picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SHINING VICTORY: James Stephenson, Geraldine Fitzgerald—A splendid heart-tugging story of the medical profession. Splendid acting, well directed, but a trifle heavy. If balanced with a light picture will make up a grand program.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

SINGAPORE WOMAN: Brenda Marshall, David Bruce—A good little program picture that entertained our patrons very well on a Bingo Nite. Well directed, good acting by the cast and a nice story entertained our happy family.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

UNDERGROUND: Jeffrey Lynn, Philip Dorn—Very good and liked by all. Do not think it the kind for Sunday, but it is a very exciting picture. Running time, 95 minutes. Played November 5-6.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. General patronage.



Short Features

Columbia

HIS EX MARKS THE SPOT: Buster Keaton—Very good slapstick.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

ROCKIN' THRU THE ROCKIES: Three Stooges—Although I thought the story was a little weak, the customers liked it. But then what Stooge comedy ever has a story? This one is not their best but it's not too bad. It has laughs and is funny and that's about all that is expected from these boys. Running time, 18 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

WAY OF ALL PESTS: Color Rhadsodies—Colorful, silly, few laughs.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

YOU NAZTY SPY: Three Stooges—These Stooge comedies go over here in a big way. We had a very weak program and this was the only thing that saved it from complete failure. This one is about the best that these boys have made. It's not their newest one, but it's good and worth running extra time. Running time, 18 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

Metro-Goldwyn-Mayer

FANCY ANSWERS: Pete Smith Specialties—Entertaining quiz reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FLYING BEAR, THE: Color Cartoon—Good color cartoon from MGM. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NEWS OF THE DAY: No. 219, Vol. 13—These reels have too much war and not enough of anything else. For our screen's safety, we took out the Japs at the Capitol. Our patrons don't go for any of this kind of news. Running time, 6 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

OF PUPS AND PUZZLES: Passing Parade—A pretty good "Passing Parade" that silenced the kids and kept the grown-ups interested.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WHISPERS: Passing Parade Series—A very good short. All should see and hear this one. If the contents could only be put into effect. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

YOU, THE PEOPLE: Crime Does Not Pay—"Crimes" are always good.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

Paramount

HANDS OF DESTINY: Headliner—A lesson in palmistry, easy to listen to right now, and worth dating on account of the subject matter involved.—Mayme P. Musselman, Princess Theatre, Lincoln, Neb. Small town patronage.

LASSO WIZARDS: Sportlights—Real interesting. These hemp-rope artists show unique skill in handling the lariat and are tops in their field. Good for any program. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

MIGHTY NAVY, THE: Popeye the Sailor—Good cartoon. Funnier than usual. Appropriate at this time. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey Okla. Small town patronage.

PARAMOUNT NEWS: A news that consistently holds up here. We rely on Paramount News for full footage every week. Running time, 10 minutes.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

RKO Radio

APPLE IN HIS EYE: Edgar Kennedy—Pie-throwing mixed with some very clever comedy got plenty of laughs. Short but sweet. Running time, 15 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

CHEF DONALD: Walt Disney Cartoons—Donald Duck puts rubber cement in bis waffles by mistake and comes through with the funniest antics Disney has presented in a long time. Use this one where a large number of people will see it. It's a dandy. Running time, 9 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, tAlfred, N. Y. Small college town patronage.

DRAFTED IN THE DEPOT: Edgar Kennedy Comedies—If your patrons go for this kind of slapstick comedy, then it's good. I don't think it so hot, but the customers like it, so we play it. Running time, 18 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

HOW GOES CHILE?: Special—Very good. This series has all been interesting. Running time, 10 minutes.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

MARCH OF TIME, NO. 2: "Norway in Revolt"—An exceptionally good subject at tbis time. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

MARCH OF TIME, NO. 10: "Crisis in the Atlantic"—We had already played this on its regular release, but played it again due to its timely interest. It's good and shows some interesting items about the Japs and the Philippines. Running time, 19 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

WHEN WIFIE'S AWAY: Leon Errol Comedies—It wasn't so bad, and there were some funny spots in this comedy. No one complained and a lot of them laughed, some.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WINDOW CLEANERS: Walt Disney Cartoons—Another good cartoon from Disney. They get better all the time and this one is really good. We get very few poor ones from Disney. These cartoons are about the best and the patrons like them. Running time, 9 minutes.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

Twentieth Century-Fox

BIRD TOWER, THE: Terrytoons—A good color cartoon. Definite signs that Terrytoons are coming up in the world somewhat. Running time, 7 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

CLUB LIFE IN THE STONE AGE: Terrytoons—Poor. No laughs.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

ISLE OF MYSTERY: Magic Carpet—Very interesting.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

SOLDIERS OF THE SKY: Adventures of Newscameraman—Best of this series. Very timely and interesting. Running time, 10 minutes.—E. L. Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

Universal

FOX AND THE RABBIT, THE: Cartune Classics Amusing.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

UNIVERSAL NEWSREEL: McNamee holding together. Just an average news. Could be better.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

Vitaphone

AT THE STROKE OF TWELVE: Broadway Brevity—This Damon Runyon short story has been made into a two-reeler which is as good as many small features. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HIAWATHA'S RABBIT HUNT: Merrie Melodies Cartoons—Good cartoon. Had two or three funny spots that rated laughs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

IT HAPPENS ON ROLLERS: The Sports Parade—Pretty good, but these rinks can give us plenty of competition without us giving them a whole reel full of advertising.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MINSTREL DAYS: Broadway Brevity—Imitations of famous minstrel personalities, with Eddie Cantor and Al Jolson as themselves, concluding with a snappy minstrel show, makes this good entertainment. The Jolson and Cantor scenes are from old features and are too short to legitimately use in advertising. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Serials

Columbia

IRON CLAW, THE: Charles Quigley, Walter Sande, Joyce Bryant—When we saw the first chapter we thought this would turn out to be a good serial. After following eleven chapters, we don't blame the customers for walking out. I still say good serials can be made, but this is not one of them. This story would have made a good two-reeler. It would have made a weak feature, but a 15-chapter serial, never.—Peter Kavel, Campau Theatre, Hamtramck, Mich. General patronage.

IRON CLAW, THE: Charles Quigley, Walter Sande, Joyce Bryant—This is a serial to end all serials. I don't believe I'll ever have nerve enough to play another. We are on the 13th chapter and so far it has been nothing but a repetition of the other 12. Superman just knocks hell out of six or eight gangsters in every chapter and they run through a few secret doors and there is your serial. This serial has been a marked liability to the theatre as a number of our regular customers stay away until we are through with it. And this was sold to us with adult appeal. It wouldn't even appeal to the feeble-minded.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

SPIDER'S WEB, THE: Warren Hull, Iris Meredith—See review on "Riders of Death Valley," Universal.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

WHITE EAGLE: Buck Jones—Nearly finished with this serial. Holding up good considering usual producer blunders in each chapter. Running time, 18 minutes each chapter.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

Universal

RIDERS OF DEATH VALLEY: Dick Foran, Leo Carrilo, Buck Jones, Charles Bickford—We have run five episodes of this serial and the action has been fast, the cast is good, and this serial boasts the first cast of known names, but our people just don't go for serials anymore.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

RIDERS OF DEATH VALLEY: Dick Foran, Leo Carrillo, Buck Jones, Charles Bickford—This serial is not doing so good for me. I played "The Spider's Web," an old Columbia serial, preceding this one, but "Riders of Death Valley" is not holding anything near the average business that "The Spider's Web" did. Serial is good, but my patrons do not care for western serials.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

PRC Signs Langdon, Rogers

Harry Langdon and Charlie Rogers, who made one picture, "Double Trouble," for Monogram release, have been signed by Producers Releasing Corporation to star in a picture to be produced by Bernard B. Ray.

WAR KNOCKS OUT THE 'JUKE-BOX' MOVIE LINE

Priorities Order Also Affects Candy, Soda Pop, Scales and Theatre Vending Machines

Its growth recent and rapid, the "juke-box" movie may nevertheless fade into the Valhalla occupied by such games as Tom Thumb Golf and other games.

The Government last week ordered production of coin-operated music and film machines cut 75 per cent, by February. It also banned making of slot machines after the first of that month. And it ordered immediate elimination of aluminum, in production.

The war order, from the Office of Production Management, hit the manufacturers of the machines, hard; and, in Chicago, home of the industry, they scurried about for defense orders to counter-balance the production cut; they have formed the Allied Automatic Industries, Inc., to represent them, and secure such orders. J. H. Keeney, head of the Chicago firm bearing his name, is president of the association.

It is said that the OPM is planning another order which will reduce the output of slot-movie and all other vending machines. Theatres would be affected by an order curtailing candy and soft drink dispenser production.

The curtailment order also reduces the output of automatic phonograph machines, penny scales and pinball machines 25 per cent for December, on the basis of average production for the 12 months ending last June 30, 50 per cent in January and 75 per cent in February. Manufacture of slot machines was ordered cut 50 per cent in December, 75 per cent in January and stopped February 1st.

The "juke-box" industry is mainly located in Chicago, where 21 manufacturers employ 12,000 workers.

The Mills Novelty Company, makers among other items, of the Panoram movie machines, for which "Soundies" are made, this week received a defense contract: 320,000 forty millimetre shells, to be manufactured as soon as possible.

Rapid Growth

Some extent of the growth to date of the juke-box motion picture business, a growth heretofore concealed by juke interests, comes from the Mills company, which claims that its Panoram machine, a dime-in-the-slot for three minutes of pictures, now numbers 3,000, showing sound pictures to 15,000,000 persons weekly, distributed by 22 machine-and-film franchise holders.

However, war-and-defense priorities threw clouds over future progress of the cafe-and-tavern-and-restaurant screenings. The Office of Production Management at Washington long scrutinized the 8,900 tons of steel, copper, rubber, zinc and other munitions materials which the juke machine manufacturers use annually.

New England exhibitors are awaiting some action from the Massachusetts legislature to pave the way for restriction of the coin-in-the-slot movies. Although no action has been taken by the legislators in the other five New England states it is believed that the Massachusetts legislature will pass taxation measures which will pave the way for taxation throughout the six-state area.

A bill calling for restrictions on the juke-box movies has been filed with the legislature. It was authored by Arthur K. Howard of the Independent Exhibitors. At present the measure is in a static condition due to a resolution calling for an investigation before imposing any further taxes on any industry because of the increased national taxes with the current defense boom.

It is expected on Beacon Hill, however, that the theatre lobby is powerful enough to get the measure through before the legislature prorogues for the year. Once out, the legislators will not return, except if called in special session, until January, 1943, more than 12 months away.

The influx of the juke-box movies has continued steadily since they were introduced 11 months ago. More than 400 are on location throughout the New England area and collections range from $30 to $150 weekly. It is estimated that the machines already have taken more than $1,500,000 out of the territory since they were introduced. In many small towns, this take on the coin-operated movie machines has cut deeply into the theatre grosses. Exhibitors throughout the area are reported firmly opposed to the machines.

It is understood that a local advertising agency has made overtures to some operators to arrange for the insertion of advertising matter in the films. The advertising would, of course, bring in more revenue and would result in greater ease in getting locations for the machines. Just how the advertising would be used, or how much, is not known.

Theatres Backing Measure

Theatre interests are backing the measure before the legislature and it is hoped that the pressure of the lobby will be sufficient to force some action before prorogation. Exhibitors pointed out that if the measure carries over to the next legislature, there will be at least another $2,000,000 taken out by the juke-boxes before some restrictive action can be taken.

The proposed measure calls for a $50 tax on each machine plus a $2 fee for certification of each film. Inasmuch as the state considers each of the eight subjects on the film in the machine as a separate film, this constitutes a $16 certification fee. Most of the films are changed weekly, which would mean a $16 fee per machine per week.

Some exhibitors have shown signs of favoring the machines to a certain extent and some have even gone so far as to install the machines in their lobbies. Most of these have been quickly removed, however, and at present as far as is known, there are no jukeboxes in any New England theatre.

The re-alignment of the Hollywood organization for production of "Soundies" was announced recently in Hollywood, Sam Coslow became president in charge of all production of the recently incorporated firm. The new outfit will be called RCM Productions, Inc., the title formed from the owners' names, James Roosevelt, Mr. Coslow and Gordon Mills.

Josef Berne and Dudley Murphy were signed to direct the subjects; Lud Gluskin will be musical director, and Ben Chapman, casting director.

Charges some weeks ago by Senator Burton K. Wheeler that coin-in-the-slot film machines exhibit "lewd and lascivious" films brought denials from sponsors of the juke box machine and its product. Mr. Coslow, president of RCM Productions, offered to screen any of his pictures for the Senator and pointed out that they were all reviewed by censors.

RADIO NEEDS SHOWMEN, PRESS TELLS OPERATORS

600 Radio Editors and Commentators Tell Broadcasters What's Wrong with Business

The 600 newspaper radio editors and columnists, who last week chose, for the Quigley Publications' annual, *Fame,* the best in radio's many categories of entertainment and who named Bob Hope, comedian, the Champion of Champions, (see MOTION PICTURE HERALD, December 20th, page 25), also told the *Motion Picture Daily,* conductor of the poll, what they thought of radio.

In essence, their opinions were those the majority of people in the film industry hold about their own industry: that radio is still young, that it needs good showmen, that it should be untrammelled, that it has great potentialities.

They also condemned certain aspects: poor comedy material, duplication of coverage, lack of new ideas, similarity of programs, commercial announcements interlaced with war news; and other aspects.

Their opinions were delivered by mail, before the war's outbreak.

Following are some excerpts from editors in various sections:

New Jersey: "Serious and tragic war news should not be interlarded" with commercial announcements."

North Carolina: "Further Government regulation should be avoided. . . . No danger in newspaper and radio co-operation and ownership."

Indiana: "Public is going stale on many radio stories. Scripts should portray the happy side of life. . . . Too much kidding of married life."

"Programs Too Similar"

Iowa: "There are too many programs alike each season. . . . Too many good programs are on the air at one time."

Wisconsin: "Radio is growing up into maturity. . . . Let it grow."

Florida: "Spot announcements are the scourge of the broadcasting industry."

Massachusetts: "Radio should not be harassed by politically minded individuals or Government bodies. . . . American Radio is the finest in the world."

Connecticut: "Replace some of those daytime serials with good symphonic music. . . . With the war and national defense boom taking many away from their homes at night, it may be well to provide some good music for these night-time workers during the afternoon."

New York: "Radio is a streamlined version of what our ancestors dreamed we'd be, educational, broadminded, informal, informative, and matured. . . . In season, when broadcasting football games, there is too much duplication. . . . The radio industry can use good showmen to inject some originality and new talent."

Texas: "Radio had one of its worst years from the standpoint of listener appeal. The ASCAP-BMI fight knocked out the best music. Programs were better organized although the leaning to quiz shows is still very heavy. Many variety shows are falling flat because of poorly conceived gags and stale humor. . . . Radio has done a fine job of presenting spot and feature coverage of the international situation. . . . Corny commercials. . . . Commercial announcers still too emotional."

California: "The Government can have no complaint at the co-operation it is receiving from all networks. Comedy material is at a rather low ebb as are the 'soap operas.' . . . Special commendation is due the industry for the fine work in coverage of war, changing conditions and the like, without injection of personal beliefs or propaganda. There still is a tendency for many programs to be pedantic. . . . Many commercials are long-winded."

Pennsylvania: "Some recognition should be especially designed for the stooge-type comedian without whose assistance these comedy programs would not be what they are. . . . The sooner the FCC cracks down on newspaper-owned stations, the safer and better radio will be."

Ohio: "The tremendous programs boosting national defense are rather poorly done, considering the talent that's drafted for them."

Tennessee: "Radio as lively as ever, is the only amusement that costs no more than a year ago. . . . The industry is making the most of its public service opportunities. . . . With the quiz show era having run its course and interest in war news rising, radio has launched the 1941-42 season with a new high for dull entertainment and lack of innovations. . . . Radio needs new stars and program ideas. . . . Too much commercializing of programs . . . too much studio mugging for inside audiences and syrupy piffle with film queens obviously will kill radio."

Missouri: "No progress for radio in the year, except defense reporting and war news. . . . Too much cancelling of the few fairly good radio concerts to make room for public affairs and special programs."

KALTENBORN ACCEPTS "DAILY" POLL AWARD

H. V. Kaltenborn, NBC commentator, last Sunday was presented a scroll commemorating his selection as "Best News Analyst and Commentator" in Motion Picture Daily's *sixth annual poll of radio editors conducted on behalf of* Fame. *The presentation which was made by Lyle Van, took place at the opening of Mr. Kaltenborn's news program over the NBC-Red Network. He acknowledged the tribute "from my newspaper colleagues," and added: "The praise of fellow craftsmen is praise indeed."*

Rylander Joins Columbia

Al Rylander, who has been associated with the Tom Fizdale publicity organization for the past five years, has resigned to join Columbia Pictures home office staff in New York. He will handle special national exploitation events as an assistant to Frank P. Rosenberg, who was recently appointed exploitation manager.

Ask Teachers' Analysis

The Schools Motion Picture Committee has asked teachers to evaluate films used for classroom work. A file of such evaluations will be kept at the committee's New York offices for reference by the teachers.

Review Board Selects "Kane"

The National Board of Review, in New York, in its 16th annual announcement of choices of the best films of the year, made on the basis of artistic merit and importance, selects "Citizen Kane." The best foreign-language film was "Pepe le Moko," the best documentary, "Target for Tonight," with honorable mention given to "The Forgotten Village."

The ten best American films, in order: "Citizen Kane," "How Green Was My Valley," "The Little Foxes," "The Stars Look Down," "Dumbo," "High Sierra," "Here Comes Mr. Jordan," "Tom, Dick and Harry," "The Road to Zanzibar" and "The Lady Eve."

The best documentaries: "Target for Tonight," "The Forgotten Village," "KuKan" and "The Land."

On the basis of popular appeal two polls were taken, one of the reviewing committee of the National Board, and one of the motion picture councils affiliated with the Board. The choices of the Reviewing Committee were: "How Green Was My Valley," "Sergeant York," "Citizen Kane," "Here Comes Mr. Jordan," "The Little Foxes," "Dumbo," "The Philadelphia Story," "Blossoms in the Dust," "Meet John Doe" and "One Foot in Heaven."

Choices of the motion picture councils were: "Sergeant York," "Blossoms in the Dust," "Here Comes Mr. Jordan," "The Little Foxes," "Meet John Doe," "One Foot in Heaven," "The Philadelphia Story," "Cheers for Miss Bishop," "Fantasia" and "Citizen Kane."

Radio Critics Select

Bill Berns, film critic of station WBNY, New York, polled film critics on Manhattan radio stations and announced the following on his program last Sunday: Picture, "Sergeant York"; Production, "How Green Was My Valley"; Direction, John Huston for "The Maltese Falcon"; Actor, Gary Cooper in "Sergeant York," Actress, Bette Davis in "The Little Foxes," Supporting player, Sidney Greenstreet in "The Maltese Falcon"; Musical score, "Dumbo"; Photography. "Here Comes Mr. Jordan"; Newcomer, Joan Leslie in "Sergeant York."

In St. Louis, "Blossoms in the Dust" was listed as the outstanding film of 1941 in a reader poll conducted by Colvin McPherson of the *Post-Dispatch.* Following in order were: "Sergeant York," "Penny Serenade," "Gone With the Wind," "A Yank in the RAF," "Caught in the Draft," "Blood and Sand," "Kitty Foyle," "The Philadelphia Story" and "Hold That Ghost."

Readers of three fan magazines, *Movie Story, Motion Picture* and *Hollywood,* selected "The Little Foxes" as the best picture of 1941. Others were "Sergeant York," "The Philadelphia Story," "Citizen Kane," "A Woman's Face," "Here Comes Mr. Jordan," "Honky Tonk," "Kitty Foyle," "The Road to Zanzibar," "I Wanted Wings," "Blossoms in the Dust," "Ladies in Retirement," "A Yank in the RAF," "That Hamilton Woman," and "You'll Never Get Rich."

The Puppeteers of America, an organization of professionals, teachers and hobbyists, has presented a citation to Adolph Zukor for Paramount for the company's Madcap Models Puppetoon release "Rhythm in the Ranks."

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

A Right, Bright New Year, Friends

DEAR FRIEND:

First, an acknowledgment of your season's greetings and kind holiday wishes. Many, many thanks, and may 1942 be the biggest and best for you.

Well, we got by Christmas nicely and, now that the Quigley Awards have been launched for the ninth successive year of these Competitions, ye Chairman now takes off to visit a bit with you, to talk some about this and that on what's been and what's to come. So, let us draw up the chairs and relax a minute.

It's a mountain-size job for this corner to keep in personal contact with all of the thousands of you Round Tablers in every part of the globe. So, if you will, please add your first name to the salutation above. Then this morsel of chatter will serve nicely as a personal "howdy".

War, of course—and unfortunately—has just about blanketed everything else. Well, we've got what it needs to meet it. Since the theatreman is trained to take about everything in stride, you will be going about your business of running a theatre, speeding up the pace to keep in tune.

In last week's issue we noted that the Big Job to do is: "Keep 'Em Smiling". In days of stress and strain, showbusiness has a happy habit of so doing. Like the Marines, we all want to say that showbusiness also "has the situation well in hand".

As has come to be expected in your community, you will continue to be among the leaders in national defense and other outside activities, to be giving of your splendid showmanship toward the sale of defense stamps and bonds, the Red Cross Drive, March of Dimes and other vital measures. The members already are making their efforts felt in these directions.

Since quite a bit of this will be tied in somewhat with your boxoffice, it might be well here to dwell briefly upon the Quigley Awards and perhaps their influence upon your personal fortunes.

As noted elsewhere in the pages, January 1st marks the opening of the Awards ninth year. That's a long time, isn't it? The reason? Must be the effectiveness of the Competitions in spotlighting the work of you men in the field and in raising the standard of showmanship. In fact, many of you say so, especially in crediting the Awards for promotions, salary rises, bonuses and increased home-office prestige.

Incidentally, the record number of entrants in 1941—higher than ever before—bespeaks your wholehearted cooperation in all Round Table activities. If this department has taken any bows for service during the year, then you share in the applause for making it so. Please take a bow.

The events of last year focused a lot of new eyes upon the growing stature of showmanship of the boxoffice. That goes even stronger for 1942, especially as concerns manpower. The armed services and defense industries will claim a lot of men. Those who remain at their posts will be called upon for an extra-showmanship job to keep up public morale. It is fairly obvious that all of this points to the new year as a strong "bull market" for able showmen and showmanship.

As has to do with news of the members in the past twelve months, most of it has been good. Promotions among Round Tablers were numerous, all of the boys doing a grand job of it in the new situations. Few of the gang have dropped out. While, as to be expected, a number of theatremen and their bossmen have called it a day, the men so affected had little difficulty in getting set.

Looking into what we call the 1941 vital statistics department, a goodly group of men have vowed "I do", as was duly noted in the pages. Also announced—and frequently—were "new showmen" arrived during the year. On the whole, there was little serious illness among the boys. And, happily, few deaths. Thus, in all, if the year was less than terrific, at least it wasn't too tough. All of us are still around, thank you, face forward and ready to handle whatever gets in the way.

And right here, good friend, is as good a spot to sign off, to conclude the annual account of our stewardship, so to speak, and to join in a toast to see us through the difficult days to come. So, "keep 'em smiling," sez we, and keep smiling yourself.

A-Mike Vogel

Round Table In Pictures



Identification lobby contest by Monty Salmon at the Skouras Beacon, New York, featured display of movie star photos, each of which were numbered. Entry blanks were distributed to patrons, the contest running over a two-week period.



To tie the Christmas season atmosphere to his date on "Tarzan's Secret Treasure", Sam Gilman at Loew's Theatre in Harrisburg, Pa., created display which featured smiling cutout of Kris Kringle, holly wreath and scene still blowup.



Street-stopper was large bench planted in front of the Orpheum Theatre in Terre Haute, Ind., ahead of "Suspicion" by Manager Nat Blank. Copy on back read: "Reserved for those waiting to see," etc., etc.

Giant transparency reported by Homer Harman featured a lobby display for "Remember the Day" at the New York Roxy. The Colbert enlargement was indirectly lighted from top and left.



Arranged by Manager Charles Oelreich and "Bucky" Harris, publicist, was the animated "Dumbo" display at RKO Keith's in White Plains. Mechanized, the ears flopped, trunk moved up and down and the eyes rolled.



1942 Quigley Awards Announced; Industry Heads Welcome Ninth Year of Herald Competitions

January 1st Marks Opening of Awards in Coming Year; Executives Endorse Project as Judging Committee Forms

by A-MIKE VOGEL

The New Year, the new Awards, and new hope for 1942.

That all comes about on Thursday—the starting gun to note the ninth birthday of the Competitions.

Here it is again, folks. Now every theatreman who aims to show what he has in the way of showmanship is offered the bright, shiny opportunity of going into "high" right in the beginning of a new Awards year, to begin right from scratch with the rest of the hard-hitters and fast-flyers for another speedy whirl of 52 weeks.

The eighth year of the Quigley Awards was far the biggest and best, theatremen agree. The ninth promises to reach even higher levels, especially since opinion is unanimous that showmanship in 1942 will have greater emphasis upon the grosses than ever before.

* * *

There will be no changes in Awards regulations for 1942. Accepted by hundreds of enthusiastic theatremen as the fairest manner of procedure, the new year will be divided, as before, into the regulation two-week preliminary "Fortnight" periods, and the four Quarter judging periods for the Quarter-Master prizes. And, as usual, entries for the "Fortnights" will again be confined to the best single ideas or promotions, the "meat" of the campaign. Detailed 1942 Awards rulings will be run in next week's issue.

* * *

On this page is noted the first listing of the 1942 judging committee, representing executives of distribution, advertising and exhibition. Their acceptances and Awards comments are set down on following pages, with more to come, plus opinions on the Awards from the theatreman himself.

The Big Day, then—January 1st. Time enough to arrange that first entry for the year's first "Fortnight".

No fancy entries are required, no gingerbread or other decorative doo-dads to embellish your showmanship. Just do it, prove it, send it. And keep on sending through 1942.

So, let's go.

FIRST JUDGES LISTING

HARRY C. ARTHUR, Exhibition
LEON J. BAMBERGER, Distribution
E. C. BEATTY, Exhibition
MORT BLUMENSTOCK, Advertising
A. M. BOTSFORD, Advertising
H. D. BUCKLEY, Distribution
JACK COHN, Distribution
M. J. CULLEN, Exhibition
ALBERT DEANE, Advertising
GEORGE DEMBOW, Advertising
SAM DEMBOW, Exhibition
NED E. DEPINET, Distribution
S. CHARLES EINFELD, Advertising
EDWARD M. FAY, Exhibition
W. R. FERGUSON, Advertising
J. J. FITZGIBBONS, Exhibition
JOHN J. FRIEDL, Exhibition
LOUIS FRISCH, Exhibition
ARTHUR FRUDENFELD, Exhibition
R. M. GILLHAM, Advertising
HARRY GOLDBERG, Advertising
LEONARD H. GOLDENSON, Exhibition
E. C. GRAINGER, Exhibition
J. R. GRAINGER, Distribution
MONROE GREENTHAL, Advertising
A. C. HAYMAN, Exhibition
WM. J. HEINEMAN, Distribution
JOHN W. HICKS, JR., Distribution
W. RAY JOHNSTON, Distribution
JOHN JOSEPH, Advertising
BEN KALMENSON, Distribution
HARRY M. KALMINE, Exhibition
GUY A. KENIMER, Exhibition
H. F. KINCEY, Exhibition
C. W. KOERNER, Exhibition
CHARLES E. KURTZMAN, Exhibition
C. J. LATTA, Exhibition
IRVING LESSER, Exhibition
DAVID A. LIPTON, Advertising
F. J. A. McCARTHY, Distribution
S. BARRET McCORMICK, Advertising
CHARLES B. McDONALD, Exhibition
VINCENT McFAUL, Exhibition
HARRY MANDEL, Advertising
ALEX MANTA, Exhibition
ARTHUR L. MAYER, Exhibition
CHARLES C. MOSKOWITZ, Exhibition
ALEC MOSS, Advertising
L. D. NETTER, Exhibition
JOHN J. O'CONNOR, Distribution
R. J. O'DONNELL, Exhibition
LOUIS POLLOCK, Advertising
LEW PRESTON, Exhibition
CHARLES RAYMOND, Exhibition
CHARLES M. REAGAN, Distribution
HARRY L. ROYSTER, Exhibition
RICK RICKETSON, Exhibition
HERMAN ROBBINS, Advertising
E. R. ROWLEY, Exhibition
JULES J. RUBENS, Exhibition
G. J. SCHAEFER, Distribution
LOUIS W. SCHINE, Exhibition
J. MYER SCHINE, Exhibition
TED SCHLANGER, Exhibition
S. A. SCHWARTZ, Exhibition
W. A. SCULLY, Distribution
S. F. SEADLER, Advertising
HARRY F. SHAW, Exhibition
M. A. SILVER, Exhibition
NATE B. SPINGOLD, Distribution
WILLIAM SUSSMAN, Distribution
J. J. UNGER, Distribution
W. G. VAN SCHMUS, Exhibition
J. R. VOGEL, Exhibition
DAVID E. WESHNER, Advertising
R. W. WILBY, Exhibition
HERMAN WOBBER, Distribution
NAT WOLF, Exhibition

EXECUTIVES AGAIN PRAISE AWARDS

G. J. SCHAEFER
President
RKO Radio Pictures, Inc.

Of course, am most happy to comment on the value of these Awards. There can be no doubt that they have inspired theatre managers and operators throughout the country to exploit pictures which have not had unusual marquee values. The result, of course, has been increased grosses to the exhibitor and distributor.

W. G. VAN SCHMUS
Managing Director
Radio City Music Hall

I have always considered it an honor to serve on the Judging Committee for the Quigley Awards in the past, and accept with great pleasure the invitation to do so in 1942.

The work of the man in the field is of paramount importance as liaison between the industry and the public. As understanding grows between the two, the whole industry is benefited. The Quigley Awards have an enviable reputation for stimulating interest and endeavor toward this end.

HARRY M. KALMINE
Assistant General Manager
Warner Bros. Circuit

Acknowledging your letter of the 9th, it will give me great pleasure to serve on the 1942 Judging Committee.

Every year, the Quigley Awards serve as an inspiration to the men in the field.

ARTHUR L. MAYER
Director
Rialto Theatre, New York City

I will again be happy to serve as one of the judges in the Quigley Awards for 1942. For eight years, I have been telling you how highly I think of these competitions. Each year, they seem to become more important to the industry and the community.

R. M. GILLHAM
Director Advertising and Publicity
Paramount Pictures, Inc.

I think you are doing a swell job with the Quigley Awards, and I'll be very happy to serve on the 1942 Judging Committee.

HARRY C. ARTHUR
Vice-President
Fanchon & Marco Service Corp.

It is a great pleasure for me to accept your invitation to serve on the 1942 Judging Committee for the Quigley Awards.

Needless for me to tell you that aside from the very worthy purpose of bringing recognition to the advertising and publicity men in the field through the Quigley Awards, I believe that it is a great stimulant to better box office grosses.

It has been my experience that the grosses on pictures can always be improved by the active interest of the theatre managers and exploitation men in the advertising and exploitation of their pictures. It seems that that added effort put forth always brings better results in the way of increased grosses —at least that has been our experience in our circuit here, and the Quigley Awards go a great way in inspiring our managers and exploitation men to much greater efforts.

Great Opportunity

I am pleased indeed to accept your kind invitation of December 9th to serve on the 1942 Judging Committee for the Motion Picture Herald's Quigley Awards.

The coming year will see some rapid changes in the habits of the general public. Smart managers can best follow the trend of the public feeling through the columns of the Motion Picture Herald. The Managers' Round Table offers managers everywhere the greatest opportunity to obtain recognition for any outstanding selling job or idea he creates, and it also suggests ideas that greatly enhance the grosses of many pictures.

—J. J. FITZGIBBONS, President,
Famous Players Canadian Corp., Toronto, Canada.

S. CHARLES EINFELD
Director Advertising and Publicity
Warner Bros. Pictures, Inc.

I am happy to accept your invitation to serve on the 1942 Judging Committee for the Quigley Awards.

By stimulating showmanship and bringing recognition to the men in the field, the Award competitions have rendered an invaluable service to the motion picture industry during the nine years they have been conducted.

A. M. BOTSFORD
Director Advertising and Publicity
Twentieth Century-Fox Film Corp.

I will be most happy to serve with you on the Quigley Awards Committee for 1942. I am particularly glad to participate in an event which does so much to stimulate friendly cooperation in our industry.

J. J. O'CONNOR
Executive Assistant to the President
Universal Pictures Company

Thanks very much for your invitation to serve on the 1942 Judging Committee of the Quigley Awards.

I should be very glad to serve.

E. C. GRAINGER
President
Shea Theatre Corp.

Thank you for your letter of December 9th. I shall be pleased to accept the invitations outlined in that letter.

NED E. DEPINET
Vice-President
RKO Radio Pictures, Inc.

It will be my pleasure to serve again on the Board of Judges for the ninth consecutive year of the Quigley Awards. I have always felt that these Awards constitute one of the most effective stimulants in our business toward bringing out the best in showmanship both among independent exhibitors and circuit theatre managers. The campaigns that they originate increase the grosses not only in their particular situations. The same ideas are picked up through the Motion Picture Herald and are used in countless other localities. Thus the benefit to our industry, in all its branches, is world wide.

ENDORSE NINTH YEAR OF PROJECT

"Most Constructive"

It is characteristic of too many of us to wait until a man dies before we make known what we think of him. Motion Picture Herald, through Managers' Round Table, deserves great credit for having reversed this procedure. Thanks to the far-sighted policy which has always been typical of it, Motion Picture Herald presents bouquets in the form of the Quigley Awards while the recipients are still around to enjoy their perfume.

Although we have been told that a laborer is worthy of his hire, most of us forget it. We also overlook the all-important point that ability must be encouraged if it is to continue to blossom. Each of us thinks he is good but too often the news never travels any further. The Quigley Awards correct this weakness.

—JACK COHN, Executive Vice-President, Columbia Pictures Corp.

R. J. O'DONNELL
General Manager, Interstate Circuit, Inc.
Dallas, Tex.

I have your letter of Demember 10th regarding the Quigley Awards for 1941—and once again, it will be my pleasure to serve on your committee.

I hope that it may be possible for me to be in New York around judging time, because I always get quite a kick out of the procedure.

C. W. KOERNER
Vice-President in Charge of Theatre Operations
RKO Service Corp.

Will be happy to serve on Quigley Award Judging Committee.

If you recall, I was present at the presentation of the awards last year in Los Angeles. I was highly impressed by the manner in which this was handled and the fine inspirational effort it brings forth on the part of wide awake showmen.

C. C. MOSKOWITZ
General Theatres Executive
Loew's Theatres

Replying to your letter of December 9th, I will be happy to serve on the Committee judging the 1942 Quigley Awards.

H. D. BUCKLEY
Vice-President
United Artists Corp.

I am very happy to accept your invitation to serve on the Quigley Awards 1942 Judging Committee.

The Quigley Awards competition has proven to be a great incentive to advertising and publicity men throughout the Industry, bringing forth their best efforts in the exploitation of each year's product.

The competition engendered in the field of Exhibition from coast to coast because of the Quigley Awards is an important factor in stimulating business, thereby increasing box office grosses.

LEONARD H. GOLDENSON
President
Paramount Pictures, Inc.

Thanks for your kind invitation of December 9, 1941, to serve on the 1942 Judging Committee for the Quigley Awards, which I shall be more than pleased to accept.

J. MYER SCHINE
President, Schine Circuit, Inc.
Gloversville, N. Y.

I shall be very glad to serve on your Committee for the Quigley Awards.

LOUIS W. SCHINE
Vice-President
Schine Circuit, Inc.

In reply to your letter of December 9th, I will be most happy to serve on the 1942 Judging Committee for Quigley Awards.

JULES J. RUBENS
Vice-President
Publix Great States Theatres

I again will be happy to act in the Judging Committee for the 1942 Quigley Awards.

As you know, I have always felt that the Quigley Awards are as much of a permanent part of our circuit as is our Exploitation or Advertising Department. They have meant much in stimulating grosses and creating friendly competition among our Managers.

JOHN J. FRIEDL
President, Minnesota Amusement Company
Minneapolis, Minn.

I will be very happy to serve on your 1942 Judging Committee for Quigley Awards.

These activities serve as one of the finest exchange of idea schemes in the entire industry and should certainly be encouraged.

ALEX MANTA
President
Indiana-Illinois Theatres, Inc.

Will be pleased to again serve as a member of the Quigley Award Judging Committee in 1942.

You know how we, in our organization, feel about the Quigley Award competitions. For several years now our managers have been quite active contributors, to their and our mutual benefit. We all appreciate the continuance of this clearing house of showmanship ideas.

RICK RICKETSON
President
Fox Inter-Mountain Theatres

I am always delighted when I am asked by you to serve as a judge for the Quigley Awards for another year. The Motion Picture Herald through the Managers' Round Table is doing a splendid job.

I have found a keen interest among our theatre managers concerning the activity of the Managers' Round Table, and, as you know, we have had some winners, and always compete for the Quigley Awards. I believe this is one of the best industry features pointing toward intelligent showmanship and higher exhibition standards.

LATE EXPLOITATION FLASHES

FIVE NEWSPAPER CONTESTS TELL ABOUT "SUSPICION"

Five contests in three of the Syracuse papers is the recent score rolled up by Harry Unterfort for "Suspicion" at Keith's. The Schine city manager reports a star head jigsaw tiein in one daily, a limerick contest and classified hookup with the second. The third paper went for a slant which was tied to the number of pictures in which Cary Grant appeared, readers being required to give the actual number and not the titles. In addition, the same sheet cooperated by offering guest tickets to readers whose names and addresses were carried at top of the pages.

△

FULL-PAGE CO-OP DISPLAY CALMS AIR-RAID PANIC

Since the early December air-raid excitement affected theatres in Greenfield, Mass., as it did in other New England sectors. Manager Jerry Jerauld, of the Wesmas Garden, did a lot to calm the public by putting together a full-page layout, headed "This is the time to remain calm", copy carrying reassurances of safety and measures taken to allay war alarums. The ad, paid for by local merchants included in the copy, was credited with bringing the folks back to normal and to restore the theatre's usual grosses, as it did business in general.

△

WINDSHIELD SERVICE FOR PATRONS APPROVED

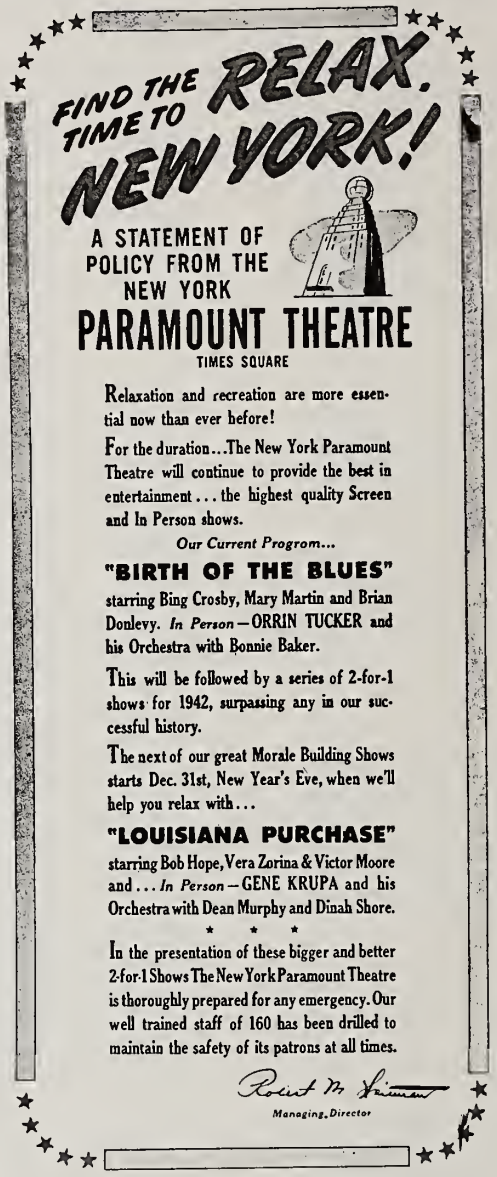
Customers at the Ga-Ana, in Georgiana, Ala., returning to their cars in the theatre parking lot, find a herald on the coming attraction attached to the windshield wipers. On the reverse side is stamped: "We cleaned your windshield while you were in the show. Another friendly service of the Ga-Ana Theatre. Drive home carefully. We hate to lose you as a customer." Signed by Manager Felix H. Tisdale, who reports the idea, stating the service is appreciated by patrons and state patrol.

△

SELLS "HONKY TONK" BAR AFTER STUNT IN LOBBY

It was an old-fashioned bar in the lobby of the Tri-States Bonham, Fairbury, Neb., that attracted the folks, since it was tended by an old-timer with flowing mustache, plus the other props, and who dispensed free coke drinks on the house, as a buildup for "Honky Tonk". The drinks were promoted, reports Jimmie Redmond, and business was brisk among the locals who studied the colorful display of liquor bottles (empty) and scene stills mounted.

Topper for the stunt, says Jim, was the sale of the 13-foot bar, after the date, to one of the patrons for the same amount that the thing cost to construct.





"DO NOT DISTURB" CARDS CARRY PICTURE TITLE

As a switch from the conventional "disturb" cards used by hotels for room service, Ed J. Fisher, Loew's Cleveland zone ad head, promoted the local hostelries to accept one gotten up by the Loewman. The "Do not disturb" line was maintained, with the rest of the card given over to "H. M. Pulham, Esq." in giant capitals, followed by theatre and date in smaller type to advertise the engagement at the State. Leading hotels worked with Fisher to hang the cards for three days ahead of the opening.

The idea was also put across by Jack Lykes for the date at Loew's Valentine, Toledo, and as successfully. In addition, Lykes managed to have "H. M. Pulham, Esq." paged over the public address system at the Civic Auditorium, the name being announced before its nature was realized, says Jack.

△

THEATRE ADVERTISING OFFSETS WAR JITTERS

Further examples of what Round Tablers are saying in print to ease the public state of mind are illustrated in the two layouts reproduced in the center column. The top is a 200 lines on 3 col., by the New York Paramount, the purpose being to offset last week's air-raid excitements and to encourage attendance. Restatement of program policy and assurances of protection to patrons in emergencies were emphasized under the signature of Robert M. Weitman, managing director.

The reproduction below is of a 70 lines on 2 col., the copy slant aimed in the same direction, for the date on "Louisiana Purchase" at the State, Minneapolis, and reported by Charlie Winchell, ad head. The assurance slant here was an inclusion of a prominent local doctor's newspaper interview wherein attendance at the movies was advised, the ad panel tieing the suggestion to the picture.

△

"SHANGHAI" LOBBY SHOWS PROPS USED IN PICTURE

The original mirrors used in the production of "Shanghai Gesture" were included in the colorful lobby display for the premiere at the New York Astor, the props taken from elaborate gambling house set. Added decorations were paintings of Oriental scenes. Featured Fifth Avenue window display was made up of caricature dolls, each representing members of the cast and used as guest placement in the banquet scene of the film.

Opening was also publicized with broadcast from the lobby; interviewed were stars of the picture and others concerned in the production of the picture.

Pottsville Mayor Sponsors Tie-ups

Exploitations aimed for community benefit are not restricted to theatremen as evidenced recently by a series of events in Pottsville, Pa., staged by Mayor Claude A. Lord assisted by the various civic organizations and importantly by J. Lalor Joyce, manager of the Hippodrome Theatre.

Reported by Mayor Lord is the unique celebration of a Third Thanksgiving Day on the first Thursday in December given over to a varied and interesting program. This year's celebration was highlighted with a "Santa Claus" parade which drew children and their parents within a radius of 40 miles and climaxed by a lunch at the leading hotel, where service awards by the Red Cross were distributed.

In the evening, in conjunction with a return date of "Blossoms in the Dust" at the Hippodrome, Mr. Lord presented 35 gifts from the stage contributed by local merchants to the first baby born on that day in any of the three hospitals within the city limits. Gifts were displayed for two weeks ahead in one of the city's best located windows. The day's activities wound up with an all-star football game for the benefit of the county's crippled children, the entire program broadcast over both WOR and WJZ.

The unusual Thanksgiving Day is the latest in a number of events sponsored by the exploitation-minded city head, who credits the motion picture industry and the local theatres for cooperation in these promotions.

"LET'S HEAR FROM YOU"

Wheeler's Double-Fun Show Featured at Midnite Rally

With tremendous crowds on hand in South Bend, Indiana, for the recent Notre Dame - Southern California game, Ray Wheeler worked out a midnight pre-game rally and double fun show at the Granada on the Friday night before. Two features specially selected by Wheeler for the occasion were "Swing It Soldier" and "Sailors on Leave." As an added attraction, popular local organist led the audience in a collegiate song fest.

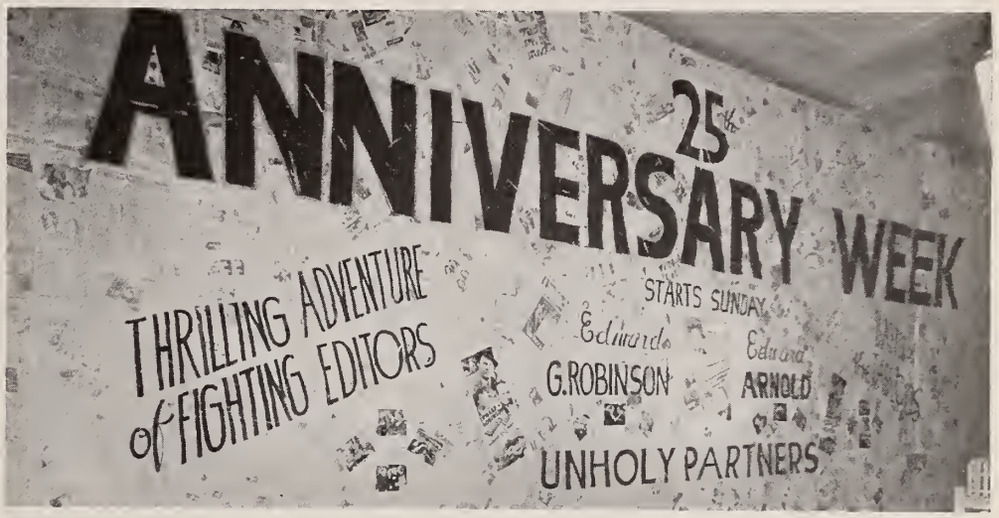
Since night clubs and bars close at midnight, the Round Tabler covered all these spots, plus hotels, billiard parlors, etc., with heralds just three hours before the show. The proprietors of these various spots were given guest tickets to insure cooperation.

"LET'S HEAR FROM YOU"

Personal Letters Aid "Hold Back the Dawn"

A unique exploitation stunt was worked out on "Hold Back the Dawn" by Charlie Poorman for that date at the Lyric, in Williamstown, Pa. For two days, a week ahead of playdates, an usher was posted inside the theatre, who approached male patrons upon entrance whispering: "I was told to slip you this." On opening a perfumed envelope marked personal, written in feminine hand was a note reading "My dearest. Remember the night we wanted to Hold Back the Dawn? Meet me here, please next Friday or Saturday. Olivia."

SPECTACULAR SETPIECE



Coupling the 25th anniversary of the Fox-Strand in Salina, Kansas, to the featured attraction, "Unholy Partners", Manager Don Aldritt put together a sensational lobby display, 40 feet long by 20 high, made up of headlines of 900 newspapers, to emphasize the background of the picture (see cut). To stress the event, Aldritt also promoted a "signature page" co-op copy honoring the occasion and signed by leading merchants who paid for the unusual advertisement. House-to-house distribution of anniversary heralds in the city and throughout the drawing area also helped to spread the word, as did a newsboy tiein on the main streets wherein the Round Tabler arranged to have the carriers dispose of "extras", the front page of which was overprinted with picture copy.

House Building Contest Aids Patchen on "Dumbo"

N. E. Patchen, manager of the Chief Theatre, Pueblo, Colo., tied-in with the two leading publications of this city, the Chieftain and the Star-Journal, for a Timothy Mouse house building contest as part of his campaign on "Dumbo." The contest was played up by the papers in their news columns which gave free ad space and interest to the picture. Those submitting the best miniatures were given cash prizes and theatre passes. One hundred jumbo sized special window cards were spotted in prominent downtown locations crediting the feature and playdate and the theatre tied-in with radio station KGHF for a special 15 minute broadcast on opening day.

"LET'S HEAR FROM YOU"

Air Force Tieins Aid "International Squadron"

Contacting headquarters of the British War Relief Society, Manager George French and publicist Bill Morton at the RKO Albee, in Providence, secured one-sheet card display of stills from the picture together with a message to all British flyers, sailors and merchantmen who visited headquarters that the picture should be a "must" on their list.

On the theatre's regular daily street program, a man who had worked with the Canadian Air Force told in detail about the men who come to Canada and subsequently make up the International Squadron. Tieup with the local government approved ground school gave complete coverage of all air-minded youths in the state, while display of model planes brought further attention.

Curley Promotes Mayor on "Keep 'Em Flying Week"

Jules Curley, manager of Warner's Strand in Albany ahead of the Abbott and Costello picture, "Keep 'Em Flying," worked in conjunction with the Times-Union and got Mayor Herman Hookkamp to proclaim a "Keep 'Em Flying Week." Contest was based on guessing the altitude of an American Airways liner which regularly comes in from New York at 2.30 P. M. The paper advertised the contest and the picture with two-column heads each day for a week in advance. On opening day, the paper's headlines carried the time the plane would first circle around Albany. A total of 25 prizes were awarded, with $25.00 in cash for top money, given to the persons guessing nearest the correct altitude.

"LET'S HEAR FROM YOU"

Tighe Ties Cadets To "Keep 'Em Flying"

To help publicize "Keep 'em Flying" at the Penn, in Wilkes-Barre, Paul Tighe invited a group of 35 aviation cadet candidates and members of the Army Recruiting Station force at the Wilkes-Barre Examination Station to view the film.

Cooperating with local newspapers, a special showing of the film was held for 800 carrier boys employed by the *Times-Leader, Evening News* and *Wilkes-Barre Record* to mark the opening of their campaign to sell defense stamps. Tighe received unusually fine publicity for the film and theatre. A parade through the city preceded the special showing.

Schiners Pledge Circuit Support To Aid National Defense Program

Members of the Schiners Organization, the Schine circuit employees association, at the last meeting in Gloversville, N. Y., pledged full support to the national defense in the purchase of defense stamps and bonds. Committee has been appointed to handle stamp distribution, each employee binding himself to a definite amount each week. The Schiners have also enrolled in special first-aid classes to be conducted by the Red Cross at the Schine Gloversville headquarters. Two-hour sessions weekly will be held for a 10-week period. It was also voted to suspend the regular luncheons served at the Schiners' meetings and to substitute a $25.00 Defense Bond given at each meeting in a drawing.

To further impress the importance of the Schine theatres upon their communities at this time, Seymour Morris, home-office ad head, reports a circuitwide suggestion for managers to broadcast the Lowell Thomas 6:30 newscast over the theatres' sound systems—this to be plugged widely at the theatre and by the cooperating radio station. Important newsreel war shots will also be emphasized in ads and display, and local newspapers tied in to relay flash bulletins of high news value to the theatre for immediate announcement.

Novelty Ideas Build for Addison Dates

Street stuff for "Chocolate Soldier" at Schine's Paramount, Glens Falls, N. Y., aimed by "Addie" Addison, had two boys, one colored and dressed as a chocolate-soldier, the other as a clown, who carried sign, "If you think this clown is funny, wait till you see Nelson Eddy in", etc. Soldier carried attraction copy. Tonsorial parlors carried window cards: "If this barber shop was in Hollywood, Nelson Eddy wouldn't be wearing a beard in"' etc. Classified ad, running three days ahead said: "Wanted. Beavers. Ten gentlemen with luxurious growth of beard to view Nelson Eddy's in 'Chocolate Soldier' and offer expert opinion of his 'beaver,'" etc.

On "Appointment for Love", Addie set up a lobby Cupid's Post Office, supplying cards and stamps to those wanting to make appointments-for-love. Appointment pads with cover plug were distributed. Playing the picture during Thanksgiving,, the Schiner used a topical ad, headed "Eat your turkey. Eat your pumpkin pie. We have an entertainment menu all set for you". The rest of the copy was set up as a menu with the different courses identifying the units of the program.

"LET'S HEAR FROM YOU"

War Veterans Hosted By Callow for "Boots"

Everett Callow, publicity chief for the Warner theatres in Philadelphia, for the world premiere of "They Died With Their Boots On" at the Stanley Theatre, arranged for four generations of fighters to attend the opening ceremonies as honored guests. The fighting men were led by a 95-year-old veteran of the Civil War, a group of Spanish-American war veterans, World War veterans and ten new enlistees. In addition, the county commander of the American Legion, the Legion's state adjutant and chief officers of the recruiting service stationed there, all participated in the ceremonies. Colors were presented to the men in which the battle flag of the Republic was handed over to the men of today's army. The opening ceremonies were broadcast by WPEN.

Fitz Holds Doubles Contest For "Shadow of Thin Man"

Realizing that to the average theatre-goer "Asta" is a symbol of the "Thin Man" series, Ed Fitzpatrick at Loew's Poli, in Waterbury, Conn., staged an "Asta Doubles" contest in connection with his opening on "Shadow of the Thin Man." Local pet shop was tied in, Ed promoting a small wire-haired terrier for grand prize. Newspaper cooperating, ran several stories accompanied with two-column cut and mats on page two. Radio coverage included announcements on Stations WATR and WBRY's children's programs a week ahead. Permission was also secured to plant a small dog-house on downtown streets with copy. Lobby stunt featured large blackboard on which patrons were invited to draw outlines of "Asta."

For "Chocolate Soldier," "Fitz" used two lads dressed in that uniform doing toy soldier routine at breaks and pointing to display signs on the attraction. Two uniformed attendants carried five-foot pass through streets and delivered it to Mayor Scully at City Hall. Newspaper coverage was abundant, dailies coming through with stories and art in addition to a coloring contest for guest tickets.

"LET'S HEAR FROM YOU"

House Sells Localities On "Let's Go to the Movies"

Instituting a campaign to get the people of his city more interested in the movies, Manager Lloyd Hause of the Strand Theatre in Sunbury, Pa., erected a large electrical sign over the theatre and it reads: "Let's Go to the Movies." Worked with flashers the sign contains 200 lights.

To publicize the houses' 13th anniversary, Hause had his artist, Walter Fuge, construct a large cake for the lobby of the theatre. He further gained attention to the occasion by using teasers of round discs with "Lucky 13" lettered in red. They were spotted on the risers of the steps leading to the balcony and mezzanine and on mirrors in the lobby. He also strung a large banner across the main street of Sunbury to herald the anniversary.

Unterfort Ties Store to Unique "Business" Contest

Highlight of Harry Unterfort's "Unfinished Business" campaign at Keith's in Syracuse was tieup with leading department store which featured large ad in dailies plugging certain items, folks were invited to compare ad with merchandise in a certain window and list items on display, yet omitted in newspaper ads. Guest tickets went to first 25 submitting correct list. Window carried appropriate tiein cards. Other newspaper contest stressed a couplet contest, tickets going to those completing and submitting best last two lines.

Radio coverage on "Birth of the Blues" was abundant, Unterfort landing 15-minute transcription program on WAGE, while 40 spot announcements were had on WOLF by tying up with their Bing Crosby recorded programs. Recordings were also had over WSYR and woman commentator described the picture on her matinee program. Newspaper contest asked readers to bring their oldest copies of songs heard in the picture.

"LET'S HEAR FROM YOU"

"Felt Hat Day" Inspired By Pressbook Hat Tieup

One of the last campaigns put on by Ken Prickett before joining M-G-M in charge of the company's "Showbuilder", was a smart hat tiein for "Manpower" that came about through a pressbook tieup with a hat manufacturer. Contact with the retailer handling the line brought Prickett a contest with hats as prizes for best 25 word descriptions of the title. Radio station and newspaper also came in to stir up things, the dealer whipping it up with ads and windows.

This led to a still fatter promotion for a Felt Hat Day which Ken put on by getting the Mayor's proclamation. With this in hand, the Round Tabler was able to promote a series of co-op ads from all of the other hat dealers plus accompanying merchandising displays. Among the stand-out windows was a representation of a movie set further decorated with stills of male stars in the latest hat fashions.

"LET'S HEAR FROM YOU"

Planes and Accessories Sell "Yank" In Texas

Minus wings, but otherwise complete, was the plane used by Manager M. E. McDaniel, Strand, Port Arthur, Texas, as a lobby attractor for "Yank In the R.A.F.", one of the features of the campaign put over by the theatreman with the aid of Ben Hill, of the Hal Horne Organization. Title was lettered on the fuselage and display of action stills mounted in the cockpit. Sides of the lobby were framed with machine guns and sandbags and front of the boxoffice decorated with crossed plane propellors. During the run, the plane in the lobby was moved out front, to the sidewalk and signal flares touched off on each side.

Bugler in uniform out front gave army calls and a girl in aviation costume distributed heralds in the downtown sector. Novelty handed out by the cashiers with change was small card reading, "Save your money to see", etc. Full-page newspaper feature carried in the pressbook was used for general distribution, theatre credits headlined across the bottom. These were stuffed in newspapers and placed in all hotel rooms.

• personalities

ALDEN PRATT
has succeeded FRANCIS BISLEX as manager of Eskin's Rialto, in Kaukauna, Wis., the latter going into the army.

▽

CLIFTON BYRD
is managing the Ritz, in Cincinnati.

▽

WILLIAM COX
has succeeded JUSTIN D. LA FONT as owner of the Forum Theatre, in Barstow, Cal.

▽

MRS. SUE PERUNKO
has opened the Sunset Theatre, in Tacoma, Wash.

▽

J. W. BACE
has opened his new Bace Theatre, in Ford City, Call.

▽

EDDIE MANSFIELD
is managing the Main Street Theatre, in Kansas City, Mo.

▽

BEN PESKAY
has taken over operation of the Granada, Los Angeles, formerly managed by GEORGE GOLOGLIEB.

▽

CHARLES FREEMAN
manager of the Century, in Rochester, has resigned and ARTHUR KROLICH, manager of the Regent, was named temporary manager of the Century, with JOHN MENZIES transferred from the RKO Palace as Century assistant.

▽

JAMES LANDING
former assistant at the Roger Sherman, in New Haven, has been promoted to manager of the Commodore, in Derby. JULES RUSKINS is the new student assistant at the Roger Sherman.

▽

TONY SZYMANSKI
is now managing the Miller Theatre, in Woodstock, Ill., succeeding WILLIAM THOMAS, who manages the Naper, in Naperville.

▽

IRVING STEIN
is now assistant manager of the Riverside Theatre, in Milwaukee.

▽

L. J. WEGNER
manager of the Central States Palace, in Burlington, Ia., has been appointed district manager in charge of 10 houses in that territory.

▽

BEN F. SHEARER
has purchased the State, Santa Barbara and named Col. DOW of Bremerton, Wash., as manager.

▽

DON SMITH
manager of the Pioneer Theatre's Earle in Carroll, Ia., is now in charge of the Iowa office, following the resignation of MAX FACTOR, who has gone to California.

▽

JACK A. FARR
former manager of the Rita and Queen Theatres, in Victoria, Tex. is now managing the Jewel and Showboat Theatres, in Texas City, Texas.



MICHAEL ALLEN — weight, 7 pounds 5 ounces. Born Wednesday, December 10, to Mr. and Mrs. Oscar S. Lager. Proud daddy manages the St. George Playhouse, Brooklyn, N. Y.

▽

WALTER DOLIN
formerly Warner Bros. office manager and salesman at Oklahoma City, has been made branch manager succeeding the late JOHN O. ROHDE.

▽

BERNARD GORDON
has reopened the Capitol Theatre, Milford, Conn. Gordon formerly was manager of the Commodore Hull, in Derby.

▽

ERNIE FORBES
who has been operating the Pastime, in Detroit, has leased the house to WILLIAM A. RENNIE.

Birthday Greetings

A. E. Abelson
George L. Allen, Jr.
Kroger Babb
Raul Barrera
Joseph Beck
Harold Bishop
Robert F. Black
H. F. Borrenson
Clarence R. Bosch
Jack D. Braunagel
Howard S. Case
Walter E. Cohen
G. G. Cooke
Sam Coolick
M. E. Kowan
Andrew Cseh
Robert Daly
Leonard Derene
Charlie Doctor
Albert E. Fain
Joseph Feeney
Earl Foreman
Fred L. Frechette
R. B. Garvin
Ben Geldsaler
John J. Gildea
David Goodman
Jerome Greenberger
Chris Hadfield
William L. Herron
Walter Hinks
Ted Hodes
C. J. Hubley, Jr.
Robert W. Huffman
George O. Johnson
Edward L. Klein
Stanley J. Klein
Albert Laile, Sr.
Jack Lykes
Ferm Lynn
P. E. McCoy
Chet McSwain
Frank J. Margiotta
James May
R. E. Maynard
Max Mink
William F. Moody
Austin T. Moon
John E. Moore
Bernard S. Murphy
Larry E. New
Charles Numerofsky
William M. Pinckard
Frank Randolph
J. J. Rosenfield
Charles S. Roth
William S. Ryan
James N. Saunders
Boyd F. Scott
Herman Semel
Ralph H. Shaffer
Sol Shapiro
David Spencer
Stanley Stern
George Stroud
Eugene Stutenroth
Walter A. Van Camp
Vincent M. Wade
Anna Bell Ward
Mike Weiss
Arno J. Wolfshol
Stanley C. Zerbey

AL RITZ
manager of Warners' Ritz Theatre, York, Pa., has been transferred to the circuit's Lader Theatre, Philadelphia.

▽

JOE KANE
veteran Philadelphia exhibitor, is now operating the Woodbine Theatre, Woodbine, N. J.

▽

JOE WEISS
former manager of A. M. Ellis' Broad Theatre, Philadelphia, has been named manager of the Capitol Theatre, Weilland-Lewis house in Atlantic City.

▽

MANNY PEARLSTEIN
now with United Artists field staff out of Cleveland.

▽

HARVEY R. SMITH
manager of the State Theatre, in Winston-Salem, N. C., paid Round Table headquarters a visit with his wife.

▽

HAROLD FISHER
former manager of the Brooklyn Paramount, has been promoted to the post of division manager of four upstate Fabian theatres, headquartering in Middletown. RALPH PERCY has been promoted to manage the Brooklyn Paramount, while LOUIS LEVY goes from treasurer to assistant. SEYMOUR METZLER has been named treasurer, and STANLEY ROSENTHAL promoted to chief usher.

▽

GUY ELLIS
has been made manager of Warners' Lake Theatre, in Cleveland, while PROCTOR JONES is the assistant.

▽

BUCK SMITH
former manager of the Melrose Theatre, in Brentwood, Pa., and more recently of Wheeling, W. Va., has been assigned to Fulton as general assistant to John Walsh, in charge of Shea Theatres press work.

▽

PETER M. WELLMAN
manager of the Wellman Theatres, Girard, Ohio, was elected president of the Girard Business Men's Association.

▽

WILLIAM TROXLER
has been appointed manager of the new Paramount, in Salt Lake City.

▽

SY WAXMAN
manager of the Hollywood Theatre, in Atlantic City, has been called for active duty in the Navy.

▽

WALLY JOHNSON
has joined the RKO exchange sales force in Omaha.

▽

T. PAUL LIGON
is now managing the Pastime Theatre, in Columbus, Ga.

▽

GIFFORD DAVISON
has been named manager of RKO's branch in Salt Lake City, succeeding L. S. GRUENBERG who was recently promoted to the post of Rocky Mountain district manager.

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PRODUCT DIGEST

THE RELEASE CHART SHOWMEN'S REVIEWS

The Man Who Came to Dinner

(Warner Bros.)

Comedy of (Bad) Manners

The George S. Kaufman-Moss Hart stage play which has been amusing the populations of the nation's cities for the past couple of years has been changed but little for screen purposes. Some of the hotter lines have been cooled a little in consideration of the screen's larger audience but most of their pungency has been retained. The piece is still a dish of sophistication for grownups and impresses as a natural for the cities, perhaps something less than a natural for the towns unless the fame of the play and some facts about it have penetrated to the provinces in sufficient abundance to have prepared the citizenry for what's coming.

The names of Bette Davis, Ann Sheridan, Billy Burke, Jimmy Durante, Reginald Gardiner and some others supply showman with plenty of marquee material for attracting the movie-conscious.

The name of Monty Woolley, generously publicized in magazines and elsewhere since the play began to make news, conveys the stamp of Broadway as an inducement to the others.

The chief character as played by Mr. Woolley is, on the screen as it was on the stage, a famed ego-centric thrown for a time into the household of a Babbitt and making it his own to the consternation and confusion of everybody on the premises or in 'phone range. So are the other characters as they were in the original, and the film talent portraying them handle them well.

Jack Roper and Jerry Wald, associate producers, director William Keighley and screenplaywrights Julius J. and Philip G. Epstein appear to have determined to retain in utmost practical degree the form spirit and manner of the play. Their diligence in this direction gives their production a somewhat un-movie quality which may turn out to be asset or liability. Theirs is a workmanlike and thorough display of craftsmanship in any case.

Previewed at Warners' Beverly Hills theatre on a Friday night to a capacity audience which laughed loudly and often and seemed to enjoy the experience thoroughly. — WILLIAM R. WEAVER.

Release date, Jan. 14, 1942. Running time, 105 min. PCA No. 7628. Adult audience classification.

Maggie Cutler.....Bette Davis
Lorraine Sheldon.....Ann Sheridan
Sheridan Whiteside.....Monty Woolley
Herb Jefferson.....Richard Travis
Banjo.....Jimmy Durante

Billie Burke, Reginald Gardiner, Elisabeth Fraser, Grant Mitchell, George Barbier, Mary Wickes, Laura Hope Crews, Russell Arms, Ruth Vivian, Edwin Stanley, Bettey Roadman, Charles Drake, Chester Clute, Nanette Wallon, John Ridgely.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Kings Row

(Warner Bros.)

Study in Psychoses

The film adaptation of the best selling novel, "Kings Row," comes to the screen as a star-studded, superbly mounted Warners production which has an emotional impact few pictures have ever had. It stimulates horror, compassion, pity and kindred morbid reactions.

The basic material, Henry Bellaman's book, was grim and gruesome, replete with situations and theme ramifications for which the screen had no place.

The film version is in a comparatively lighter vein, but the main tenor of the theme has been adhered to. Sadism, illicit love, insanity, jealousy, suicide and murder are among the ingredients of the film.

The players are accurately cast and deliver compelling performances, down to the least of them.

Ann Sheridan, Robert Cummings, Ronald Reagan, Betty Field, Charles Coburn, Claude Rains, Judith Anderson, Nancy Coleman, Kaaren Verne, Maria Ouspenskaya, Harry Davenport and Ernest Cossart enact the roles of the principal inhabitants of the hamlet of Kings Row.

Miss Sheridan may now be forgotten as the "oomph girl" and be billed as a top flight actress because of her characterization of "Randy." Reagan, as "Drake," a type of role which he has not had before, is outstanding. The performance of Cummings as "Parris" is of the highest caliber.

Casey Robinson's screenplay is a masterful piece of cinematic writing; the dialogue is rich and powerful. Sam Wood in his direction exacts from each situation the maximum of audience-gripping elements, making it an extremely fluid photoplay. Associate Producer David Lewis and Hal B. Wallis, executive producer, have given the picture the rich embellishments of top Warner product.

Taking two hours five minutes to tell, the story has these among its highlights:

The first realization by "Parris" and "Drake" of the eccentric character of "Dr. Gordon" when they hear a man scream while being operated upon without an anaesthetic.

The seduction by "Parris" of "Cassie," who for years has been confined to her home by her father, "Dr. Tower."

The slaying of "Cassie" by her father and his suicide, for which "Drake" attempts to take the blame. ("Dr. Tower" in a last note leaves his property to "Parris.")

The amputation of "Drake's" legs by "Dr. Gordon" and the accusation by his daughter, "Louise," who loves "Drake," that the operation was unnecessary.

"Randy's" helping "Drake" regain his mental balance.

The discovery that "Louise's" charge is true and that "Dr. Gordon" had left a trail of maimed persons behind in his career as a self-appointed, sadistic dispenser of retribution.

"Parris'" disclosure to "Drake" that the amputation was unnecessary.

It is to be noted that "Parris," indirectly responsible for the murder and suicide, is not punished, but actually benefits from the acts.

Previewed at Warners studio, Burbank, to a press audience audibly moved by the emotional stresses and agonies of the story.—VANCE KING.

Release date, not set. Running time, 130 minutes. PCA No. 7837. Adult audience classification.

Randy Monaghan.....Ann Sheridan
Parris Mitchell.....Robert Cummings
Drake McHugh.....Ronald Reagan
Cassandra Tower.....Betty Field
Dr. Henry Gordon.....Charles Coburn
Dr. Alexander Tower.....Claude Rains
Mrs. Harriet Gordon.....Judith Anderson
Louise Gordon.....Nancy Coleman

Kaaren Verne, Maria Ouspenskaya, Harry Davenport, Ernest Cossart, Ilka Gruning, Pat Moriarity, Minor Watson, Ludwig Stossel, Erwin Kalser, Egon Brecher, Ann Todd, Scotty Beckett, Douglas Croft, Mary Thomas, Julie Warren, Mary Scott.

Dangerously They Live

(Warner Bros.)

Adventure in Espionage

Although events in the world of fact have dated in a degree this fictional adventure in espionage, there is enough of anti-Nazi in it to cope with the conditions of the time and enough relevancy to Atlantic convoying to make it sizzle in point of public interest when and if national attention swings back to focus upon the sea highway to Britain.

The story is of Nazi agents operating in New York who abduct a girl in employ of the British Secret Service and try to make her divulge information pertaining to a convoy about to set out for Britain. She pretends amnesia, makes a confidante of her doctor, and together they outwit their captors after a series of desperate adventures which differ in a variety of ways from those which have become standard for this type of film.

John Garfield as the doctor, Raymond Massey as the Nazi-in-chief and Nancy Coleman as the girl in the case dominate the cast and the proceedings.

Ben Stoloff produced and Robert Florey di-

rected from an original screen play by Marion Parsonnet which dawdles along for a spell but makes up for lost time when it gets rolling.

Previewed at the studio.—W. R. W.

Release date, not set. Running time, 78 minutes. PCA No. 7838. General audience classification.

Dr. Michael Lewis.....John Garfield
Jane .....Nancy Coleman
Dr. Ingersoll.....Raymond Massey
Lee Patrick, Moroni Olsen, Esther Dale, John Ridgely, Christian Rub, Frank Reicher, Ben Welden, Cliff Clark, Roland Drew, Arthur Aylesworth, John Harmon, Matthew Boulton, Gabin Muir, Ilka Gruning, Frank Thomas, James Seay.

Billy the Kid's Round-Up

(Producers Releasing Corp.)

Adventure Western

Dominated by the comedy of Al St. John in the role of "Fuzzy Jones," a role with which he has become associated in this and other series, "Billy the Kid's Round-Up" is a continuation of the westerns starring Buster Crabbe. It is a story in which the elements of action, comedy and a modicum of romance have been incorporated to the best advantages of the production budget.

Supporting the stars are Carleton Young as "Billy's" right hand man, and Joan Barclay as the small town girl who takes over her uncle's newspaper to fight the crooked politicians trying to put their own man in the sheriff's office.

Directed by Sherman Scott and produced by Sigmund Neufeld this production is on a par with other "Billy the Kid" productions from Producers Releasing Corporation.

Reviewed at a New York projection at a screening attended by representatives of the trade press.—GEORGE SPIRES.

Release date, Dec. 12, 1941. Running time, 58 minutes. PCO No. 7790. General audience classification.

Billy ..... Buster Crabbe
Fuzzy .....Al St. John
Jeff .....Carleton Young
Betty ..... Joan Barclay
Glenn Strange, Charles King, Slim Whitaker, John Webster.

Wild Bill Hickok Rides

(Warner Bros.)

Western, Melodrama

Opening in Chicago while the Great Fire of 1871 is consuming the city, and closing in Powder River, Montana, with the flood from a dynamited dam bringing death to those of the films' many bad men who have survived the heroes' blazing guns up to then, this western melodrama, is on the scale of the same studios' "Dodge City" and "Santa Fe Trail" and as full of lead, larceny and heroics as the liveliest half dozen standard westerns you can think of in a hurry.

Hurry is the keynote of the picture, which gets started at high pitch and never lets down for more than a minute at any point.

The story, an original by Charles Grayson, Paul Gerard Smith and Raymond Schrock, takes Warren William and Constance Bennett from Chicago to Powder River with intent to steal the ranchlands from the settlers and brings Bruce Cabot, as the title character, up from Kansas to prevent them from doing so. The tale contains the mortgage, the claim-jumpers, the crooked sheriff, the lynching party, the dance hall sequences and the shooting affrays, indoors and out, which are hallmarks of the westerns. It also contains stampedes, gun duels, a framed trial and a considerable apportionment of humor.

Ray Enright's direction maintains headlong speed without permitting the pace of proceedings to obscure plot or dialogue at any time.

Associate producer Edmund Grainger turned out a western to rank with the best of them.

Previewed at the studio.—W.R.W

Release date not set; running time, 82 minutes. PCA No. 7721. General audience classification.

Bill Hickok.....Bruce Cabot
Belle Andrews.....Constance Bennett
Jim Farrel.....Warren William
Ward Bond, Betty Brewer, Russell Simpson, Frank Wilcox, Howard da Silva, Trevor Bardette, Lillian Yarbo, Lucia Carroll, Faye Emerson, Elliott Sullivan, Ray Teal, Dick Botiller.

WARNERS RELEASING "SONS OF THE SEA"

Warner Brothers is releasing "Sons of the Sea," which was produced in the company's Teddington studio, England, under the title "Atlantic Ferry." The picture was trade shown this week. A review of the picture from London appeared in MOTION PICTURE HERALD, *issue of July 5, 1941.*

The Review said the picture "is cunningly tuned to the pitch of Anglo-American relations. Its inspiration and subject matter prove to be the opening of the first steamship service across the Atlantic, its keynote the link between the two great English speaking peoples. The subject, thus, has immediate marketability, and the lavish canvas upon which it is laid should assist that quality.

"The subject is treated in a spectacular maner, and added to the human idea behind the story, over and above the epic inspiration, the picture has landfalls and departures, tempests and free fights, and an heroic passage in which Michael Redgrave dives into the paddle box of his ship to set it to rights in the face of a storm."

Walter Forde directed. The cast, besides Redgrave, includes: Valerie Hobson, Griffith Jones, Hartley Power, Margaretta Scott and Bessie Love.

Hi Gang

(Gainsborough-General Film)

Radio Extravaganza

"Hi Gang," with Bebe Daniels, Ben Lyon, Vic Oliver—and others to be found in the film—ran every Sunday night for a year over the B. B. C. network proved the most popular program broadcast during the War by that corporation. The Gainsborough Production sets out to exploit the immense popularity of the radio show, with the same name and the same stars. That alone should ensure a cast iron box-office success for the film in its British release. The relationship with the radio show is not much more than titular and personal, though there is a re-creation of one of studio shows at the close of the picture. But the Daniels-Lyon-Oliver team is ready made for the showman, and the film itself is breezy and ebullient. It should be one of the winners of the year on this side.

The story is an effervescent affair about rival U. S. broadcasting companies, with Bebe and Ben each a star news commentator on one or the other, and Vic a stooge who ruins all the scoops. The fun comes mainly from the exploitation of this rivalry, with backchat and banter, and reckless battling over the programs. There is fun with British evacuees, and the comedy switches to England where ultimately a "Hi Gang" radio show is put on in an R. A. F. hangar. The nonsense reaches its climax when, chasing Vic Oliver, Ben and Bebe, forgetfully ring some church bells and, since this is Britain's invasion signal, the Army, the Navy and the Air Force are called out.

The comedy is of a familiar pattern with the Lyon's matrimonial mishaps a major contribution, and Oliver's particular brand of effeminate foolery constantly interpolated. Good as are the radio team, for British audiences the native nonsense of Moore Marriott (the "artful ancient") and the adipose Graham Moffatt is a surefire factor.

The story is unduly long in the handling and audiences who are likely to come in expecting intenser exploitation of the radio show will have to wait some time before music makes its appearances. When it does it proves worth the waiting, with Jay Wilbur's orchestrations, Sam Browne's manly vocalism and the swing singing of the Greene Sisters all mingled in. There are one or two tuneful numbers, too, and Bebe's presentation of them is superlative.

Though it is an English inspiration the setting is greatly American and the main artistes likewise. This, plus the polish of production, and the breezy nature of the entertainment offered, suggests a market wider than the merely British.

Press previewed under audience conditions the film undoubtedly, in a classy westend hall at that, made an obvious hit with the paying customers. Some of the critics saw a familiar pattern in the yarn and some seemed uneasy at the slowness of the story, but all were agreed that the picture had what it takes to take what they have.—AUBREY FLANAGAN.

Running time, 100 minutes. General audience classification.

The Liberty Girl.....Bebe Daniels
Her Other Half.....Ben Lyon
The Nuisance with the Ideas.....Vic Oliver
The Evacuee.....Moore Marriott
Albert .....Graham Moffatt
Percy Parsons, Jacques Browne, Georgina McKinnon, Maurice Rhodes, Diana Beaumont, Mavis Villiers and Felix Aylmer.

Fiesta

(United Artists-Roach)

Gaiety in Technicolor

This addition to the Hal Roach roster of "streamlined features" is beneficiary of color which adds lustre to the signing and dancing ensembles which are its chief points of interest. These are of Mexican variety and please the eye.

Separating these sessions of song and dance are some incidents pertaining to the wooing of a senorita by a fortune hunter and his exposure at the hands of the faithful sweetheart and his pals, but all of this portion of the picture is victim of that artificiality which used to be the hallmark of musical comedies as produced upon the stage before advent of the revue type musical.

Anne Ayars, George Negrete, Armida, George Givot, Antonio Moreno and other principals are handicapped beyond rescue by script and continuity.

Production and direction by Leroy Prinz are up to high standard in the ensembles and perfunctory in the intervals between them.

Previewed at the studio.—W. R. W.

Release date, Nov. 28, 1941. Running time, 45 minutes. PCA No. 7694. General audience classification.

Cholita .....Anne Ayars
Jose .....George Negrete
Cuca ..... Armida
Fernando Gomez.....George Givot
Don Hernandez.....Antonio Moreno
Nick Moro, Frank Yaconelli, George Humbert, Paco Moreno, Betty Bdyson, The Velascos, Carlos Valadez, Jose Arias and his Mexican Tipica Orchestra, Guadalajara Trio.

Mr. District Attorney in the Carter Case

(Republic)

Comedy Melodrama

A fast moving melodrama spiced with comedy, "Mr. District Attorney in the Carter Case" is the second Republic picture based on the Phillips H. Lord radio program, "Mr. District Attorney." An entirely different cast than was seen in the first film is used in this, with James Ellison, Virginia Gilmore, Franklyn Pangborn, Paul Harvey, Lynne Carver, Spencer Charters taking the top roles.

The original screenplay by Sidney Sheldon and Ben Roberts deals with the murder of the publisher of a society magazine being tracked down by an assistant prosecutor and his fian-

cee, a newspaper girl. Through clues which lead to two more murders, the solution is arrived at.

Director Bernard Vorhaus kept the action going at a fast, plausible clip. Leonard Fields was the associate producer.

Previewed to the press and to some soldiers, guests of Republic through the U. S. O., at the Studio Theatre, North Hollywood, where the reception was pleasant.—V. K.

Release date, Dec. 18, 1941. Running time, 68 minutes. PCA No. 7895. General audience classification.

P. Cadwallader Jones.....James Ellison
Terry Parker.....Virginia Gilmore
Charley Towne.....Franklin Pangborn
D. A. Winton.....Paul Harvey
Lynn Carver, Spencer Charters, Douglas Fowley, John Eldredge, Eddie Acuff, John Sheehan, Bradley Page.

The Lone Rider Fights Back

(Producers Releasing Corp.)

George Houston Western

Continuing the "Lone Rider" series, Producers Releasing Corporation, under the aegis of producer Sigmund Neufeld brings another western production to the screen starring George Houston. Like predecessor westerns down through the years, it has a theme of the forces of justice subduing those of evil and corruption.

Directed by Sam Newfield, the story concerns a gang of outlaws who swindle a rancher from his property and the efforts of "Tom Cameron" and his aide, "Fuzzy," played by Al St. John, to restore the land to its rightful owner. Throughout the story the star of the picture is given the opportunity to render a number of western musical compositions and display his fistic ability. Dorothy Short is seen as the heir to the ranch after the murder of her uncle, and Dennis Moore renders an impressive portrayal as the hunted murderer.

Exhibitors who have found previous PRC westerns successful at the box office will have little trouble presenting this production.

Reviewed in a New York projection room at a screening for the trade press.—G. S.

Release date, Nov. 7, 1941. Running time, 64 minutes. PCA No. 7717. General audience classification.

Tom Cameron ..... George Houston
Fuzzy ..... Al St. John
Jean ..... Dorothy Short
Dennis Moore, Frank Hagney, Charles King, Frank Ellis.

Girl from Leningrad

(Artkino)

Russian War Film

The "Girl from Leningrad," while less than an action war film in the accepted sense, is nevertheless more than a documentary about the life of Soviet war nurses in World War II.

The leader of the war nurses and heroine is Zoya Fyodorova, who has appeared in such pictures as "Three Women," "Soviet Border," "The Man With the Gun" and "Musical Story." The nurses go to the front, take care of the sick and wounded, and even use a machine gun when necessary. One of the more impressive war scenes occurs when the heroine aids the soldiers in capturing an enemy post, and is herself wounded in the attempt. The soldiers, clad in white, drag themselves, faces downwards, through the snow amidst a fierce wind in order to make this surprise attack on the enemy.

This film from the Soviet Union is unlike a good many of its predecessors because it does not have the quality of propaganda or a pep talk about the everlasting glory of the U. S. S. R., but concentrates rather on more human values. It actually portrays such proletarian virtues as love and a sense of humor, hitherto unknown quantities in pictures of this ilk. There is also a musical accompaniment, and a number of songs are sung in true Russian tradition.

The war scenes will undoubtedly appeal to Russophiles and war action fans, but the more realistic and sympathetic aspects of the film will probably interest a wider audience.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Victor Eisimont has directed the picture so that it emerges as more of a human document than a documentary.

Reviewed at the Stanley Theatre in New York, where an audience of sympathizers enjoyed it.—IRENE SMOLEN

Release date, Dec. 19, 1941. Running time, 92 minutes. General audience classification.

Natasha.....Zoya Fyodorova
Tamara.....Maria Kapustina
"Chizhik".....Olga Fyodorina
Tatiana Ajlyoshina, Elena Melentyeva, Alexander Abrikosov, Konstantin Adashevsky, Yuri Tolubeyev, Boris Blinov, Vasili Abramov, Oleg Zhakov.

Corsican Brothers

(UA-Small)

High Adventure a La Dumas

Producer Edward Small's liking for films of adventure in the swashbuckling tradition, which gave showmen "Count of Monte Cristo," "Man in the Iron Mask" and "Son of Monte Cristo," is again displayed in this adaptation of an Alexander Dumas novel. In it Douglas Fairbanks, Jr., portrays twins, fighters both, a device giving him double latitude for his tendency toward heroics, while Akim Tamiroff as the arch villain who rises to domination of Corsica by a process of murder furnishes a characterization that dominates the picture.

The screenplay by George Bruce and Howard Estabrook is designed to pack a maximum of action, thrill and suspense into the running time. The tale is of twins joined together at birth, separated by surgery, kept apart and in ignorance of their twinship until coming of age, when they set out to avenge their parents' death.

By what is called "physical telepathy" one twin reflects the emotions, impulses and experiences of the other, including his love for the girl in the story, until death terminates that relationship.

Incidents in the story, directed by Gregory Ratoff, range from swordplay and knife throwing to torture, banditry of assorted kinds and abduction of the fair lady by both friend and foe. They are given substantial credibility, in part by the basic incredibility of the twinship as treated.

Previewed at the studio for a turnout of press people, who found that the picture took their minds off the war, which is the standard test for entertainment merit at this point.—W. R. W.

Release date, Dec. 25, 1941. Running time, 110 mins. PCA No. 7881. General audience classification.

Mario Corsican } .....Douglas Fairbanks, Jr.
Lucien Corsican }
Isabelle .....Ruth Warrick
Callona .....Akim Tamiroff
Lorenzo .....J. Carrol Naish
Dr. Paoli .....H. B. Warner
Tomasso .....John Emery
Henry Wilcoxon, Gloria Holden, Walter Kingsford, Nana Bryant, Pedro de Cordoba, Veda Ann Borg, William Farnum, Sarah Padden, Monart Kippen, Belle Mitchell.

(Review reprinted from last week's HERALD)

Hellzapoppin'

(Universal)

Screwy Musical

Deliberately setting out to be the craziest film ever made, this picture uses every known camera and vaudeville trick to attain that end. The sheer novelty will bring laughs from every audience. Patrons who like their comedy on the wacky side may consider it one of the screen's funniest.

The inspiration was the successful Broadway production by Olsen and Johnson, who give the picture what little unity it has. But a plot in most musicals means little; here it means nothing. In fact, although there are a few songs by Don Raye and Gene Paul, including "Watch the Birdie" and "Heaven for Two," the music is secondary to the comedy.

A "Hellzapoppin'" number opens the picture. After this the scene is the studio where the director is trying to persuade Olsen and Johnson to get down to the business of making a film. A writer tells them a story and they get into it. The chief action takes place at a house party and play given on the estate of the parents of the girl in the case, played by Jane Frazee.

Every kind of trick photography is used. Olsen and Johnson talk back to the operator in the projection booth; one character, Hugh Herbert, a detective-magician, steps from behind a curtain and talks to the audience; the projectionist screens part of a western by mistake.

Even without the Olsen and Johnson nonsense, Jules Levey, the producer, has given the picture good entertainment values. It is on an elaborate scale and includes excellent performances, especially those of Martha Raye and Mischa Auer, in addition to those already mentioned. Glenn Tryon and Alex Gottlieb were the associate producers and H. C. Potter, the director, did a good job of organizing the insanity. Jack Otterson's art direction required settings ranging from a swimming pool, complete with waterfall, to backgrounds of every known and unknown origin.

Previewed at the Rivoli theatre, New York, to a late afternon audience there to see "How Green Was My Valley." The customers greeted the opening of the surprise film with applause and laughed loud and frequently but not hilariously.—MARTIN QUIGLEY, JR.

Release date, Dec. 26, 1941. Running time, 84 mins. PCA No. 7919. General audience classification.

Baby Betty .....Martha Raye
Ole .....Ole Olsen
Chick .....Chick Johnson
Quinby .....Hugh Herbert
Prince Pepi.....Mischa Auer
Kitty .....Jane Frazee
Robert Paige, Shemp Howard, Clarence Kolb, Nella Walker, Katharine Johnson, Lewis Howard.

(Review reprinted from last week's HERALD)

ADVANCE SYNOPSIS AND INFORMATION

MAN FROM CHEYENNE (Republic)

Western

ASSOCIATE PRODUCER-DIRECTOR: Joseph Kane.

PLAYERS: Roy Rogers, George "Gabby" Hayes, Sally Payne, Lynne Carver, William Haade, James Seay.

SYNOPSIS

Roy Rogers, brought up by "Gabby" Hayes, but separated from him for ten years, returns to the Cheyenne vicinity and discovers first that his childhood playmates, Gabby's niece, Judy (Gale Storm), his daughter, Sally (Sally Payne), and Marian Hardy (Lynne Carver), heiress to the neighboring ranch, have grown up, and second, that the ranchers are plagued by an epidemic of cattle-rustling. Marian Hardy is responsible for the rustling. She hates the West and wants to amass a fortune so that she can go East and live in luxury. Her foreman, Ed (William Haade), is in active charge of the rustling. Roy discovers the true situation and with the help of the ranchers capture the rustlers.

SPECIAL REMARKS

Songs are "You Ain't Heard Nothin' Until You Hear Him Roar," "Home Again in Ol' Wyomin'," "My Old Pal Pal O' Mine," "When a Cowboy Starts to Courtin'," "Happy Cowboy" and "Long About Sundown."

ADVANCE SYNOPSES *and information*

BOMBAY CLIPPER (Universal)

Mystery, Drama

ASSOCIATE PRODUCER: Marshall Grant. Directed by Jack Rawlins.

PLAYERS: William Gargan, Irene Hervey, Mary Gordon, Lloyd Corrigan, Turhan Bey, Truman Bradley, Maria Montez.

SYNOPSIS

Jim Wilson (William Gargan), news service correspondent, returns from Calcutta to his headquarters at Bombay to find his fiancee, Frankie Gilroy (Irene Hervey), furious because he has left her waiting at the church. They leave on the Bombay Clipper for San Francisco, but, unknown to Frankie, Jim is on an assignment. The assignment is to discover who is carrying $5,000,000 in diamonds, the property of the Maharaja of Granjore, to America and why. Jim finds his man and learns that the diamonds are being consigned to America to be cut up into fine precision dies to aid in making fine machinery for Britain. Jim gets the diamonds when the courier is killed. Enemy agents aboard the clipper take command of the flying boat, get the diamonds from Jim and land the clipper near a waiting submarine. A struggle develops, the enemy agents are overcome and the clipper takes to the skies.

SON OF FURY (20th Century-Fox)

Drama

PRODUCER: Darryl F. Zanuck. Directed by John Cromwell.

PLAYERS: Tyrone Power, Gene Tierney, George Sanders, Frances Farmer, Roddy McDowall, John Carradine, Elsa Lanchester, Harry Davenport.

SYNOPSIS

Sir Arthur Blake (George Sanders) takes into his manor, Breetholm, as a stableboy the son of his brother's secret marriage. His cruelty finally drives Ben, now a young man, to escape on a ship out of Bristol in spite of his love for Sir Arthur's daughter, Isabel. In the South Seas he makes a fortune in pearls and falls in love with an islander (Gene Tierney). But his desire to establish his hereditary rights to Breetholm brings Ben back to England, where Isabel is now determined to thwart him. Imprisoned on old charges by his uncle, he is able to prove his identity, but his interest in the estate has gone, and he returns to the islands.

CHINA CARAVAN (Metro-Goldwyn-Mayer)

Drama

PRODUCER: Samuel Marx. Directed by George B. Seitz.

PLAYERS: Laraine Day, Barry Nelson, Stuart Crawford, Keye Luke, Sen Yung.

SYNOPSIS

Joe Tracey (Barry Nelson), piloting supplies over the Burma Road, meets Gail Farwood (Laraine Day) who has been refused entrance to China. He agrees to take her over the border secretly in his truck before he learns that she is on her way to her husband who deserted to the enemy before being captured. Admiring her loyalty and courage in the face of danger, Joe continues his trek with her and finds her husband is a prisoner of guerillas. He arranges to bring him to trial in Chungking, but Tom redeems himself and dies before that. Joe and Gail return to America.

RIGHT TO THE HEART (20th Century-Fox)

Boxing, Romance

EXECUTIVE PRODUCER: Sol M. Wurtzel. Directed by Eugene Forde. Adapted from the story by Harold MacGrath.

PLAYERS: Brenda Joyce, Joseph Allen, Jr., Cobina Wright, Jr., Stanley Clements.

SYNOPSIS

This tells of a former college football star who, ending five years of rich man's son's dissipation, goes to a fighters' training camp in upstate New York to get into condition. His intention is, after conditioning, to return to New York and knock out the man who had whipped him before "the girl" in a fashionable club. For three months he trains and then goes to the city to confront his former assailant but no blows are struck. Seeing the girl again he realizes he doesn't love her but that he does love the school teacher that he had met while training in camp.

A GENTLEMAN AT HEART (20th Century-Fox)

Comedy, Romance

PRODUCER: Walter Morosco. Directed by Ray McCarey. Based on the story, "Masterpiece", by Paul Harvey Clarke.

PLAYERS: Cesar Romero, Carole Landis, Milton Berle, J. Carrol Naish, Richard Derr, Rose Hobart, Jerome Cowan.

SYNOPSIS

Cesar Romero and Milton Berle here play a couple of high-powered bookmakers who find themselves with an art gallery on their hands. Romero's interest in art stems from his interest in Carole Landis, employed at the gallery. But his instinct for racketeering leads him to use that method to put the financially insolvent gallery in the black, thereby incurring the wrath of Miss Landis. However, Romero's ignorance of art and underestimation of the art dealers he contacts finds him paying an exorbitant price for a phony Rembrandt which he sells at a loss. He gives the gallery to Miss Landis and returns to horse racing. Miss Landis follows him there, she in turn having passed the art gallery on to someone else.

THE MAD DOCTOR OF MARKET STREET (Universal)

Drama

PRODUCER: Paul Malvern. Directed by Joseph Lewis.

PLAYERS: Una Merkel, Lionel Atwill, Nat Pendleton, Claire Dodd, John Eldredge, Richard Davies, Noble Johnson, Rosina Galli.

SYNOPSIS

A party including a maiden aunt on the way to her fiance, her niece, a ship's officer, a steward and a mad scientist wanted for murder are survivers from a shipwreck in the South Seas. Benson, the scientist (Lionel Atwill), saves the life of a native princess, winning the respect of the tribe who attribute it to supernatural powers. He becomes convinced of his ability to restore life and decides to experiment on the group, whose escape he cuts off by destroying the boat. He also plans to marry Pat, the niece, who loves the steward, Jim. After a showdown in which Benson's powers are disproved, a plane rescues the party.

YOUNG AMERICA (20th Century-Fox)

Drama

EXECUTIVE PRODUCER: Sol M. Wurtzel. Directed by Louis King.

PLAYERS: Jane Withers, Jane Darwell, Lynn Roberts, William Tracy, Robert Cornell, Roman Bohnen, Irving Bacon, Ben Carter, Louise Beavers, Darryl Hickman.

SYNOPSIS

Rich, spoiled Jane Campbell (Jane Withers) arrives in Button Willow Valley where she has been exiled to the home of her grandmother (Jane Darwell) by her widowed father, who finds her a problem child. Despite Jane's brashness, the people of the valley are friendly and the younger element propose her name to the 4-H Club, a government-sponsored organization of farm youngsters. Jane isn't interested until she meets Jonathan Blake (Robert Cornel), the club's president. Although he is enamored of Elizabeth Barnes (Lynne Roberts), Jane makes a play for him. In the 4-H animal contest, Jane wins when it is discovered that Elizabeth's entry is traveling on forged registration papers. The victory is a hollow one. Jane helps to establish Elizabeth's innocence and, realizing that Jonathan loves Elizabeth, Jane graciously brings them together.

RAIDERS OF THE WEST (Producers Rel. Corp.)

Western

PRODUCER: Sigmund Neufeld. Directed by Peter Stewart.

PLAYERS: Bill "Cowboy Rambler" Boyd, Art Davis, Lee Powell, Virginia Carroll, Charles King.

SYNOPSIS

Posing as horse traders in an attempt to get some information about a mysterious counterfeiting ring, Bill Boyd and Art Davis come into contact with the head of the counterfeiting ring, Duke Mallory (Charles King), and agree to work for him as entertainer. Meanwhile the other member of the trio, Marshal Lee Powell, poses as a counterfeiter. Duke and his henchmen capture Powell when they discover his true identity. He escapes. Bill and Art stumble on the counterfeiting hideout by accident, and a struggle ensues, with the boys getting the worst of it until Lee arrives, balancing the odds and rounding up the gang.

SPECIAL REMARKS

Songs include "Tell Me Why My Daddy Don't Come Home" and "Sunset Trail to Texas."

HERE COME THE MARINES (Monogram)

Spy Drama

PRODUCER: George A. Hirliman. Directed by Louis Gasnier.

PLAYERS: Wallace Ford, Toby Wing, Grant Withers, Sheila Lynch, Michael Doyle, Don Lanning, Frank Rasmussen.

SYNOPSIS

Lt. Steve Landers of the U. S. Army Air Corps has perfected a new airplane release known only to his mechanic friends, Singapore and Jack Werber. An enemy agent, makes an attempt to steal the plans from the safe in the home of Steve's fiance, but fails. On another try he succeeds by a ruse, but having aroused the suspicions of Singapore and Jack, he is caught before he escapes.

SHORTS
advance synopses and information

STRANGE TESTAMENT (MGM)
Passing Parade (*K*-381)

Julian Poydras opens his first shop during Mardi Gras time in New Orleans in 1777. An immigrant worker he had risen to the estate of shopkeeper. At the Governor's Ball he meets and falls in love with one of the guests. Taking her home that night he finds that she lives in a squalid section of the town. He had asked her to marry him but he fails to answer her letters. Then seven months later he realizes that he can stand it no longer, that her poverty means nothing. He calls at her home, finds her dead. Poydras becomes the richest man in Louisiana. In his will, Poydras bequests dowries to all the poor brides of his parish, and to this day penniless young brides receive a dowry.

Release date, November 15, 1941 10 *Minutes*

BUYING A DOG (Par.)
Sportlight (*R*1-5)

This Sportlight issue reveals some facts in buying a dog and shows a prize selection of canines from the animal kingdom. Grantland Rice does not recommend buying a pup and suggests that the house-breaking be done at someone else's home—preferably a kennel for at least twenty weeks. There are more than 120 registered breeds of dogs. Some picked out for special attention are the Bedlington terrier, the English bull, the German shepherd, the Komondor, shepherd dog from the Hungarian plains, of which there are only ten of this species in the western hemisphere and the pekingese.

Release date, December 26, 1941 10 *Minutes*

NOTHING BUT NERVES (Par.)
Benchley Comedy (*S*1-2)

In this, Robert Benchley investigates the state of nerves and finds his are in a very bad state. His first defeat of the day comes when he drinks a cup of coffee, a difficult feat with a case of the jitters. From there on his nervous system starts to disintegrate. When some plumbers arrive, Benchley feels that it is all part of a giant conspiracy to bedevil him. He tries to escape the plumbers and himself and goes into the shower stall and promptly gets a soaking.

Release date, January 2, 1942 10 *Minutes*

ANNAPOLIS SALUTES THE NAVY (Univ.)
Variety Views (6355)

The U. S. Naval Academy is presented here against backdrop of historic America, including the old State House, where the convention was held that was a forerunner to the framing of the Constitution. Also shown are the historic homes of three signers of the Declaration of Independence. The subject ends with today's "middies" pitching pennies at the famous statue of Tecumseh.

Release date, December 18, 1941 9 *Minutes*

PORKY'S MIDNIGHT MATINEE (WB)
Loony Tune Cartoon (7604)

Porky is a night watchman in the local theatre and accidentally upsets the box containing the trained ant. The ant escapes and succeeds in making life miserable for Porky until the ant is finally captured.

Release date, November 22, 1941 7 *Minutes*

Synopses Indexed

Page numbers on short subject synopsis published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 422 and 423.

A YARN ABOUT A YARN (20th-Fox)
Terrytoon (*Color*) (2556)

The Black Sheep causes his sedate family much grief with his persistent pranks. The family is further distressed when the Wolf appears and captures the Mother Sheep. He drives her to his lair, where he has an assortment of weird and elaborate machinery for removing the wool from sheep and turning it into thread. The Black Sheep dashes to the rescue, furiously attacking the wolf and thrusts him into the maw of his own machinery. The villain is carried through the various strange contraptions of the mill with great speed and violence. The Black Sheep undergoes a transformation which ensures that from now on he will be good.

Release date, December 26, 1941 7 *Minutes*

HOW TO HOLD YOUR HUSBAND-BACK (MGM)
Pete Smith Specialty (*S*-363)

In this subject Pete Smith presents his conception of the major faults of modern wives, depicting three types who most effectively hold their husbands-back. The first type is the lovey-dovey kind whose husband must tell her he loves her fifty times a day or face the threat of her return to mother. The second type describes the budding politician's wife. She believes in being one of the boys but when her husband brings the lads over for a quiet game of poker she sets the table for a ladies' bridge game and generally makes herself a nuisance. The final type is the woman who can't stand the thought of her handsome husband being in the army with all those other ordinary men. While compliant hubby sits in a chair she pounds his feet with an ironing board, bangs a skillet with a hammer close to his ears, squirts vinegar in his eyes and freezes his trigger finger in the refrigerator. Hubby is taken anyways.

Release date, December 13, 1941 10 *Minutes*

TRAIL OF THE BUCCANEERS (Univ.)
Variety Views (6345)

This is a camera trip along "The Spanish Main" where the pirates of old once sailed their windjammers. Starting at St. Petersburg on the Florida Gulf Coast, the camera follows the courses used by the pirates in their trips from the mainland through the keys and along the southern coasts of the Caribbean. Tampa Bay was once the rendezvous for the sea brigands. Now it is a gathering place for bathing beauties and winter tourists. The waters around St. Petersburg have become a yachtman's paradise and scenes from some of America's sailing classics are shown. The trip concludes with a visit to Havana, covering famous shrines and buildings, Columbus Chapel and other historic spots on the island of Cuba.

Release date, February, 1941 9 *Minutes*

CAVALCADE OF AVIATION (Univ.)
Special Featurette (6110)

A story of aviation this featurette shows the first flight of the Wrights; Eddie Rickenbacker, First World War ace in action; first air mail flight sponsored by President Woodrow Wilson; progress of plane development, including contribution of freak designs; development of first American bombers; heroes of the air, including Byrd, Chamberlain, Lindbergh's Paris hop, Post-Rogers flight, Earhart, Elder, Ingalls, Nichols; historic air disaster; Billy Mitchell comments on future of aviation; planes over Europe in current World War; plane construction today and modern planes for defense of America.

Release date, December 17, 1941 19 *Minutes*

CHEF DONALD (RKO)
Disney Color Cartoon (14,114)

Donald Duck decides to show that he has culinary ability by making waffles according to a recipe announced over the radio. He gets all the ingredients together and starts to mix them but, by mistake, adds rubber cement instead of baking powder. Trying to stir the batter, the bowl takes off, flies to the ceiling, dives at Donald and mows off his tail. He tries to chop the dough with an axe but the rubber bounces him with such force that he cracks the ceiling. The crack loosens the bowl that has adhered to the window sill hitting Donald and throwing him through the wall clock. His head emerges in a bird-cage.

Release date, December 5, 1941 7½ *Minutes*

JINGLE BELLES (Univ.)
Musical (6225)

Gloria Jean is the star of this two-reel musical. She sings "Sly Old Gentleman" and "Tannenbaum." Featured are the Milt Herth Trio, radio and stage artists; Margery Daye, acrobatic dancer; The Sportsmen, singing quartette; Lee, Lynn and Lou, feminine vocal trio and the Schuplattler Dancers. Musical numbers featured by the entire cast are "Jingle Bells," "Winter Wonderland," "Blue Danube" and "Little Brown Jug."

Release date, December 24, 1941 16 *Minutes*

UNCLE SAM'S IRON WARRIORS (20th-Fox)
The World Today (2402)

Lowell Thomas, author and news analyst, here tells the story of the development of motorized combat units in the new American army. Every form of warfare wherein these Iron Warrior combat units are used is shown, including modern reconnaissance methods, storming an enemy position, the crossing of a river, establishing of a bridgehead, all culminating in a simulated battle. The film was directed and photographed by the same unit that produced "Soldiers of the Sky."

Release date, October 10, 1941 9 Minutes

SADDLE SILLY (WB)
Merrie Melodie Cartoon (7705)

This is a burlesque of the Pony Express. The rider has many exciting encounters with Indians, hitch-hikers, etc. He finally succeeds in getting through only to discover he has delivered a hitch-hiker instead of the mail.

Release date, November 8, 1941 7 *Minutes*

FEATURES

(Chart published monthly)

in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
3209	King of Oodge City	Aug. 14,'41
3040	Mystery Ship	Sep. 4,'41
3023	Harmon of Michigan	Sep. 11,'41
3009	Ladies in Retirement	Sep. 18,'41
3020	Two Latins from Manhattan	Oct. 2,'41
3008	Texas	Oct. 9,'41
3041	Blonde from Singapore	Oct. 15,'41
3210	Roaring Frontiers	Oct. 16,'41
3016	Three Girls About Town	Oct. 23,'41
3003	You Belong to Me	Oct. 30,'41
3036	The Stork Pays Off	Nov. 6,'41
3026	Secrets of the Lone Wolf	Nov. 13,'41
3201	Royal Mounted Patrol	Nov. 13,'41
3030	Ellery Queen and Murder Ring	Nov. 18,'41
3005	Men in Her Life	Nov. 20,'41
3015	Go West Young Lady	Nov. 27,'41
3022	Sing for Your Supper	Dec. 4,'41
....	Honolulu Lu	Dec. 11,'41
3202	Riders of the Badlands	Dec. 18,'41
....	Harvard Here I Come	Dec. 18,'41
....	Bedtime Story	Dec. 25,'41
....	Lone Star Vigilantes	Jan. 1,'42
....	Confessions of Boston Blackie	Jan. 8,'42
....	West of Tombstone	Jan. 15,'42
....	Blondie Goes to College	Jan. 15,'42
....	Cadets on Parade	Jan. 22,'42
....	Close Call for Ellery Queen	Jan. 29,'42
....	Man Who Returned to Life	Feb. 5,'42
....	The Lady Is Willing	Feb. 12,'42
....	Bullets for Bandits	Feb. 12,'42
....	Shut My Big Mouth	Feb. 19,'42
....	Martin Eden	Feb. 25,'42
....	The Devil's Trail	Not Set
....	North of the Rockies	Not Set
....	Highly Irregular	Not Set
....	Trinidad	Not Set
....	Lawless Plainsman	Not Set
....	Canal Zone	Not Set
....	Camp Nuts	Not Set
....	Five Men	Not Set
....	Down Rio Grande Way	Not Set
....	The Gentlemen Misbehave	Not Set
....	He Kissed the Bride	Not Set
....	Prairie Gunsmoke	Not Set
....	Blondie's Blessed Event	Not Set

MGM

201	Dr. Jekyll and Mr. Hyde	Sep. '41
202	Lady Be Good	Sep. '41
203	Oown in San Diego	Sep. '41
204	Honky Tonk	Oct. '41
205	Married Bachelor	Oct. '41
206	Smilin' Thru	Oct. '41
207	The Feminine Touch	Oct. '41
208	Chocolate Soldier	Nov. '41
209	Unholy Partners	Nov. '41
210	Shadow of the Thin Man	Nov. '41
211	Two-Faced Woman	Nov. '41
212	H. M. Pulham, Esq.	Dec. '41
213	Design for Scandal	Dec. '41
214	Tarzan's Secret Treasure	Dec. '41
215	Kathleen	Dec. '41
216	Babes on Broadway	Jan. '42
217	Dr. Kildare's Victory	Jan. '42
218	Johnny Eager	Jan. '42
219	Mr. and Mrs. North	Jan. '42
220	The Bugle Sounds	Jan. '42
...	Panama Hattie	Not Set
...	Woman of the Year	Not Set
...	The Vanishing Virginian	Not Set
...	We Were Dancing	Not Set
...	I Married an Angel	Not Set
...	Joe Smith, American	Not Set
...	China Caravan	Not Set
...	Born to Sing	Not Set
...	Mrs. Miniver	Not Set
...	Tortilla Flat	Not Set
...	Out of the Post	Not Set

Prod. No.	Title	Release Date
...	Rio Rita	Not Set
...	Courtship of Andy Hardy	Not Set
...	This Time for Keeps	Not Set
...	Tarzan's Secret Treasure	Not Set
...	Along Came — Murder	Not Set
...	Fingers at the Window	Not Set
...	Ship Ahoy	Not Set

MONOGRAM

....	Arizona Bound	July 19,'41
....	Saddle Mountain Roundup	Aug. 29,'41
....	Gentleman from Oixie	Sep. 5,'41
....	Let's Go Collegiate	Sep. 12,'41
....	The Driftin' Kid	Sep. 19,'41
....	Gun Man from Bodie	Sep. 26,'41
....	Stolen Paradise	Oct. 10,'41
....	Tonto Basin Outlaw	Oct. 10,'41
....	Top Sergeant Mulligan	Oct. 17,'41
....	Spooks Run Wild	Oct. 24,'41
....	Zis Boom Bah	Nov. 7,'41
....	Siren of the South Seas	Nov. 7,'41
....	Double Trouble	Nov. 21,'41
....	Underground Rustlers	Nov. 21,'41
....	I Killed That Man	Nov. 28,'41
....	Borrowed Hero	Dec. 5,'41
....	Lone Star Law Men	Dec. 5,'41
....	Riot Squad	Dec. 12,'41
....	Here Come the Marines	Dec. 26,'41
....	Forbidden Trails	Dec. 26,'41
....	Freckles Comes Home	Jan. 2,'42
....	Thunder River Feud	Jan. 9,'42
....	Road to Happiness	Jan. 9,'42
....	Snuffy Smith, the Yard Bird	Jan. 16,'42
....	Man from Headquarters	Jan. 23,'42
....	Below the Border	Jan. 30,'42
....	Law of the Jungle	Feb. 6,'42
....	Western Mail	Feb. 13,'42
....	Mr. Wise Guy	Feb. 20,'42
....	Maxwell Archer, Detective	Not Set

PARAMOUNT

Block 1

4103	Hold Back the Dawn	Sep. 26,'41
4102	Buy Me That Town	Oct. 3,'41
4101	Nothing But the Truth	Oct. 10,'41
4104	Henry Aldrich for President	Oct. 24,'41
4105	New York Town	Oct. 31,'41

Block 2

4109	Birth of the Blues	Nov. 7,'41
4107	Skylark	Nov. 21,'41
4106	Night of January 16th	Nov. 28,'41
4110	Glamour Boy	Dec. 5,'41
4108	Among the Living	Dec. 19,'41

Block 3

....	Bahama Passage	Not Set
....	Mr. Bug Goes to Town	Not Set
....	Sullivan's Travels	Not Set
....	No Hands on the Clock	Not Set
....	Pacific Blackout	Not Set

Block 1 (Westerns)

....	Secrets of the Wasteland	Not Set
....	Outlaws of the Desert	Not Set
....	Riders of the Timberline	Not Set
....	Stick to Your Guns	Not Set
....	Twilight on the Trail	Not Set

▽

....	Louisiana Purchase	Dec. 25,'41
....	The Remarkable Andrew	Not Set
....	Roap the Wild Wind	Not Set
....	Sweater Girl	Not Set
....	Malaya	Not Set
....	Fly by Night	Not Set
....	Great Man's Lady	Not Set
....	Henry and Dizzy	Not Set

Prod. No.	Title	Release Date
....	American Empire	Not Set
....	Night in New Orleans	Not Set
....	Mr. and Mrs. Cugat	Not Set
....	The Fleet's In	Not Set
....	The Girl Has Plans	Not Set
....	Prison Widows	Not Set
....	This Gun for Hire	Not Set
....	No Time for Love	Not Set
....	For Whom the Bell Tolls	Not Set
....	Sky Over China	Not Set
....	Torpedo Boat	Not Set
....	The Wizard of Arkansas	Not Set
....	True to the Army	Not Set
....	Or. Broadway	Not Set
....	Bad Man of Arizona	Not Set
....	Palm Beach Story	Not Set
....	Take a Letter, Darling	Not Set
....	I Live on Oanger	Not Set
....	Out of the Frying Pan	Not Set
....	Holiday Inn	Not Set
....	My Favorite Blonde	Not Set
....	Satan Plays the Piano	Not Set
....	Merton of the Movies	Not Set

PRODUCERS REL. CORP.

205	Hard Guy	Oct. 17,'41
257	Billy the Kid Wanted	Oct. 24,'41
213	The Miracle Kid	Nov. 14,'41
230	Swamp Woman	Dec. 5,'41
258	Billy the Kid's Round Up	Dec. 12,'41
215	Law of the Timber	Dec. 19,'41
251	Texas Man Hunt	Jan. 2,'42
263	Lone Rider and the Bandit	Jan. 9,'42
206	Duke of the Navy	Jan. 23,'42
214	Today I Hang	Jan. 30,'42
207	Broadway Big Shot	Feb. 13,'42
252	Raiders of the West	Feb. 20,'42
259	Billy the Kid Trapped	Feb. 27,'42
202	Girls Town	Mar. 13,'42
208	Rookie Trouble	Mar. 20,'42
229	The Strangler	Mar. 27,'42
209	The Mad Monster	Mar. 27,'42

RKO

Block 1

201	Citizen Kane	Sep. 5,'41
202	Parachute Battalion	Sep. 12,'41
203	Lady Scarface	Sep. 26,'41
204	Father Takes a Wife	Oct. 3,'41
205	All That Money Can Buy	Oct. 17,'41

Block 2

206	The Gay Falcon	Oct. 24,'41
207	Unexpected Uncle	Nov. 7,'41
208	Suspicion	Nov. 14,'41
209	Look Who's Laughing	Nov. 21,'41
210	Mexican Spitfire's Baby	Nov. 28,'41

Block 3

211	Week End for Three	Dec. 12,'41
212	Playmates	Dec. 26,'41
213	A Date with the Falcon	Jan. 16,'42
214	Four Jacks and a Jill	Jan. 23,'42
215	Obliging Young Lady	Jan. 30,'42

Block 4

...	Valley of the Sun	Feb. 6,'42
...	Call Out the Marines	Feb. 13,'42
...	Joan of Paris	Feb. 20,'42
...	Sing Your Worries Away	Feb. 27,'42
...	Mexican Spitfire at Sea	Mar. 6,'42

Block 1 (Westerns)

281	Bandit Trail	Oct. 10,'41
282	Dude Cowboy	Dec. 10,'41
283	Riding the Wind	Feb. 13,'42

Block 2 (Westerns)

...	Land of the Open Range	Not Set

Prod. No.	Title	Release Date
...	Come on Oanger	Not Set
...	Thundering Hoofs	Not Set

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293	Oumbo (Oisney)	Oct. 31,'41
292	Fantasia (Disney)	Jan. 1,'42
...	Bambi (Disney)	Not Set

▽

...	Ball of Fire	Jan. 9,'42
...	The Mayor of 44th Street	Not Set
...	The Magnificent Ambersons	Not Set
...	Syncopation	Not Set
...	The Tuttles of Tahiti	Not Set
...	Powder Town	Not Set
...	My Favorite Spy	Not Set
...	Growing Pains	Not Set
...	The Gilded Pheasant	Not Set
...	Falcon Takes Over	Not Set
...	Lum 'N' Abner No. 2	Not Set
...	Bombardiers	Not Set

REPUBLIC

107	Mountain Moonlight	July 12,'41
108	Hurricane Smith	July 20,'41
133	The Pittsburgh Kid	Aug. 29,'41
161	Outlaws of the Cherokee Trail	Sept. 10,'41
171	The Apache Kid	Sept. 12,'41
172	Death Valley Outlaws	Sept. 29,'41
109	Sailors on Leave	Sept. 30,'41
110	Mercy Island	Oct. 10,'41
151	Jesse James at Bay	Oct. 17,'41
162	Gauchos of Eldorado	Oct. 24,'41
121	Public Enemies	Oct. 30,'41
111	Devil Pays Off	Nov. 10,'41
143	Sierra Sue	Nov. 12,'41
173	A Missouri Outlaw	Nov. 25,'41
113	Tuxedo Junction	Dec. 4,'41
152	Red River Valley	Dec. 12,'41
163	West of Cimarron	Dec. 15,'41
112	Mr. Oistrict Attorney in the Carter Case	Dec. 18,'41
101	Lady for a Night	Jan. 5,'42
174	Arizona Terrors	Jan. 6,'42
153	Man from Cheyenne	Jan. 16,'42
...	Pardon My Stripes	Jan. 19,'42
...	Cowboy Serenade	Jan. 23,'42
...	Riders of the Sunset Trail	Not Set
...	A Tragedy at Midnight	Not Set
...	Sleepytime Gal	Not Set
...	South of Santa Fe	Not Set

20TH CENTURY-FOX

Block 1

201	Charley's Aunt	Aug. 1,'41
202	Dressed To Kill	Aug. 8,'41
203	Wild Geese Calling	Aug. 15,'41
204	Private Nurse	Aug. 22,'41
205	Sun Valley Serenade	Aug. 29,'41

Block 2

206	Charlie Chan in Rio	Sep. 5,'41
207	Belle Star	Sep. 12,'41
208	We Go Fast	Sep. 19,'41
209	Last of the Duanes	Sep. 26,'41
210	Man at Large	Sep. 26,'41

Block 3

211	A Yank in the R.A.F.	Oct. 3,'41
212	Great Guns	Oct. 10,'41
213	Riders of the Purple Sage	Oct. 10,'41
214	Weekend in Havana	Oct. 17,'41

Block 4

215	Moon Over Her Shoulder	Oct. 24,'41
217	Small Town Deb	Nov. 7,'41
216	Hot Spot	Nov. 14,'41
218	Swamp Water	Dec. 5,'41

Prod. No	Title	Release Date
	Block 5	
219	Rise and Shine	Nov. 21,'41
220	Cadet Girl	Nov. 28,'41
221	Marry the Boss' Daughter	Nov. 28,'41
222	Confirm or Deny	Dec. 12,'41
223	Perfect Snob	Dec. 19,'41
	▽	
...	Remember the Day	Dec. 26,'41
...	Young America	Jan. 2,'42
...	Son of Fury	Jan. 9,'42
...	How Green Was My Valley	Jan. 23,'42
...	Blue, White and Perfect	Not Set
...	A Gentleman at Heart	Not Set
...	Right to the Heart	Not Set
...	Lone Star Ranger	Not Set
...	The Outlaw	Not Set
...	Castle in the Desert	Not Set
...	Roxie Hart	Not Set
...	Tales of Manhattan	Not Set
..	Song of the Islands	Not Set
...	On the Sunny Side	Not Set
...	Highway to Hell	Not Set
...	Remarkable Mr. Kipps	Not Set
...	Moon Tide	Not Set
...	To the Shores of Tripoli	Not Set
...	Ten Gentlemen from West Point	Not Set
...	My Gal Sal	Not Set
...	This Above All	Not Set
...	Rings on Her Fingers	Not Set
...	Not for Children	Not Set
...	A Tommy in the U.S.A.	Not Set
...	The Night Before the Divorce	Not Set
...	Over the Burma Road	Not Set
...	Whispering Ghosts	Not Set
...	No Coffin for the Corpse	Not Set
...	Sundown Jim	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
...	Three Cockeyed Sailors	July 4,'41
...	Major Barbara	Sep. 12,'41
...	Tanks a Million	Sep. 12,'41
...	International Lady	Sep. 19,'41
...	Lydia	Sep. 26,'41
...	New Wine	Oct. 10,'41
...	Niagara Falls	Oct. 17,'41
...	Sundown	Oct. 31,'41
...	All American Co-Ed	Oct. 31,'41
...	Miss Polly	Nov. 14,'41
...	Fiesta	Nov. 28,'41
...	Love on the Dole	Dec. 12,'41
...	Hayfoot	Dec. 12,'41
...	Dudes Are Pretty People	Dec. 25,'41
...	The Corsican Brothers	Dec. 25,'41
...	Twin Beds	Jan. 15,'42
...	Shanghai Gesture	Jan. 15,'41
...	Jungle Book	Jan. 30,'42
...	To Be or Not to Be	Feb. 15,'42
...	Ships with Wings	Not Set
...	Pimpernel Smith	Not Set
...	The Gold Rush (Chaplin—with word and music)	Not Set
...	Alias Heliotrope Harry	Not Set
...	Cobana	Not Set
...	Brooklyn Orchid	Not Set
...	Strawfoot	Not Set
...	About Face	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
6061	Man from Montana	Sep. 5,'41
6013	Badlands of Dakota	Sep. 5,'41
6004	Unfinished Business	Sep. 12,'41
6051	Kid From Kansas	Sep. 19,'41
6045	A Girl Must Live	Sep. 19,'41
6030	Sing Another Chorus	Sep. 19,'41
6005	It Started with Eve	Sep. 26,'41
6021	Mob Town	Oct. 3,'41
6016	Never Give a Sucker an Even Break	Oct. 10,'41
6020	South of Tahiti	Oct. 17,'41
6035	Burma Convoy	Oct. 17,'41
6062	The Masked Rider	Oct. 24,'41
6028	Flying Cadets	Oct. 24,'41
6007	Appointment for Love	Oct. 31,'41
6033	Swing It Soldier	Nov. 7,'41
6063	Arizona Cyclone	Nov. 14,'41
6025	Moonlight in Hawaii	Nov. 21,'41
6044	Quiet Wedding	Nov. 21,'41
6001	Keep 'Em Flying	Nov. 28,'41
6038	Sealed Lips	Dec. 5,'41
....	The Wolf Man	Dec. 12,'41
....	Road Agent	Dec. 19,'41
6065	Fighting Bill Fargo	Dec. 19,'41
....	Melody Lane	Dec. 19,'41
....	Hellzapoppin	Dec. 26,'41
....	Don't Get Personal	Jan. 2,'42
....	Jail House Blues	Jan. 9,'42
....	Paris Calling	Jan. 16,'42
....	North to the Klondike	Jan. 23,'42
....	The Panama Kid	Jan. 30,'42
....	Bombay Clipper	Feb. 6,'42
....	Town Hall	Feb. 13,'42
....	Stage Coach Buckaroo	Feb. 13,'42
....	Ride 'Em Cowboy	Feb. 20,'42
....	Mad Doctor of Market Street	Feb. 27,'42
....	'Frisco Lil	Not Set
....	Mississippi Gambler	Not Set
....	Tough As They Come	Not Set
....	They Lived Alone	Not Set
....	Fifty Million Nickels	Not Set
....	Dr. RX	Not Set
....	There's One Born Every Minute	Not Set
....	You're Telling Me	Not Set
....	Drums of the Congo	Not Set
....	The Mystery of Marie Roget	Not Set
....	The Ghost of Frankenstein	Not Set
....	The Saboteur	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
102	The Smiling Ghost	Sep. 6,'41
103	Navy Blues	Sep. 13,'41
104	Nine Lives Are Not Enough	Sep. 20,'41
101	Sergeant York	Sep. 27,'41
105	Law of the Tropics	Oct. 4,'41
106	International Squadron	Oct. 11,'41
107	The Maltese Falcon	Oct. 18,'41
108	One Foot in Heaven	Nov. 1,'41
109	Target for Tonight	Nov. 8,'41
110	Blues in the Night	Nov. 15,'41
111	The Body Disappears	Dec. 6,'41
112	Steel Against the Sky	Dec. 13,'41
113	You're in the Army Now	Dec. 25,'41
114	They Died with Their Boots On	Jan. 1,'42
116	All Through the Night	Jan. 10,'42
117	The Man Who Came to Dinner	Jan. 24,'42
118	Wild Bill Hockok Rides	Jan. 31,'42
...	King's Row	Not Set
...	Captains of the Clouds	Not Set
...	The Male Animal	Not Set
...	Dangerously They Live	Not Set
...	Sons of the Sea	Not Set
...	The Prime Minister	Not Set
...	Remember Tomorrow	Not Set
...	Manhattan Fury	Not Set
...	The Widow Wouldn't Weep	Not Set
...	The Gay Sisters	Not Set
...	The Constant Nymph	Not Set
...	In This Our Life	Not Set
...	Background to Danger	Not Set
...	Iceland Patrol	Not Set
...	Klondike	Not Set
...	Juke Girl	Not Set
...	Always in My Heart	Not Set
...	The Desert Song	Not Set
...	A Night Before Christmas	Not Set
...	Arsenic and Old Lace	Not Set
...	Larceny, Inc.	Not Set
...	Yankee Doodle Dandy	Not Set
...	Saratoga Trunk	Not Set

SHORTS SYNOPSES AND INFORMATION

NIX ON HYPNOTRICKS (Par.)

Popeye Cartoon (E1-3)

Olive is completely bewitched by a hypnotist's voice over the telephone and, at his bidding, sets out to meet him at his apartment. Popeye follows her, seeing to it that automobiles miss her as she walks in her trance. On one occasion, when Olive is walking along a roof edge, Popeye yanks an adjacent building within reach so that she can continue in her trance quite safely. When they approach the hypnotist's window, Popeye swallows his spinach and practically demolishes the charlatan.

Release date, December 19, 1941 7 *Minutes*

WONDERS OF THE SEA (20th-Fox)

Adventures Newscameraman (2203)

The marine wonderlands of the Great Barrier Reef off the Australian coast, with its teeming underwater life, is the subject of this piscatorial cameraman's adventure. One of the more remote places of the earth, this reef extends eleven hundred miles off the northeastern coast of the island continent. The subject is highlighted by a dramatic battle between two hermit crabs.

Release date, November 21, 1941 9 *Minutes*

LIFE OF A THOROUGHBRED (20th-Fox)

Sports Review (2302)

The life story of a thoroughbred is presented here with description by Ed Thorgersen. The camera finds a foal, in Kentucky's bluegrass country, only a few months old, taking its first tottering steps. From this scene the picture unfolds the entire history of a Kentucky Derby winner in the making. Finally the picture goes on to show the mighty Whirlaway winning the triple crown with triumphs at the Derby, the Preakness and the Belmont.

Release date, November 7, 1941 8 *Minutes*

Synopses Indexed

Page numbers on short subject synopsis published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 422 and 423.

THE NIGHT BEFORE CHRISTMAS (MGM)

Technicolor Cartoon (W-341)

Tom Cat and Jerry Mouse call a halt to their eternal battling and decide to celebrate the holiday by exchanging presents. But a lifetime of enmity cannot be resolved in a moment of repentance so when the presents are opened Tom gets a tome on "The Art of Catching Mice" and Jerry receives a package of cheese beautifully wrapped and neatly affixed to a mouse trap. Thus, once more, the feud begins. Round and round the Christmas tree, in and out of the piles of presents dashes the cat in pursuit of the mouse.

Release date, December 6, 1941 9 *Minutes*

BLACKSMITH DENTIST (Univ.)

Stranger Than Fiction (6375)

J. E. Gilpin, blacksmith, forges a set of teeth on anvil; Dorothea Kaucher makes miniature furniture; Charles E. Coffin, a "hermit in a trailer," makes gadgets for tourists; Elim La Rosee has back-yard roller coaster to thrill the kids; Ray Harding puts spectacles on his chickens to keep them from fighting; Michale D'Agnillo makes artificial flowers that are sent to all parts of the world, and Ray Gross has novel walking machine which lifts his legs and saves his energy.

Release date, December 15, 1941 9 *Minutes*

THE MECHANICAL MONSTERS (Par.)

Superman Color Cartoon (W1-2)

A small army of monstrous flying robots engaging in nefarious activities are controlled remotely by an unscrupulous inventor. When the inventor successfully raids a display of the world's finest gems by means of his robots, Lois hides inside one of the robots. Clark changes into Superman and attacks the robot but the mechanical monster escapes. Superman breaks into the inventor's hideout, saves Lois from destruction in a cauldron of molten steel and grabs the inventor when that individual attempts to commit suicide.

Release date, November 21, 1941 10 *Minutes*

THE KITCHEN QUIZ, No. 2 (Col.)

Quiz Reel (3603)

Ed East and Polly, the radio team, appear in their second Kitchen Quiz short featuring helps-for-housewives. In their light banter, they show how to remove grease spots from clothing; how to tell whether eggs are fresh without breaking them; how potatoes may be used to remove excess salt or the burnt taste from food; how to collect hairs shed by your dog, and other hints along similar lines.

Release date, December 12, 1941 9 *Minutes*

THE CAGEY CANARY (WB)

Merrie Melodie Cartoon (7706)

The cat tries to catch the canary, and each time he has the canary cornered, the canary whistles and the lady of the house comes to his rescue. The cat finally succeeds in putting a pair of earmuffs on the old lady, so she cannot hear the canary when he whistles. The canary outwits the cat, however, but they make such a rumpus that the old lady throws them both out of the house.

Release date, November 22, 1941 7 *Minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1940-41 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 422-423.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 434.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*REVIEWED — Product Digest Section*	*Advance Synopsis*	*Service Data*
ALL American Co-Ed	UA	...	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Aug. 28,'37	p330	....	....
All That Money Can Buy (formerly Here is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p386
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	105m	Dec. 6,'41	p394	p376	....
•Aloma of the South Seas (color)	Para.	4038	Dorothy Lamour-Jon Hall	Aug. 29,'41	77m	Aug. 30,'41	p233	p217	p367
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	....
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	.....	.....	p230	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6,'42	...	.....	....	p408	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan. '42	118m	Dec. 6,'41	p393	p363	p421
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
•Bad Man of Deadwood	Rep.	058	Roy Rogers-"Gabby" Hayes	Sept. 5,'41	61m	Sept. 20,'41	p274	p277	.. .
Bahama Passage	Para.	....	Madeleine Carroll-Stirling Hayden	Not Set	82m	Dec. 13,'41	p420	p320	....
Ball of Fire	RKO	....	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bed Time Story	Col.	....	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	....
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	...	Rough Riders	Jan. 30,'42	...	.....	....	....	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe	Dec. 12,'41	58m	.....	....	p376	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 27,'42	...	.....	....	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p421
•Blonde Comet, The	Prod.	116	Virginia Vale-Barney Oldfield	Dec. 26,'41	67m	Dec. 20,'41	p419	....	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	65m	Aug. 30,'41	p246	....	....
Blondie Goes to College	Col.	...	Penny Singleton-Arthur Lake	Jan. 15,'42	...	.....	....	p409	....
Blue, White and Perfect	20th-Fox	...	Lloyd Nolan-Helene Reynolds	Jan. 6,'42	75m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	70m	Dec. 6,'41	p394	p376	.. .
Bombay Clipper	Univ.	...	William Gargan-Irene Hervey	Feb. 6,'42	...	.....	....	p432	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
•Bowery Britzkrieg	Mono.	....	Leo Gorcey-Bobby Jordan	Aug. 1,'41	61m	Aug. 2,'41	....	p194	p210
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 13,'42	...	.....	....	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan. '42	101m	Dec. 20,'41	p417	p387	....
Bullets for Bandits	Col.	....	Bill Elliott-Tex Ritter	Feb. 12,'42	...	.....	....	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,'41	p374	p351	....
Cadets on Parade	Col.	...	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	...	.....	....	p409	....
Call Out the Marines	RKO	...	Victor McLaglen-Edmund Lowe	Feb. 13,'42	...	.....	....	....	....
Captains of the Clouds	WB	....	Jas. Cagney-Dennis Morgan-Alan Hale	Not Set	...	.....	....	p308	
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
•Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
China Caravan	MGM	...	Laraine Day-Barry Nelson	Not Set	...	.....	....	p432	....
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41*	102m	Oct. 18,'41	p317	p289	p421
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	...	Bill Gargan-Margaret Lindsay	Jan. 29,'42	...	.....	....	....	....
Come On, Danger	RKO	....	Tim Holt	Not Set	58m	Dec. 13,'41	p407	p387	....
Common Touch, The (British)	Anglo-Amer.	....	Greta Gynt-Geoffrey Hibbert	.....	95m	Oct. 11,'41	p306	....	....
Confessions of Boston Blackie	Col.	...	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Akim Tamiroff	Dec. 25,'41	110m	Dec. 20,'41	p431	p299	....
Cottage to Let (British)	....	....	Leslie Banks	Not Set	90m	Aug. 23,'41	....	....	....
Country Gentlemen, The	Rep.	Reissue	Olsen & Johnson	Oct. '41	60m	Oct. 31,'41	p330	....	....
Cowboy Serenade	Rep.	...	Gene Autry-Smiley Burnette	Jan. 23,'42	...	.....	....	....	....
•Cracked Nuts	Univ.	5039	Mischa Auer-Una Merkel	Aug. 1,'41	61m	July 26,'41	....	p160	p288
DANGEROUSLY They Live	WB	...	John Garfield-Raymond Massey	Not Set	78m	Dec. 27,'41	p429	....	....
•Dangerous Game, A	Univ.	5057	Richard Arlen-Andy Devine	Aug. 22,'41	...	.....	....	p408	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest Section	Advance Synopsis	Service Data
•Dangerous Lady	Prod.	115	Neil Hamilton-June Storey	Oct. 3,'41	64m	Oct. 11,'41	p307	p219	....
•Dangerous Moonlight (British)	RKO	....	Anton Walbrook	Not Set	101m	July 12,'41	....	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Day in Soviet Russia, A	Artkino	....	Documentary	Not Set	60m	Sept. 13,'41	p259	....	....
•Deadly Game, The	Mono.	....	Charles Farrell-June Lang	Aug. 8,'41	63m	Aug. 9,'41	....	p182	p220
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 26,'41	56m	Oct. 4,'41	p298	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41*	82m	Nov. 15,'41	p361	p351	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
•Dive Bomber (Color)	WB(FN)	553	Errol Flynn-Fred MacMurray	Aug. 30,'41	133m	Aug. 16,'41	....	p145	p353
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41*	123m	July 26,'41	p248	p134	p367
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6,'41	p394	p387	....
•Dr. Kildare's Wedding Day	MGM	145	Lew Ayres-Laraine Day	Aug. 22,'41	82m	Aug. 23,'41	. ..	p209	p367
•Doctors Don't Tell	Rep.	026	John Beal-Florence Rice	Aug. 27,'41	65m	Sept. 13,'41	p259	p221	....
Don't Get Personal	Univ.	....	Hugh Herbert-Anne Gwynne	Jan. 2,'41	....	.....	....	p343	....
Double Trouble	Mon.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,'41	p363	p332	....
•Down Mexico Way	Rep.	042	Gene Autry	Oct. 15,'41	78m	Oct. 18,'41	p319	p277	p421
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41*	70m	Aug. 2,'41	p250	p207	p353
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
•Driftin' Kid	Mono.	....	Tom Keene	Oct. 17,'41	55m	Sept. 27,'41	p286	p277	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 10,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA	...	Marjorie Woodworth-Jimmy Rogers	Dec. 25,'41	...	.....	....	....	....
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p421
Duke of the Navy	Prod.	206	Ralph Byrd-Veda An Borg	Jan. 23,'42	...	.....	....	p409	....
•Dynamite Canyon	Mono.	....	Tom Keene-Evelyn Finley	Aug. 8,'41	58m	.....	....	p182	....
ELLERY Queen and Murder Ring	Col.	3030	Ralph Bellamy	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
•Ellery Queen Perfect Crime	Col.	2023	Ralph Bellamy-Margaret Lindsay	Aug. 14,'41	66	July 12,'41	....	p195	p198
FANTASIA (color)	RKO	292	Disney-Stokowski	Jan. 1,'42	135m	Nov. 16,'40	p262	p2	p286
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41*	95	Sept. 13,'41	p275	p247	p386
Fiesta	UA	....	Armida-Antonio Moreno	Nov. 28,'41	45m	Dec. 27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Dec. 19,'41	..	.....	....	p364	....
Fly By Night	Para.	...	Nancy Kelly-Richard Carlson	Not Set	...	.....	....	p376	....
•Flying Blind	Para.	4037	RichardArlen-Jean Parker	Aug. 29,'41	70m	Aug. 23,'41	....	p219	p260
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	...	.....	....	p396	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
49th Parallel (British)	Col.	....	Howard-Massey-Olivier	Not Set	123m	Nov. 8,'41	p349	....	....
•40,000 Horsemen (Foreign)	Krellberg	....	Grant Taylor	Aug. 14,'41	87m	Aug. 23,'41	....	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,'41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	...	.....	....	p396	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
•GAMBLING Daughters	Prod.	124	Cecilia Parker-Roger Pryor	Aug. 1,'41	67m	Sept. 13,'41	p259	p183	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
General Suvorov	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman at Heart, A	20th-Fox	...	Carole Landis-Cesar Romero	Not Set	...	.....	....	p432	....
•Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 5,'41	63m	Sept. 13,'41	p259	p206	....
Ghost Train, The (British)	Gen. Film	....	Arthur Askey	Not Set	83m	Mar. 22,'41	....	....	....
Girl from Leningrad (Russian)	Artkino	...	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Gold Rush, The	UA	...	Chaplin—Words and Music	Not Set	...	.....	....	....	....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	...	Barbara Stanwyck-Joel McCrea	Not Set	...	.....	....	p396	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 26,'41	62m	Oct. 18,'41	p319	p263	....
HARD GUY	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	....	Maxie Rosenbloom-Arlene Judge	Dec. 18,'41	...	.....	....	p376	....
Hatter's Castle	(Paramount-British)	...	Robert Newton-Deborah Kerr	Not Set	100m	Dec. 20,'41	p418	....	....
Hayfoot	UA	...	William Tracy-James Gleason	Dec. 12,'41	...	.....	....	....	....
He Found a Star (British)	Gen. Film	....	Vic Oliver-Sarah Churchill	.....	89m	Sept. 20,'41	p276	....	....
Hellzapoppin	Univ.	....	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
•Here Comes Mr. Jordan	Col.	2007	Robert Montgomery-Rita Johnson	Aug. 21,'41	93m	July 26,'41	....	p194	p367
Here Comes the Marines	Mono.	....	Wallace Ford-Toby Wing	Dec. 26,'41	...	.....	....	p432	....
Hi, Gang (British)	General Film	...	Bebe Daniels-Ben Lyon	Not Set	100m	Dec. 27,'41	p430	....	....
•Highway West	WB(FN)	565	Brenda Marshall-Olympe Bradna	Aug. 23,'41	63m	Aug. 9,'41	....	p170	p221
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41*	117m	Nov. 15,'41	p362	p351	p421
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p367
•Hold That Ghost	Univ.	....	Abbott and Costello	Aug. 8,'41	86m	Aug. 2,'41	....	p169	p367
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41*	105m	Sept. 20,'41	p273	p235	p421
Honolulu Lu	Col.	....	Bruce Bennett-Lupe Velez	Dec. 11,'41	....	.....	....	p364	..
How Green Was My Valley	20th-Fox	...	Roddy McDowall-Walter Pidgeon	Jan. 23,'42	118m	Nov. 1,'41	p341	p320	p421
Huricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
•ICE Capades	Rep.	004	Dorothy Lewis-Jerry Colonna	Aug. 20,'41	88m	Aug. 23,'41	....	p219	p323
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p367
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p421

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It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p421
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Thank You (British)	General Film	....	Arthur Askey-Richard Murdock	.....	81m	Oct. 11,'41	p306	....	..
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
JAIL House Blues	Univ.	...	Nat Pendleton-Anne Gwynne	Jan. 9,'42	...	.....	....	p396	....
Jeanne (British)	General Film	....	Barbara Mullen-Wilfrid Lawson	.....	101m	Aug. 23,'41	....	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Paris	RKO	...	Michele Morgan-Paul Henried	Feb. 20,'42	...	.....	....	....	....
Joe Smith, American	MGM	...	Robert Young-Marsha Hunt	Not Set	...	.....	....	p409	....
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	....
Jungle Book, The	UA	...	Sabu	Jan. 30,'42	...	.....	....	p396	....
•Jungle Man	Prod.	126	Buster Crabbe	Oct. 10,'41	63m	Oct. 11,'41	p307	....	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41*	85m	Nov. 15,'41	p361	p351	
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	80m	Nov. 22,'41	p386	....	p421
Kid from Kansas, The (formerly The Americanos)	Univ.	6501	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	...	..
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	...
Kings Row	WB	....	Ann Sheridan-Robert Cummings	Not Set	130m	Dec. 27,'41	p429	p320	....
•Kiss the Boys Goodbye	Para.	4035	Mary Martin-Don Ameche	Aug. 1,'41	83m	June 28,'41	....	p145	p323
LABURNUM Grove (British)	Anglo Film	...	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3309	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41*	110m	July 19,'41	p248	p146	p421
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	...	.....	....	p351	....
Lady Is Willing, The	Col.	....	Marlene Dietrich-Fred MacMurray	Feb. 12,'42	...	.....	....	p351	....
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land of the Open Range	RKO	....	Tim Holt	Not Set	60m	Dec. 13,'41	p407	p387	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26,'41	57m	Sept. 13,'41	p260	p247	....
Law of the Jungle	Mono.	...	Mantan Moreland	Feb. 6,'42	...	.....	....	....	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	64m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	78m	Sept. 6,'41	p245	p235	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
•Life Begins for Andy Hardy	MGM	146	Mickey Rooney-Judy Garland	Aug. 15,'41	100m	Aug. 16,'41	....	p193	p288
•Little Foxes, The	RKO	175	Bette Davis-Herbert Marshall	Aug. 29,'41	115m	Aug. 16,'41	....	p217	p367
•Lone Rider Ambushed	Prod.	167	George Houston	Aug. 29,'41	63m	Nov. 1,'41	p342	p230	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 9,'42	...	.....	....	p409	....
•Lone Rider in Frontier Fury	Prod.	166	George Houston	Aug. 8,'41	62m	.....	....	p209	....
•Lone Rider Fights Back	Prod.	168	George Houston	Nov. 7,'41	64m	Dec. 27,'41	p431	p320	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	...	.....	....	p387	....
Lone Star Vigilantes, The	Col.	....	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	....
Louisiana Purchase (Color)	Para.	....	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98	Nov. 29,'41	p385	p332	....
Love on the Dole (British)	UA	....	Clifford Evans	Dec. 12,'41	100m	Apr. 19,'41	p418	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p353
MAD Doctor of Market Street	Univ.	...	Una Merkel-Claire Dodd	Feb. 27,'42	...	.....	....	p432	....
Major Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12,'41	115m	May 10,'41	....	p85	p353
Male Animal, The	WB	....	Henry Fonda-Olivia De Havilland	Not Set	...	.....	....	....	..
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p421
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p353
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	...	.....	....	p431	....
Man from Headquarters	Mono.	...	Frank Albertson-Joan Woodbury	Jan. 23,'42	...	.....	....	....	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24,'42	105m	Dec. 27,'41	p429	p332	....
Man Who Returned to Life	Col.	...	John Howard-Roger Clark	Feb. 5,'42	...	.....	....	....	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
•Manpower	WB	505	George Raft-M. Dietrich-E. G. Robinson	Aug. 9,'41	105m	July 5,'41	....	p158	p186
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41*	81m	Sept. 13,'41	p258	p247	p367
Marry the Boss's Daughter	20th-Fox	221	Betty Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Martin Eden	Col.	...	Glenn Ford-Claire Trevor	Feb. 25,'42	...	.....	....	....	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Melody Lane	Univ.	....	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Dean Jagger	Nov. 20,'41	89m	Oct. 25,'41	p321	p277	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,41	p261	p247	....
Mexican Spitfire at Sea	RKO	...	Lupe Velez-Leon Errol	Mar. 6,'42	...	.....	....	....	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	.....	....	p320	...
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58	Nov. 22,'41	p373	p364	....
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	62m	Oct. 11,'41	p307	p289	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	61m	Oct. 11,'41	p305	p149	....
Moonlight Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	...
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	....	Fleischer Feature Cartoon	Not Set	78m	Dec. 13,'41	p405	p376	....
•Mr. Celebrity	Prod.	114	Doris Day-Buzzy Henry	Oct. 31,'41	67m	Oct. 4,'41	p298	....	...
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	...	East Side Kids	Feb. 20,'42	...	.....	....	....	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20,'41	p418	p387	....
Musical Story, A	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,41	p331	....	....
•My Life with Caroline	RKO	135	Ronald Colman-Anna Lee	Aug. 1,'41	81m	July 19,'41	....	p146	p353
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p421

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	...
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
New Wine	UA	...	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p210
Niagara Falls	UA	...	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Greater Sin	St. Rts.	...	Leon Ames	Not Set	63m	June 21,'41	....	....	....
No Hands on the Clock	Para.	...	Chester Morris-Jean Parker	Not Set	76m	Dec. 13,'41	p406	p364	....
North to the Klondike	Univ.	...	Brod Crawford-Lon Chaney, Jr.	Jan. 23,'42	...	.....	....	p396	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p421
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
Old Mother Riley's Circus (British)	Anglo-Amer.		Arthur Lucan-Kitty McShane	Not Set	70m	Nov. 29,'41	p385	....	....
Once a Crook (British)	20th-Fox	...	Gordon Harker	Not Set	81m	June 28,'41	....	....	..
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	103m	Oct. 4,'41	p297	p206	p421
•Our Wife	Col.	2003	Melvyn Douglas-Ruth Hussey	Aug. 28,'41	95m	Aug. 23,'41	....	p157	p260
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	...	Bill Boyd-Andy Clyde	Not Set	66m	Sept. 27,'41	p287	....	....
PANAMA Hattie	MGM	...	Ann Sothern-Red Skelton	Not Set	...	.....	....	p396	....
Panama Kid, The	Univ.	...	Peggy Moran-Eddie Albert	Jan. 30,'42	...	.....	....	p408	....
Pacific Blackout (formerly Midnight Angel)	Para.	...	Robert Preston-Martha O'Driscoll	Not Set	76m	Dec. 13,'41	p406	p364	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Pardon My Stripes	Rep.	...	Bill Henry-Sheila Ryan	Jan. 19,'42	...	.....	....	....	....
Paris Calling	Univ.	...	Randolph Scott-Elizabeth Bergner	Jan. 16,'42	95m	Dec. 6,'41	p407	p320	....
•Parson of Panamint, The	Para.	4031	Ellen Drew-Charles Ruggles	Aug. 22,'41	84m	June 21,'41	....	p169	p288
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Pimpernel Smith (British)	UA	....	Leslie Howard	Not Set	122m	July 5,'41	....	....	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	....
•Prairie Stranger	Col.	2208	Charles Starrett	Sept. 18,'41	58m	Sept. 6,'41	p245	p230	....
Prime Minister, The (British)	WB	...	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	80m	Feb. 15,41	p386	....	....
•RAGS to Riches	Rep.	025	Alan Baxter-Mary Carlisle	July 31,'41	57m	.....	....	p209	p220
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 20,'42	...	.....	....	p432	....
Reap the Wild Wind	Para.	...	Ray Milland-Pauette Goddard	Not Set	...	.....	....	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
•Reg'lar Fellers	Prod.	125	Billy Lee-Alphalfa Switzer	Sept. 5,'41	65m	Aug. 30,'41	p234	p221	....
Remarkable Mr. Kipps (British)	20th-Fox	...	Michael Redgrave-Diana Wynward	Not Set	112m	Apr. 12,'41	....	....	....
Remember the Day	20th-Fox	...	Claudette Colbert-John Payne	Dec. 26,'41	86m	Dec. 20,'41	p417	p408	....
Ride 'Em Cowboy	Univ.	...	Abbott and Costello	Feb. 20,'42	...	.....	....	....	....
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	...	.....	....	p387	....
•Riding the Sunset Trail	Mono.	...	Tom Keene	Oct. 31,'41	56m	Dec. 6,'41	p395	p320	....
Riding the Wind	RKO	283	Tim Holt	Feb. 13,'42	60m	Sept. 6,'41	p246	....	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	Not Set	59m	Sept. 27,'41	p286		....
Right to the Heart	20th-Fox	...	Brenda Joyce-Cornel Wilde	Not Set	...	.....	....	p432	....
•Ringside Maizie	MGM	143	Ann Sothern-George Murphy	Aug. 1,'41	96m	July 26,'41	....	p182	p210
Riot Squad	Mono.	...	Richard Cromwell-Rita Quigley	Dec. 12,'41	60m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	....
Road Agent	Univ.	...	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	...	John Boles-Mona Barrie	Jan. 9,'42	...	.....	....	p396	....
Roaring Frontiers	Col.	3210	Bill Elliott	Oct. 16,'41	60m	Aug. 30,'41	p234	....	....
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
SADDLE Mountain Roundup	Mono.	...	Range Busters	Aug. 29,'41	60m	.....	....	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 29,'41	71m	Oct. 11,'41	p305	p299	....
•Scattergood Meets Broadway	RKO	136	Guy Kibbee	Aug. 22,'41	70m	Aug. 30,'41	p234	p218	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	...	Bill Boyd-Andy Clyde	Not Set	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p421
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41*	97m	Oct. 25,'41	p329	p308	p421
Shanghai Gesture, The	UA	...	Gene Tierney-Walter Huston	Jan. 15,'42	...	.....	....	....	...
Ships With Wings (British)	UA	...	John Clements-Leslie Banks	Not Set	...	Dec. 20,'41	p419	....	....
Shut My Big Mouth	Col.	...	Joe E. Brown-Adele Mara	Feb. 19,'42	...	.....	....	....	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	...
Sing Your Worries Away	RKO	...	Bert Lahr-Buddy Ebsen	Feb. 27,'42	...	.....	....	....	....
Siren of the South Seas	Mono.	...	Movita-Warren Hull	Nov. 7,'41	73m	July 21,'37	p374	p364	....
•Six Gun Gold	RKO	186	Tim Holt	Aug. 8,'41	57m	.....	....	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p353
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41*	100m	Sept. 13,'41	p257	p247	p421
Snuffy Smith, Yard Bird	Mono.	...	Bud Duncan-Edgar Kennedy	Jan. 16,'42	...	.....	....	p408	....
Son of Fury	20th-Fox	...	Tyrone Power-Gene Tierney	Jan. 9,'42	...	.....	....	p432	...
Sons of the Sea (British) (formerly Atlantic Ferry)	WB	...	Michael Redgrace-Valerie Hobson	Not Set	108m	July 5,'41	p430	....	...
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spare a Copper (British)	....	...	George Formby	Not Set	77m	Apr. 5,'41	....	....	....
Spellbound (British)	UA	...	Laurie Baxter	Not Set	82m	Feb. 1,'41	....	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest Section	Reviewed: Advance Synopsis	Reviewed: Service Data
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	...	.....	....	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick To Your Guns	Para.	....	Bill Boyd-Andy Clyde	Not Set	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 10,'41	62m	Oct. 19,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
•Story of the Vatican	RKO	172	Documentary	July 18,'41	54m	Aug. 16,'41	....	....	p220
Sullivan's Travels	Para.	....	Joel McCrea-Veronica Lake	Not Set	91m	Dec. 13,'41	p405	p320	....
Sundown	UA	...	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
•Sunset in Wyoming	Rep.	047	Gene Autry-Smiley Burnette	July 15,'41	65m	Aug. 2,'41	....	p181	p210
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p421
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Ann Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p386
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	.....	....	p331	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	....
TANKS a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p421
Tarzan's Secret Treasure	MGM	214	Johnny Weismuller-Maureen O'Sullivan	Dec. '41*	80m	Nov. 15,'41	p375	p289	p421
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p421
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	.....	....	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	137m	Nov. 22,'41	p373	p308	....
This England (British)	World	....	Emlyn Williams-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
•This Woman Is Mine	Univ.	5044	Franchot Tone-Carol Bruce	Aug. 22,'41	92m	Aug. 23,'41	....	p171	p260
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
•Three Sons O'Guns	WB(FN)	574	Wayne Morris-Tom Brown	Aug. 2,'41	64m	Oct. 4,'41	p298	p193	....
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
•Thunder Over the Prairie	Col.	2207	Charles Starrett	July 30,'41	60m	Aug. 2,'41	....	p195	p210
Thunder River Feud	Mono.	...	Range Busters	Jan. 9,'42	...	.....	....	....	....
Thundering Hoofs	RKO	....	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
•Tillie the Toiler	Col.	2017	William Tracy-Kay Harris	Aug. 7,'41	65m	Aug. 9,'41	....	p195	p288
To Be or Not to Be	UA	...	Carole Lombard-Jack Benny	Feb. 15,'42	...	.....	....	....	....
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	...	.....	....	....	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Turned Out Nice Again (British)	UA	....	George Formby	Not Set	81m	July 12,'41	....	....	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	....
Twilight on the Trail	Para.	....	Bill Boyd	Not Set	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Jan. 15,'42	...	.....	....	....	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melyvn Douglas	Nov. '41*	94m	Oct. 25,'41	p329	p299	p421
Two Latins from Manhattan	Col.	3020	Joan Davis-"Jinx" Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
•UNDER Fiesta Stars	Rep.	048	Gene Autry-Smiley Burnette	Aug. 25,'41	64m	Aug. 30,'41	p234	p218	p288
Underground Rustlers (formerly Bullets and Bullion)	Mono.	...	Range Busters	Nov. 21,'41	...	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	96m	Aug. 30,'41	p233	p172	p421
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41*	94m	Oct. 18,'41	p318	p289	p421
VALLEY of the Sun	RKO	...	Lucille James-James Craig	Feb. 6,'42	...	.....	....	....	....
Vanishing Virginian, The	MGM	...	Frank Morgan-Kathryn Grayson	Not Set	97m	Dec. 6,'41	p394	p387	....
WEEKEND in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p421
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	....
Western Mail	Mono.	...	Tim Keene-Jean Trent	Feb. 13,'42	...	.....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	...	Charles Starrett-Russell Hayden	Jan. 15,'42	...	.....	....	....	....
•When Ladies Meet	MGM	148	Joan Crawford-Robert Taylor	Aug. 29,'41	105m	Aug. 30,'41	....	p219	p323
•Whistling in the Dark	MGM	147	"Red" Skelton-Ann Rutherford	Aug. 8,'41	77m	Aug. 2,'41	....	p205	p353
•Wide Open Town	Para.	4055	William Boyd-Russell Hayden	Aug. 8,'41	78m	Aug. 2,'41	....	p194	p210
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings of Victory	Artkino	...	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	...	Claude Rains-Dick Foran	Dec. 12,'41	70m	Dec. 13,'41	p420	....	....
Woman of the Year, The	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	...	.....	....	p376	....
Workers, Let's Go (Czech)	Trans-Oceanic	...	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
•World Premiere	Para.	4036	John Barrymore-Frances Farmer	Aug. 15,'41	70m	Aug. 30,'41	p234	p195	p288
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p421
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p421
•You'll Never Get Rich	Col.	2004	Fred Astaire-Rita Hayworth	Sept. 25,'41	88m	Sept. 27,'41	p285	....	p421
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
Young America	20th-Fox	...	Jane Withers-William Tracy	Jan. 2,'42	...	.....	....	p432	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 434.

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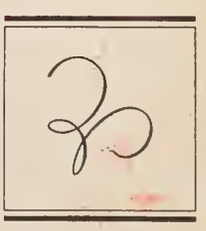
On The Press!

Edited by

TERRY RAMSAYE




A QUIGLEY PUBLICATION

AMERICA'S FAVORITE FILM FAMILY ENROLLS IN COLLEGE ... TO ROLL 'EM IN THE AISLES!



BLONDIE GOES TO COLLEGE

Based upon the comic strip created by CHIC YOUNG with

PENNY SINGLETON ★ ARTHUR LAKE ★ LARRY SIMMS



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ANET BLAIR · JONATHAN HALE · DANNY MUMMERT · ADELE MARA

een play by Lou Breslow · Produced by ROBERT SPARKS · Directed by FRANK R. STRAYER · A COLUMBIA PICTURE

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